

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • SEPTEMBER 2006 • ISSUE 6



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SEPTEMBER 2006

Issue 6

'.... possibly the best conference I have ever been to. The venue was awesome, the lectures excellent, and the organisation of the whole thing couldn't be faulted. All in all it was fabulous.' That's what one happy delegate told me about her time at the Book and Paper Group's international conference held in Edinburgh recently. You can read all about the event in this issue and then look out for the postprints in the spring for the serious business of the lecture contents.

But there is plenty more here besides: the Ipswich piece on Thomas Clarkson certainly fills a gap in my sadly patchy education about the slave trade – fittingly, with the 200th anniversary coming up next year of the abolition of that evil practice. We ask you questions: would you put conservation ahead of pressing economic and social needs? And what to do about the mortuary murals featured on our front cover? We bring you the views of teenagers on conservation and a piece about teaching in Georgia designed to make your conservation problems seem small in comparison! So I've been educated, touched and just plain interested in the articles in this issue and hope you will be too.

Lynette Gill, Editor

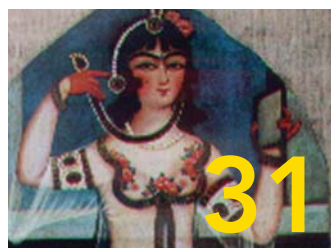


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Murals painted by Phoebe Anna Traquair in the mid 1880s on the west and north walls of the mortuary at the Royal Hospital for Sick Children in Edinburgh

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The Edinburgh Conference

Icon's Book and Paper Group held its First International Conference in Edinburgh at the end of July. With half the delegates and more than half the papers coming from overseas its claim to international status was well earned. Rose Briskman, Paper Conservator at the Museum of London, UK, and Eugenie Karen, Paper Conservator at the Bergen Art Museum in Norway, report on the four days.

If vertigo is the fear of falling from heights then perhaps conservator's vertigo might be the fear of spilling drinks over works of art. I wonder how many of the conservators attending the Conference's opening reception were considering the same feelings while standing, glass in hand, in front of the beautiful oil paintings of the National Gallery of Scotland. Mingling in the elegant surroundings of the galleries, sipping drinks and popping canapés seemed a very apt way to begin a conference focussing on preservation and the challenges facing conservation in the 21st Century.

Anna Southall, Icon's Chair, welcomed more than four hundred and fifty delegates to the conference, especially the many who had travelled from outside the UK, including other European countries, Israel, Japan, Hong Kong, the USA, Brazil, Canada and Australia. In her opening speech Anna relayed two questions posed to her recently by a rather cynical non-conservator colleague: why does conservation matter? And why are conferences valuable beyond recipe swapping and having parties? Anna's answer to the first question was that conservation takes a lead role in society's shared responsibility for the stewardship of our cultural heritage. As to the value of conferences: sharing 'recipes' and meeting up with colleagues are, of course, important aspects. But they also provide a vital forum for us to learn from each other and debate about current best practice and research. The dissemination of our research is a core part of the public benefit of our work. Anna concluded her speech with some advice, to 'close no doors and do the best that we can by

Conference organiser and BPG member Barbara Venables



Alastair McCapra delivers the closing speech

the light of our times'.

The conference's keynote speech was given by Helen Shenton, Head of Collections Care at the British Library (BL) in London. This fascinating presentation covered the current developments in conservation and preservation of digital and paper based collections in her institution, including the building of the Library's new storage site; their recent research into the training needs of book conservation in the UK and progress on the new Centre for Conservation with its strong emphasis on public access. Quoting the New York Times magazine, that we are changing from 'people of the book to people of the screen', she recounted that a colleague from the Tate had referred to the Tate's website as its fifth gallery. Yet this is also the age when more books are being published across the world than at any other time. Helen concluded by urging the audience to become involved in the digital, in order to preserve the physical. It is only by her work in preserving the digital collections that she has been able to champion the long term future of specialist book conservation at the BL.

The full three days of lectures which followed provided much for delegates to discuss during the breaks and were threaded through with a number of the themes touched upon by Helen and Anna. For example, Anna's advice to 'close no doors and do the best we can in the light of our times' was beautifully reflected in two separate presentations on the conservation of diaries surviving two tragically fatal expeditions: one to the North Pole in 1897 and the second, the Columbia shuttle crash of 2003. Both projects began by enlisting the help of experienced colleagues so that the treatment path chosen would be the best of its time and a shared responsibility, given the uniqueness of the objects and their national importance. Magical forensic work was carried out on the Columbia shuttle diary to recover the ink and the text. The team



Leaving the opening reception



Kristine Rose, Caroline Checkley-Scott and Ann-Marie Miller at the opening reception

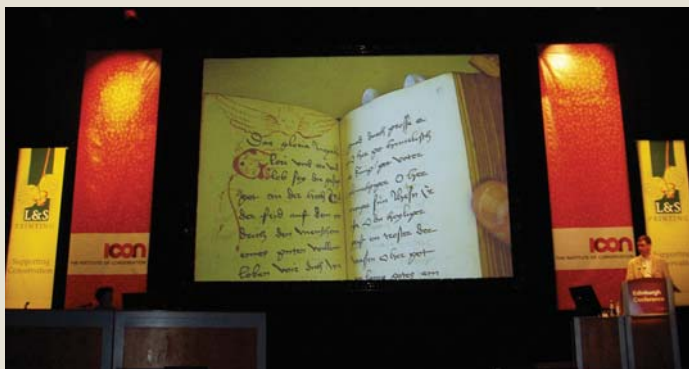


Conference dinner at the Museum of Scotland

conserving the North Pole diary chose to abstain from any treatment despite the fragility of the documents. The team conserving the Columbia shuttle diary carried out interventions such as treatment of mould and collaborated with forensic experts to reposition fragments. For both project teams the focus was also set on preventive conservation measures such as best quality storage, documentation and digitisation.

The value of conferences in sparking debate and cross pollinating between different pools of knowledge was highlighted by a series of talks raising the tricky subject of iron gall ink treatments and a recurring theme in the conference regarding the role of gelatine-alum sizing in paper ageing. It was very stimulating to follow and engage in the debate between those presenting pure research, practical applications and paper makers. The conference was billed to focus on the challenges facing conservation in the 21st century and one lecture in particular explored this issue head on. The talk presented research carried out by the University of Texas at Austin, U.S.A. into the perceived shift from conservation to preservation and whether it exists. Excerpts from interviews with custodians of the international cultural heritage produced a compelling philosophical overview of the evolution of the conservation and preservation profession. I look forward to reading the post prints to mull over this talk again. The post prints also promise to recapture the detail of the

Jim Bloxam lectures on the medieval girdle book project



other interesting and wide ranging subjects explored in the conference, too numerous to cover here.

The conference dinner was held in the beautiful surroundings of the Museum of Scotland. The evening was held in memory of Clare Hampson who, as Clare Reynolds said in her speech, was the brains and the heart behind the Institute of Paper Conservation from its inception until she tragically passed away in 2002. Five delegates came to the conference thanks to the Clare Hampson Scholarship Fund and they were congratulated.

Alastair McCapra, invigorated by a visit to the Russell Collection where he had had the opportunity to play antique harpsichords, gave warm thanks to all the conference organisers, particularly Barbara Venables. Champagne was presented to her and others who had worked hard to make it happen. Alastair explained the position of the Book and Paper Group within the new organisation and the benefits that were envisaged by the new situation. Having dwelt on some of the papers, he closed the conference by emphasising that Icon would help to make the case heard for the quiet work of Conservation in a busy, crowded world and all members should feel confident in the new body.

At the opening reception, National Gallery of Scotland: Nathalie Courral, Nathalie Silvie and Thomas Brain





Penny Heath, Phil Crockett, Jacques Brejoux, Peter Bower, Nigel MacFarlane and Christine Laver-Gibbs



The Trade Fair



Helen Shenton, Frances Hinchcliffe and Catherine Rickman



Conference officials Stephen and Pam Allen



Christopher Clarkson, Cheryl Porter and Stuart Welch



Looking at the Posters



Julian Clare and Alan Donnithorne



David Westwood, Brian Clarke and Andrew Bush



Linda Ramsay (l) The National Archives of Scotland and Alison Walker (r) National Preservation Office

SCOTLAND'S SUCCESSFUL SUMMER CEILIDH

Organised to coincide with the Book and Paper Group conference, the July ceilidh was an extremely well-attended evening and a wonderful opportunity to socialise with fellow professionals. There was a good mix of seasoned ceilidh dancers and first-timers in the magnificent Mansfield Traquair Centre in Edinburgh, an appropriate venue given that its interior murals have recently undergone conservation treatment. Brian McLaughlin, of the Icon Scotland Group, and Rosemary Mann, of the Mansfield Traquair Trust, introduced the evening and several hours of energetic reels followed. Thanks are due to Kirsten Elliott and Helen Creasy for organising the event and making the ceilidh the great success it was, and to Helen Barbour of Diageo for donating a fantastic bottle of whisky to the raffle. The Icon Scotland Group Committee would particularly like to thank Rosemary Mann and the Mansfield Traquair Trust for allowing us use of the venue.

P.S. You can read more about Traquair murals and the Mansfield Traquair Trust on page 28



Clare Hampson remembered

The Edinburgh Conference saw the effective launch of the Clare Hampson Scholarship Fund, with the presence of five delegates, who were able to attend thanks to assistance from the Fund.

The photograph captures four of the five: from left the right, they are Dionysia Christoforou from Greece, Roberta Ciocci from Italy, Theresa Zammit-Lupi from Malta and Kate Newton from Wales. Dagmar Hinz from Germany, not in the photo, was the fifth beneficiary.

Roberta, who is working in the Historical Archives in the Vatican, has written in with her thanks, saying 'I felt most honoured to receive a scholarship dedicated to the memory of Clare Hampson. The Conference was excellent and it widened my knowledge in the field of paper conservation – my current practice'.

Dionysia, Project Conservator at Manchester's Whitworth Art Gallery, was also enthusiastic about the event:

'I looked forward to it with great anticipation and I was very privileged to receive support from the Clare Hampson Scholarship in order to attend. This conference gathered together book and paper conservators and people from related professions from all over the world. For three days the hundreds of delegates had the opportunity to listen to presentations varying from case studies to overviews of on-going projects and issues on preservation and conservation practices'. Singling out for special mention the presentations by Helen Shenton, Marieka Kraan, Rachel Mustalish, Peter Bower, and Jane Colbourne, she went on to conclude 'There were a variety of papers, all very well presented and they initiated interesting



The first beneficiaries of the Clare Hampson Scholarship Fund

questions and discussions, which extended during the breaks. It was a thought-provoking, well-organised conference and I really enjoyed it. I am now looking forward to receiving the post prints.'

As the opening article reports, the last evening of the conference was dedicated to Clare's memory and Clare Reynolds led the toast with a short but heartfelt address in praise of this remarkable woman. 'She was one of the founding members of the Institute of Paper Conservation, its secretary, administrator and, one could say, its brains and heart from its start in 1976 until her tragically early death in 2002'. After her death, it was learned that she had left a legacy to establish a fund for the provision of training within book and paper conservation. Ann-Marie Miller added to the tributes with her description of the establishment of, and work on, the Fund to date.

around & about

Dresden delights

On 1 September Angela Merkel, Germany's Chancellor no less, was due to initiate a fortnight-long, opening celebration of Dresden's newly restored Historic Green Vault (Grünes Gewölbe). Part of Dresden's Royal Palace, the Green Vault is a suite of rooms, which has been described as Europe's most sumptuous treasure chambers, exhibiting more than three thousand artworks of gold, silver, precious gems, enamel, bronze, ivory and amber in a breathtakingly theatrical Baroque setting. The vault takes its name from the malachite green colour with which certain sections are painted.

The treasure chamber museum was constructed in 1723 under the direction of August the Strong, Saxon Elector and King of Poland. With only minor alterations it remained unchanged until the destruction of the palace in the Dresden bombing on 13 February 1945. The contents, however, had been evacuated during World War II and were transferred to the Soviet Union in 1945. They came back to Dresden in 1958 where a selection of treasures have been on display for the past forty years. With the

The White Silver Room: refurbishment as at June 2006



Photo: David Brandt



Photo: David Brandt

The Gem Hall minus contents: as at March 2006



Photo: David Brandt

The Gilt Silver Room: stage reached in June 2006

reconstruction of the palace, they have finally been returned to their original setting. Happily the inventories of 1733 have survived and form the basis for their reinstallation in the treasure chamber.

The project of reconstructing the chamber has cost millions of euros and involved thirty enterprises with over a hundred restorers, craftspeople and sculptors, working alongside architects and academics. Few of the original plans exist and the restorers have had to work from old photographs and comparable examples. Challenges, familiar to conservators here who are involved with historic interiors, have entailed such things as deciphering the original mix of colours – over ninety tones – carefully worked to give the wainscoting on the walls of the Ivory Room the appearance of marble slabs. The extensive mirror work throughout did not, of course, survive in its entirety and the acquisition of historic mirrors to replace missing sections proved difficult. Modern mirrors were inappropriate, so the Noack Company in Weisswasser rose to the challenge of using the historic technique,



One example of the opulent contents; a sea unicorn drinking vessel Leipzig 1600

abandoned a century ago, of coating mirrors with mercury, whilst adhering to industrial and environmental safety measures in the process. Not everything has been restored or replicated: historic coats of arms in the Insignia Room, for example, have been mounted on the doors of their cabinets in their damaged condition.

Back in 1730, the museum comprised several features which were unusual for the period, such as functional spaces like storage vaults and a foyer-like room with a cloakroom and public toilet. The Green Vault was the first treasure chamber to be made accessible to 'the public', even if that public was quite narrowly defined at the time. Access today has been thought through with regard to the security and conservation needs of the collections. The rooms are located behind a security gate, which is intended both to regulate entrance and to keep the numbers of visitors to this 'walk-in safe' at a constant level of one hundred per hour. (Entrance is by timed ticket.) Next, to protect the objects visitors will then pass through a dust sluice which will remove dust and dirt from clothing and footwear. Once inside, the artworks are presented unenclosed on the consoles against the walls and on ornate tables, only railings will serve to create a safety zone between the visitors and the display walls.

Book in the bog

Extensive fragments of what appears to be an Irish Early Christian Psalter or Book of Psalms were uncovered by a bulldozer in a bog in Ireland at the end of July. The find was reported promptly and the manuscript taken to the National Museum of Ireland's Conservation Laboratory. Its twenty pages appear to be those of a slim, large-format book with a wrap-around vellum or leather cover from which the book block has slipped. It is estimated that there are about forty five letters per line and a maximum of forty lines per page. Whilst part of a Psalm is legible referring to 'a vale of tears', the extent to which other Psalms or texts are preserved will only be determined by the painstaking conservation work to come. Initial impressions place the date of composition of the manuscript at about 800 AD.



Irish manuscript cover detail

Paper in the rubbish

800 AD is recent history compared to the find by archaeologists in China of a fragment of paper made from linen fibre. The paper, found in an ancient rubbish tip being excavated, has been dated to 8 BC, which puts it 113 years earlier than the first documented reference to paper, when Chinese history ascribes its invention to Cai Lun. The curator of the Dunhuang Museum commented 'this is definitely paper and the skill to make it seems quite mature'. More than twenty written characters have been identified although there are too few words to make out the meaning.

History matters more than football

A MORI poll commissioned by heritage organisations backing the History Matters campaign has found that the nation values history (73%) more than sport in general (59%) and substantially more than football (48%). The poll can be found on the MORI website (www.mori.com). Other findings are that 73% think too many old buildings are being demolished, with only 13% disagreeing and 62% of people think that the government is not doing enough to protect the nation's history with 16% disagreeing.

Demonstrating public value

Icon News 5 drew attention to a study in Bolton of the economic value of museums, libraries and archives to the town. They are rather further ahead with this kind of approach in the States where the US Advisory Council on Historic Preservation (ACHP) has updated its web page to provide a valuable guide and access to various studies looking at the economic impacts of heritage tourism. One example highlighted is 7550 jobs and \$201m in earnings from the rehabilitation of historic properties in Georgia over the last five years.

more around & about



The Domesday Book

Domesday is digitised

The National Archives' latest digitisation project brought the Domesday Book into the 21st century at the beginning of August. From the comfort of your own home you can visit the Book, learn more about it and search it by place-name. For a modest fee (£3.50) you can buy a copy of the original page featuring the place, along with a translation of the entry into modern English. It was voted the nation's finest treasure in 2005, but less than 1% of the population has actually seen the original in the National Archives' museum. Although 80% of us have heard of the Book, 2% of us apparently think that it is a novel by Dan Brown, author of the Da Vinci Code, whilst 13% believe it to be a chapter in the Bible. The project has taken a decade to complete with the translation into modern English taking six years alone. By the end of the first day online more than 20,000 people had already logged on.

www.nationalarchives.gov.uk/domesday

Online dictionary

A Dictionary of Scottish Architects by David Walker has been launched online, where it is available to consult free thanks to support from the Arts and Humanities Research Council. With details of nearly thirty four thousand buildings, this reference book is comprehensive, charting the work of well over 6000 Victorian and early twentieth century architects and practices, many of whom worked beyond the Scottish borders in England, Canada, Australia and India. Pupils and assistants are also covered. The database can be searched in many ways, including by name or building type, by looking for buildings in a particular street and even by searching for an architect's clients.

HLF decisions

Recent decisions announced by the Heritage Lottery Fund will disburse £76.5m for an array of heritage projects across the UK. They include confirmation of several grants previously agreed in principle. Amongst them are £7.7 for the Hull History Centre to house city and university archives, including those of William Wilberforce and Philip Larkin. The National Trust secures another £20m for Tyntesfield; the Tank Museum in Dorset gets £9.6m; Buxton gets £12.5m to regenerate its Crescent and Spa. The list goes on. A major casualty, however, is The Mary Rose Trust, which failed in its request for £13.5m to provide a new building to display the Tudor warship and its related artefacts.

\$100m – classrooms or conservation?

A major controversy is brewing in South Carolina, where there have been calls for the Legislative Audit Council to investigate the use and possible misuse of public funds in a high-profile project to preserve and display the CSS Hunley, the world's first operational military submarine.

At the height of the American Civil War, on the night of 17 February 1864, the Hunley slipped beneath Union ships blockading Charleston Harbor. Driving its propeller manually, the nine-man crew manoeuvred the 12-metre craft to within feet of the USS Housatonic and rammed it with a black powder charge attached to a 5-metre pole. The detonation sent the Housatonic to the bottom minutes later. The Hunley never returned from its mission and it is presumed that the shock of the explosion fatally damaged it as well.

The submarine was rediscovered in Charleston harbour in 1995 and successfully raised in 2000. Preserving the Hunley is one of South Carolina's biggest financial undertakings in modern times. Not counting university expansion projects, the Hunley ranks behind only a few large road and bridge projects.

Glenn McConnell, president pro tem of the South Carolina State Senate, is the Hunley's biggest promoter. Described as 'A vigorous advocate of historic preservation' he has been the driving force behind the project, allegedly assembling the funds required by assiduously keeping the project out of the public arena and away from State House debate wherever possible. Few politicians or state policymakers seem to know how much money is involved – or how much of it is coming from taxpayers.

The 58-year-old McConnell is described by The State, a South Carolina newspaper, as 'a libertarian who often



Above and Below: Detail before treatment



Right: Cloak of the costume worn by Ternina in the role of Isolde after conservation



criticizes government spending'. It is alleged however that McConnell protected other senators' pet projects in exchange for favorable votes on Hunley issues. Senator McConnell argues that the roughly \$100m investment in the Hunley is justified because it will be a major earner of tourism revenues for the state. Only \$13.8m of state, local and federal money has actually gone into the project to date, he maintains, with \$15.5m more committed.

Even these more modest sums are controversial in South Carolina. The state ranks 8th from the bottom in terms of income per head, has the fourth-highest unemployment rate and indicators for teenage pregnancy, infant mortality and child poverty are all considerably higher than the US average. Causing particular controversy at the moment is the fact that South Carolina ranks 49th out of 50 states in high school SAT scores and sits at the bottom of high-school graduation rates. Many of the state's schools are crumbling, dilapidated, and inadequate, but campaigns to improve school facilities are currently making no progress with the legislature. The campaign for better schools, it seems, has run aground on the wreck of the Hunley.

What do you think? Is the Hunley a good showcase for conservation? Is this 'controversy' a politically-motivated storm in a teacup? How do we best make the case for conservation in difficult circumstances like these? Send us a letter with your thoughts.

Opera costumes conserved

An exhibition about to open at the Royal Opera House in London should attract not only opera buffs but also enthusiasts for costume and its conservation. The Croatian soprano, Milka Ternina, is being honoured by the exhibition to mark the 100th anniversary of her last performance at Covent Garden. She sang there fifty six times and was the first ever Tosca in London and deemed the best ever by Puccini himself. The display, assembled by the Museum of the City of Zagreb, presents many exhibits of her life and work and most particularly, several of her costumes. These were designed in 1900 by Percy Anderson, an artist and well-respected stage and costume designer of the time, and they were made in his Covent Garden workshops. Some of them bear the embroidered name of the seamstress.

This is the first opportunity to see these costumes in London since Ternina wore them on stage between 1900 and 1906. They had suffered with the passage of time but four of them have now been painstakingly conserved. The costume, of which the cloak is depicted here, was worn by Ternina to sing Isolde in Wagner's *Tristan und Isolde*. The International Trust for Croatian Monuments has kindly donated to the Chantry Library a copy of the detailed conservation report on this particular costume. Although it is written in Croatian, the many illustrations of themselves tell the story of what was a 2000 hour treatment project.

The exhibition runs from 18 September to mid-January 2007 and can be visited free during the ROH's normal day-time opening hours. It can also be seen by ticket holders to performances.

professional matters

THE CONSERVATION AWARDS 2007

Rewarding excellence in conservation, collections care, conservation research and digital preservation, and celebrating the skills of those who care for the cultural heritage.

The next round of the Conservation Awards will be launched in September 2006. The flyer enclosed with this issue shows the key dates for the 2007 Awards.

Anyone familiar with the elegant textured logo and orange and green tints of the Awards branding, originally developed by the British Library's Design Department, will notice that the flyer has a new look. Following the celebration of the 10th anniversary at the presentations last November, the time seemed right to re-design the Awards. The updated design, reflecting elements of the Icon branding, can also be seen on the new website: www.conservationawards.org.uk.

Another change to bring the Awards into the 21st century is that all applicants this year will be asked to use online forms and submit their entries on CD-ROM. Forms will be available on the website later in September. The information required will be streamlined to encourage more applications and reduce the burden of paper on the judges, which has become heavier year by year.

The value of the Award for Care of Collections, introduced in 2005, has been increased to £15,000. Last year's judging process revealed that the criteria used for conservation projects were not always appropriate to collections care. New criteria have been developed, and we hope to attract a wider range of applications this year.

The deadline for the Award for Conservation and the Award for Care of Collections will be 15 December 2006. To be eligible, conservation projects or collections care initiatives must have been completed on a date between 1 February 2005 and 30 October 2006.

The deadline for the Student Conservator of the Year Award will be 28 February 2007. Student projects must have been finished on a date between 1 April 2005 and 31 December 2006.

The deadline for the Digital Preservation Award and the Anna Plowden Trust Award will be 31 May 2007. Projects submitted for these Awards must have been finished on a date between 1 June 2005 and 31 May 2007.

The Awards will be presented on 27 September 2007 at the British Museum. The 2007 round has again been generously sponsored by Sir Paul McCartney. A number of organisations including MLA, English Heritage and the National Preservation Office have committed to further support in 2006/07. The Awards process is now managed by Icon, with oversight from an expert Advisory Panel.

Do visit the new website, which will be regularly updated as the Awards round progresses. If you would like to speak to someone before deciding whether to apply for an Award, please contact me or the DPC office (for digital projects). E-mail addresses and telephone numbers are on the flyer.

Susan Hughes

Administrator, Conservation Awards 2007

PACR FEE TO INCREASE JUNE 2007

The Icon Board of Trustees has approved a proposal from the PACR Management Board to increase the PACR application and assessment fee from June 2007 onwards.

The current fee stands at £400 and has not been increased since the PACR scheme was introduced in 2000, while the costs of running the scheme – particularly travel costs – have continued to rise annually. It is a principle of the scheme that the cost of assessment should be borne by those seeking accreditation and not by the general membership, and unless the fees are increased this will no longer be possible. Therefore, the PACR Management Board agreed that the fee needed to be increased to address inflationary costs.

The current breakdown of costs:

- £50 with the application form – a one off payment covering any subsequent re-submissions
- £350 for the assessment: £100 fee per assessor (£200) plus £150 to cover travel of assessors. Non refundable

The PACR fee for the 25 June 2007 application deadline and beyond will be:

- £100 with the application form
- £400 for the assessment

What You Need To Do – if you want to apply before the increase

1) Send in your Register of Intention

We expect that the increase in fees from June 2007 may mean an unusually high number of applications for the January 2007 round. For this reason it is particularly important that you complete and return a Register of Intention form by the end of October 2006 if you wish to submit an application for the January round (The deadline for applications is 30 January 2007). The Register of Intention form is available from the PACR website www.pacr.org.uk and should be sent to the Icon office, for the attention of Diane Copley. If you do not submit a Register of Intention form before 31 October, it may not be possible to accept your full application form for the January 2007 deadline and you will then be required to pay the new £500 rate if your application is held over until June.

2) Submit a completed application form before 30 January 2007

The number of candidates who submit both a Register of Intention form before 31 October 2006 and a completed PACR application form before 30 January 2007 may be greater than can be managed in the January 2007 round. If this happens, we will carry some of the January applications over to the June 2007 round and honour the current £400 fee in those cases. The current rate will also be honoured for members who have submitted an application in 2006 and have been advised to re-apply or undertake an assessment in 2007.

If you submit an application for the January round but have not previously sent in a Register of Intention form, you will have to take your chances. If you can be accommodated in the January round the current £400 fee will apply. If you cannot be accommodated in the January round you will go forward to the June round, but pay the new £500 fee.

3) Attend a PACR clinic

Please remember there are PACR clinics available this autumn, aimed at those intending to apply for the January 2007 deadline – as promoted in Listings.

CLORE LEADERSHIP PROGRAMME

Short Course July 2 -14 2006

Report by **Nicola Walker**, The Whitworth Art Gallery, The University of Manchester

At the recent Book and Paper Conservation Conference in Edinburgh Nancy Bell, in speaking of her new post as Head of Research Strategy at The National Archives, talked of finding herself outside the traditional role of conservator, the role in which she had spent her professional life to date. In response Alastair McCapra urged conservators to actively seek positions of influence within their organisations, to exert and maintain pressure in safeguarding our cultural heritage.

During the first two weeks in July 2006 I was amongst twenty one participants fortunate enough to be selected for the inaugural Clore Leadership Programme Short Course. In similar vein to, and drawing on the experience of the highly successful Clore Fellowship Programme, the short courses, of which there will be a further thirteen over the next two years, have emerged from the decision by the Chancellor of the Exchequer to provide £12 million from 2006/7 to help raise management and leadership skills in the cultural sector.

This first course was held at the prestigious Ashridge Business School in Hertfordshire, an historic house providing extensive facilities for both teaching and self-development, including its well-regarded Learning

Resource Centre. The intensive two-week residential course drew on the expertise of resident Ashridge tutors and leading figures from the business sector and cultural world and was lead by Chris Smith, formerly Secretary of State for Culture, Media and Sport and now Director of the Clore Leadership Programme. Areas covered included sessions on governance, charity and company law, human resources and labour relations, finance and accounting, IT developments, strategic planning, managing capital developments, lobbying, media and presentation skills and fundraising. The consistent theme of the course was the development of leadership skills, including influencing, managing teams, and personal development.

Participants were drawn from a wide range of creative and cultural backgrounds, including the visual and performing arts, museums, festivals, music and cultural administration and ranged from the director of a gallery to a sole trader working within the area of contemporary music promotion. Over the two weeks of the course this provided the rare opportunity to share skills and experiences from across the cultural sector and to think beyond the confines of any specific area of existing personal knowledge.

While it might seem a daunting prospect to spend so much time with a group of people all with the potential and desire to be leaders in their fields, in fact the outcome was an atmosphere of positive challenge, mutual support and articulate debate. The design of the course allowed flexibility so that particular areas could be adapted to meet the needs of individual participants. Case studies and issues raised by those attending and those facilitating (which included several previous Clore Fellows) were explored in depth during timetabled sessions and discussions frequently continued into breaks and mealtimes.

Throughout the course, the participants were encouraged to extend themselves, often into unknown and even uncomfortable areas – this was always a challenge, but the results were powerful and feedback proved that those attending felt an increase in confidence and a genuine unlocking of potential.

For any conservator who finds themselves in the position of running a business, directing a large department or just managing a small team within a larger institution, the Clore Short Courses will provide a means for the exchange of ideas and knowledge in an environment which will increase personal growth and develop new contacts. As Dame Vivien Duffield, the Founder and Patron of the scheme, has said, 'By investing in leadership, we hope to raise the game for the whole cultural sector'.

Further details of the Clore Leadership Programme Short Courses can be found at:
www.cloreleadership.org/shortcourses.htm or contact Nicola via nicola.walker@manchester.ac.uk

RESEARCH RESOURCE ONLINE

Good news: access to conservation research just got easier! The Hornemann Institute (see Icon News 2, January 2006) is taking the lead in offering an online, international, one stop shop for recent and past dissertations and theses.

On its website, the Hornemann Institute publishes abstracts of new degree dissertations in the field of conservation-restoration from various European universities: www.hornemann-institut.de/english/diplom. The constantly growing abstract collection can be viewed at no charge. The majority of the 730 abstracts are illustrated and are accessible both in German and in English. Twenty two of the theses are available for complete download. A simple search function facilitates the retrieval of information. Contact addresses, provided by the authors, enable further information exchange. Nearly all specialisms in conservation-restoration are represented.

However, the Hornemann needs our help to make sure that their collection becomes as comprehensive as possible. We strongly urge members to consider adding their research projects, current or past, to this databank. It has the potential to fill a real information gap in the conservation community and as Dr. Angela Weyer, the Institute's Director says, 'We are such a small community in the field of conservation that we should take any opportunity of international knowledge transfer'.

To place your thesis in the field of conservation or archaeology in the databank yourself, please email service@hornemann-institute.de. You will then be sent a user name and password giving you access to the entry form for your thesis. Thus you can edit and update your files whenever you like. The Hornemann can, of course, also enter your thesis in the databank for you if you prefer.

If you agree that your abstract be passed onto the Getty Conservation Institute, your abstract will be translated into English (if necessary) by a professional for publication in the online databank AATA. This translation can be placed in the Hornemann Institute's databank as well.

Additionally, the Hornemann are building up, according to the same system, a collection of congress reports, essays and project documentations.

Catherine Scutt, Chantry Library

NEWSLETTER AVAILABLE

The International Council of Museums Conservation Committee (ICOM-CC) has mandated its Task Force for Public Engagement to provide a forum through which

conservators of all disciplines can exchange ideas and discuss the challenges they face. It will help to source the political and social means which enable you the conservator to communicate and promote a positive image of the conservation of material heritage to the widest public possible.

The first Task Force for Public Engagement Newsletter is now available by e-mail. Please contact us at taylorjane8@aol.com or Clare_Hanks@birmingham.gov.uk and we will send you your copy today.

Simon Cane	and	Jane Taylor
Co-ordinator		Assistant Co-ordinator
simon.cane@birmingham.co.uk		taylorjane8@aol.com

COURSES AT THE TCC

University of Southampton

MA Textile Conservation

This two year MA programme is taught in the internationally renowned Textile Conservation Centre. Although many of the places for October 2007 have already been allocated, some places have recently become available for October 2006, including opportunities for a one year fast-track route for students with existing qualifications or experience.

Bursaries are available on a competitive basis.

MA Organics Conservation

New two year programme from October 2007, covering leather, textiles, paper and modern materials. Fast-track routes will be available. (Subject to validation)

For more information about the courses:

www.wsa.soton.ac.uk/conservation-and-museums/

For an application form: phone +44 (0)23 8059 6900 or +44 (0)23 8059 7141 or email: askwsa@soton.ac.uk

UCL BURSARIES

A five-year bursary scheme funded by heritage insurer Ecclesiastical will enable ten students to study for the MSc in Sustainable Heritage, which is offered by University College London. This represents a commitment of £100,000 by the insurer and follows on from the support it offered in 2004 and 2005 – before the five-year agreement – which gave a £10,000 bursary each to four students. The UCL course teaches professionals the skills to manage major heritage projects and has attracted conservators, archaeologists, surveyors, curators, architects and others from across the world.

The Paper Conservator

Number 29 • 2005

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The Paper Conservator

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THE PAPER CONSERVATOR

Icon is pleased to announce the publication of the next issue of The Paper Conservator, volume 29, which many members will have received with this issue of Icon News. This issue of TPC contains the following articles:

- Brian W. Singer and Colin A. Liddle, 'A study of unusual degradation on a seascape painting associated with the use of zinc white pigment'.
- Scott W. Devine, 'The Florence flood of 1966: A report on the current state of preservation at the libraries and archives of Florence'.
- David Dorning, 'The development of a testing method for assessing book joint repair'.
- Athanasios Velios and Nicholas Pickwood, 'Current use and future development of the database of the St Catherine's Library Conservation Project'.
- Clark Maxwell, Nancy Bell, Craig J. Kennedy and Tim J. Wess, 'X-ray diffraction and FT-IR study of caprine and ovine hide'.

The Shorter Notices section will feature a note on the conservation treatment of the Sarajevo Haggadah by Andrea Pataki. In addition, Frederick Bearman, Andrew Honey, and David Howell contribute reviews of recent works on the history of bookbinding and paper chemistry.

The themed issue on Eastern art and conservation is well under way and has been scheduled for publication as

volume 30 in January 2007. As you know, it will contain a CD ROM of volume 9, thereby making this information available once again to all members. It is hoped this issue will become a standard reference work on the subject of Asian art conservation.

Please also see the Icon website under publications, where you will find updated guidelines for authors, contents of all past issues of The Paper Conservator, plus advice on writing for conservation by Velson Horie and Juanita Navarro.

Several articles are already in hand for volume 31, to be published on our usual publication date in September 2007. We hope members will continue to contact the editor and submit papers for publication. The journal is a great credit to the Book and Paper Group and Icon and we hope you will continue to support it as you have done so enthusiastically in the past. If you are interested in writing for The Paper Conservator, please contact me.

Jane Eagan

Editor, The Paper Conservator
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For more information about our programmes visit:

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ANNA SOUTHALL RESIGNS

Many members will have learned with regret of Anna Southall's decision to stand down as Chair of Icon in November, when she will have completed a year in post. Under the rules, she could have served until the 2007 AGM, but as she explained in the Iconnect Extra sent out on 7 July, some opportunities may be arising for her which would mean that she could not devote to Icon the time which the post of Chair demands at present.

Her early announcement of her decision to stand down has enabled the arrangements for choosing a new Chair to come into effect, as described in July's Icon News and in Iconnect. This means that there will be a seamless transition to a new Chair at the next AGM. At the time of going to press we do not know whether there will need to be an election for the post or whether the Board's own choice of Simon Cane will be upheld.

With three months still to serve it is premature to wish Anna all the best with whatever the future holds for her. But in due course our best wishes will go with her and our thanks for all the hard work she has put in in a challenging first year for the new organisation. Along with her Board colleagues she has launched the good ship Icon on a promising journey.

HLF BURSARY SCHEME UPDATE

14 interns appointed, 3 interviews to go!

Across the UK from Aberdeen to Canterbury, Exeter to Colchester, interviews have been taking place during July and August for the seventeen internship placements funded by the Heritage Lottery Fund. Fourteen interviews have been held and appointments made to date – just a few to go and the scheme will be ready to start on 18 September.

Supervisors and Icon's Regional Co-ordinators have been working hard over the long hot summer to select from what has been an excellent field of candidates applying for the scheme. This has sometimes been a difficult task; standards were often high and it was inevitable that good candidates had to be let down in the selection process.

Icon staff have been impressed by the number of enthusiastic and committed people seeking careers in conservation, and have become more aware of the barriers encountered by those trying to enter the profession or progress from a lower-level post. Lessons learned from this process will be used to inform Icon's training development work in future and will not be lost.

For anyone who did not make it to the short lists for interview, a page of feedback notes and tips for future

applications has been posted on the Icon website under the News/HLF bursary scheme section. Successful candidates and their supervisors will be profiled in the November edition of Icon News

ESMÉE FAIRBAIRN FOUNDATION

Supporting Icon's Training Development work

Earlier in the year, Icon was delighted to acknowledge a grant from the Esmée Fairbairn Foundation for £78,000. The grant is to help Icon in its work to address the shortage of conservation skills in the UK over a four-year period to 2010 and will primarily support the costs of employing a Training Development Manager.

The grant will allow the Institute to consolidate and ensure the sustainability of the HLF training bursaries scheme and to address wider issues to be tackled by the Professional Standards Development Committee, such as diversity and access to the profession, developing a network of mentors supporting early-career conservators, and wider promotion of CPD opportunities.

HERITAGE REPORT

In July the House of Commons Select Committee on Culture, Media and Sport published its report on '*Protecting and Preserving our Heritage*'. Running to three volumes of over 600 pages, it provides an excellent cross-section of views, attitudes and the needs of conservation/restoration in 2006.

In the volumes of evidence all the big players are there along with comments from the dozens of often small but highly-focussed organisations devoted to conservation matters. Submissions range from the Department for Culture, Media and Sport (DCMS) itself, English Heritage, The National Trust, the CBA, the Museums Association and the Prospect Union to National Historic Ships, the Mausolea and Monuments Trust and the Railway Heritage Committee. Over 100 letters are printed from organisations and individuals alike. And of course, there was a substantial contribution from Icon.

The inquiry is about 'heritage' and is heavily biased towards buildings, conservation areas and archaeological landscapes. The proposed alteration of planning guidance (PPG15 and 16) does have some comments on the need to include conservation. But 'artefacts', paintings and the like are there, too. It is the counsel of perfection to say that every conservator should have a copy, if only for CPD purposes, and every budding conservator, who is in training, should read it. The report can be read on the web (www.publications.parliament.uk/pa/cm/cmcmds.htm) and a good flavour of it can be had from the Summary and

Conclusions and Recommendations, which can be downloaded as separate sections.

Overall the Report expresses enthusiastic support for the vast wealth of the country's historic environment: the triumphs of workmanship and design; the pleasure it brings to communities and tourists; the sense of history and source of national pride and the value as a springboard for regeneration and prosperity. Very favourable comment is reserved for the role of the public in preserving heritage: the many owners of listed buildings, church congregations, the voluntary preservation trusts and amenity societies, not to mention the general public's contribution through the purchase of lottery tickets.

But – and there are some big 'buts' – there is trenchant criticism of a 'well-meaning' but 'less than energetic' DCMS for failing to champion heritage adequately within government, and particularly for failing to argue effectively with the Treasury over reform of the VAT tax regime, which penalises repairs to historic buildings in favour of new build. The Government's decision to clarify and simplify the heritage protection system may be right but devolving responsibility to more local levels will put a burden on local authorities, many of which are already failing to meet their existing responsibilities in this area. More resources are needed and DCMS must secure more money from the 2007 Comprehensive Spending Review. It is vital that the Government starts to provide English Heritage with the money and political support which it needs. English Heritage itself does not escape criticism, albeit very much more muted, for overloading their staff with endless reviews and reorganisations and for following political agendas rather than their core responsibilities; but this was tempered by much sympathy for the staff for having to cope with extra tasks with less money.

NEXT INQUIRY 'CARING FOR OUR COLLECTIONS'

No sooner has the Select Committee turned in its report reviewed above than it announces a sequel, in which it will move its attention from the built environment and archaeology to focus on museums and galleries, cultural property and archives. The Committee will draw on the evidence submitted to the earlier inquiry but also invites new submissions. It will be looking at funding, the adequacy of budgets and the impact of the Olympics; acquisition and disposal policies; and the remit and effectiveness of DCMS, the Museums, Libraries and Archives Council and other organisations representing cultural interests.

MA CONFERENCE DISCOUNT

The Museums Association has generously extended a special offer to Icon members which allows them to register for the Association's annual conference at the same rate as Museum Association members. The conference will take place in Bournemouth from 26–28 October. The main themes of the conference include:

- 'The dynamic collection' covering strategies to increase loans and tours of museum objects, as well as the challenges of disposal as a legitimate tool of a collections management strategy;
- 'The entrepreneurial museum' – which may have a bearing on museums which are considering offering commercial conservation services from their studios, and
- 'The right to culture', which is about the laying bare of hidden or unacknowledged histories embodied in museum objects, and increasing access to them – both topics to which conservation has a contribution to make.

The full programme and details of how to register can be found at

<http://www.museumsassociation.org/conference>

MA FELLOWSHIP SCHEME

The Museums Association also wants to bring to Icon members' attention an opportunity to find out about their Fellowship scheme. A free session about the scheme is to be held on 15 November at Birmingham Museum and Art Gallery. More information about the event can be obtained from Caitlin Griffiths on caitlin@museumsassociation.org or 0207 426 6955

FROM THE LIBRARY

We would like to thank more recent donors for their generosity. **Ingelise Nielsen**, of the Royal Danish Academy of Fine Arts School of Conservation, presented the library with *Klaus B. Hendriks: a life remembered* edited by Mogens S. Koch. **Lynette Dobson** has kindly contributed the papers from the Textile Group's 2004 and 2005 meetings. **Professor Gerhard Banik** has sent a copy of one of his degree students' thesis on the behaviour of dampened or wet paper during drying. (This is in German.)

Whilst we specialise in book and paper conservation, we also hold technical information on preservation, analytical techniques, materials research, disaster planning, pest management, environmental conditions, plus works on specific materials and techniques, such as textiles, picture frames, pigments and dyes and many other subjects that may be of interest.

Please feel free to come and use this growing collection. We also supply photocopies of chapters from books or journal articles and conference papers, subject to copyright restrictions. This service is free of charge for a trial year, on quoting your Icon membership number.

Readers who are having trouble getting hold of reading material which is neither located in the Chantry Library or in their other usual sources of information, may consult the Chantry Librarian for help and advice. We can also borrow original items held by the British Library, so if you wish to consult an entire book or journal issue (more than you can ask to have photocopied) and do not wish to travel to the British Library's London or Boston Spa reading rooms do consider the Chantry Library in Oxford as an alternative place of study. Please note that plenty of notice is required to arrange this prior to your visit.

Introductory tours of the library for yourself or your group can be arranged with the librarian. We welcome all donations from members' personal collections of professional literature. Please contact the librarian who would be happy to hear from you:

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Recently acquired new titles

- *Modern analytical methods in art and archaeology* by E. Ciliberto, 2000
- *Plastics: collecting and conserving* by Anita Quye, 1999
- *Insects, spiders and other terrestrial arthropods* by George McGavin, 2000
- *The colourful past: origins, chemistry and identification of natural dyestuffs* by Judith H. Hofenck de Graaff, 2004
- *Scientific research on the pictorial arts of Asia: proceedings of the 2nd Forbes Symposium at the Freer Gallery of Art 2003*, publ. 2005
- *Art on paper: mounting and housing* by Judith Rayner, 2005
- *Vasari on technique*, translated into English by Louisa S. Maclehorse ; edited, with introduction and notes, by G. Baldwin Brown, 1960
- *The painter's workshop* by W.G. Constable, 1979
- *French primitive photography* [exhibition at the Alfred Stieglitz Center Nov. 17th through Dec. 28th, 1969] publ. 1970
- *Polymers in nature* by E.A. MacGregor, 1980
- *Printed light: the scientific art of William Henry Fox Talbot* by John O. Ward, 1986
- *Color as seen and photographed* by Kodak, 1972
- *The physics and chemistry of color* by Kurt Nassau, 1983
- *How prints look: photographs with commentary* by William Mills Ivins, 1987
- *Etching and engraving: techniques and the modern trend* by John Buckland-Wright, 1973

Recently published articles

The Library has recently received the latest issues of the following periodicals. They contain too many articles to list here individually, covering a wide range of topics in the conservation field. The full list of contents of these publications has been put on the Library section of the Icon website.

- *Reviews in Conservation (IIC)* No.6, 2005
- *Studies in Conservation (IIC)* vol.51:no.1, 2006
- *Conservation: the Getty Conservation Institute Newsletter* vol.21:no.1, 2006
- *BAPH Quarterly* no.57 February 2006
- *Print Quarterly* vol.23:no.1 March 2006
- *WAAC Newsletter* vol.25:no.2, May 2006
- *IDP News* No.26, Winter 2005
- *ICOM News* vol.59:no.1 2006
- *The Picture Restorer* no.29, Spring 2006
- *ICOM Study Series* no.12 2006 (Inc. abstracts in English, French, and Spanish)
- *Restaurator* vol.27:no.1 (2006)
- *PH* no.58 May 2006

PH is a spanish-language magazine published by the **Instituto Andaluz del Patrimonio Histórico** (IAPH: Andalusian Institute for Historic Heritage), part of the Andalusian Regional Government's Ministry of Culture. The publication is aimed at researchers and people working in the field of cultural heritage, covering all its disciplines and workplaces.

In order to improve communication with international institutions receiving the publication, such as Icon's Chantry Library, from issue 57 (February 2006) IAPH started to include an **English summary** of the main contents in its magazine. They expect to complete the translation of the main content of all its back issues by the end of the year.

As an Icon Member, you will **NOT GET:**

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EVENTS

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ON THE MOVE

Congratulations to **Chris Woods** for his recent appointment to the post of Director of Collection and Programme Services at Tate, where he will be managing staff across all four sites to deliver conservation, collection care, handling, storage, exhibition building, loans,



Chris Woods at the Icon Launch

registration and the Tate library and archive. His first major project is the £35m Collection Care Centre to be built at the store site at Southwark in London.

Chris has been a leading light in the conservation world for many years, since his training and early years in archive conservation up to the post he leaves now as Head of Conservation and Collection Care with Oxford University Library Services.

Here, since 2002, he has been responsible for all care and conservation staff and resources in forty libraries, including the Bodleian. In addition to being an Accredited Conservator-Restorer with Icon, he is also a Registered Conservator with the Society of Archivists and a Fellow of the International Institute of Conservation. Over the past fifteen years he has been invited to speak at conferences, run courses and publish in the conservation arena throughout the UK and Europe. Over the same period he has also worked tirelessly for the professional bodies of which he has been a member. He has held several posts with the Society of Archivists; was a founding member and chairman of what is now Icon's Photographic Materials Group and from the year 2000 was the Chair of the UK Institute of Conservation (UKIC), where he was an enthusiastic proponent of convergence and the formation of Icon, where he is now on the Board of Trustees and serves on several committees. Nor is this an exhaustive list of his roles, as he also plays a part for the National Preservation Office and the Council for Care of Churches. He will need all this energy and then some for his new role as commuter into London.

Patricia Ewer and **Lisa Nilsen** have been appointed to the positions of Treatment Conservation Manager and Preventive Conservation Manager in the Conservation & Collections Care section of the Conservation Department at Historic Royal Palaces (HRP).

Patricia came to HRP from The Upper Midwest Conservation Association (now Midwest Art Conservation Center), in Minneapolis, Minnesota. She was formerly the principal of Textile Objects Conservation in Asheville,



Lisa Nilsen (left) and Patricia Ewer

North Carolina. She has also worked at the Textile Conservation Laboratory at the Cathedral Church of St. John the Divine; The Textile Conservation Workshop in South Salem, New York; and the Minneapolis Institute of Arts. She held the position of Chief Conservator with Biltmore House in Asheville, NC. Patricia was awarded a Mellon Fellowship for work in the Conservation Laboratory of the Michael C. Carlos Museum at Emory University in Atlanta, Georgia. A previous award was the Quinque Fellowship in Conservation and Preservation at the Burrell Collection in Glasgow, Scotland.

Lisa Nilsen trained in conservation at the University of Gothenburg. After graduating she moved to Norway and worked in different museums in the Oslo area, before joining the Norwegian Museum Authority, where she worked for three years with conservation and training strategies for Norwegian Museums. She moved to Scotland in 2003 and worked as Regional Conservator with the National Trust for Scotland. In 2005 she represented the Scottish Society for Conservation & Restoration (SSCR) on Icon's Interim Board.

NEW APPOINTMENT AT THE NATIONAL ARCHIVES

Jürgen Vervoort was appointed Head of Conservation at The National Archives (TNA), Kew, in July. He joins TNA from the Municipal and Provincial Archives of Vienna, where he was Head of Preservation and Conservation for six years. His interest in conservation was initially sparked by a book-binding course in Bonn and he trained in conservation of graphic art, archival material and books in Stuttgart under Professor



Jürgen Vervoort

Gerhard Banik. He brings wide experience to his new role, having worked in Cardiff, Berlin and Jerusalem as well as Vienna. Initial priorities include building up the advisory capacity of the 25 conservation staff and reviewing the skills base within his new team. These plans will be developed against the background of continuing change within the Archives.

Contact: juergen.vervoorst@nationalarchives.gov.uk

IN APPRECIATION

Glynis Edwards 1949 – 2006

Many friends and colleagues will be saddened to hear that Glynis Edwards died suddenly in May, an untimely end to a long career in archaeology and conservation. Many conservators, myself included, will remember her fondly as a formative influence at the start of their careers as student interns at the Ancient Monuments Laboratory. One even likened her training to 'being thrown in the deep end, but Glynis was always on hand with a lifebelt if needed!'

Certainly through the 1970s and 1980s many sites were being excavated that produced vast quantities of artefacts for study, and it became essential to develop a strategy which could maximise the information that conservation could elucidate from these within a tight timetable. Glynis worked closely with finds specialists and archaeologists to try and establish a selection process that would provide

the information everyone needed to publish these finds, without having to clean every single item to display standard. It was to prove a steep learning curve for everyone involved, but it resulted in the acceptance of Investigative Conservation as an integral part of the study of archaeological material. Ironically a methodology born out of the need to reduce the pressures on conservators has served as a platform for the greater acceptance of conservation as another science within archaeology.

Glynis was co-opted onto the Archaeology Section committee to be part of the original team who set up the terms of reference for the accreditation of conservators, and she was actively involved with the fast track scheme as well as the now well established PACR. Also while serving on the committee she helped organise several meetings, particularly on the benefits of Investigative Conservation and how to interpret organic remains preserved by metal corrosion products – another area she specialised in.

In a career of over 30 years Glynis contributed to the study of a great variety of archaeological material and sites, and although she was a quiet and shy person her hard work has significantly contributed to elevating archaeological conservation from a craft to a profession. Her position as Head of the Archaeological Conservation Team in English Heritage meant that her work became dominated by paperwork and meetings, but she still remained a hands-on conservator fascinated by artefacts.

In recognition of her contribution to British Archaeology a website has been set up for friends and colleagues who knew and worked with Glynis to have the opportunity to share their reminiscences:

www.britarch.ac.uk/people/glynisedwards

Jacqui Watson

Head of Archaeological Conservation, English Heritage

Glynis - a dedicated conservator

Over decades, I have been on many boards but suspect that Glynis was the first conservator I helped interview for a post at the Ancient Monuments Laboratory, which was part of the Directorate of Monuments and Historic Buildings in the Department of the Environment (DoE). Before studying at the Institute of Archaeology she had had field excavation experience prior to an archaeology degree at Leicester. In the summer of 1972, Glynis fitted the bill in all respects and she helped with the move to the new laboratory at Fortress House in Savile Row. This experience must have helped when she had responsibilities for managing another move, many years later, as the laboratory moved to its present location in Portsmouth.

It had a national remit and one of the 'pluses' of the



institution was the occasional travel around England either for meetings or for some specialised fieldwork in all months of the year. Glynis, however, never really forgave me for dragging her up to Lincolnshire in those early years in a rather cold winter when we were investigating the lifting of some prehistoric urns. She certainly was not happy with those biting winds at Cleethorpes as Glynis was of course from Cornwall and used to milder climates. She did in later years have the responsibility of lifting prehistoric material close to a Guardianship site in her beloved county but in the 70s and 80s with the pressing needs of an expanding and exciting rescue programme Glynis had more than enough work in the laboratory running her section. There were of course never enough skilled hands available for the necessary bench investigations.

With conservation activities concerned with two main branches of work coming in - rescue excavation and material from fieldwork and displays on all Guardianship monuments of the DoE, Glynis was the head of AML Rescue and became well known for her work in archaeological textiles. We tried to push ideas in the early '70s that archaeological conservation was not just 'cleaning' but a process that also yielded information for the archaeologist - Investigative Conservation as it was eventually called, and the many students and interns that came through the laboratory doors must have gone away with some impression from Glynis and her team of the importance of carefully discovering information buried in those layers of silt and mud.

Glynis had an interaction with a wide range of artefacts that came in through rescue archaeology and was happy to see that all the work on the huge Mucking site, now at the British Museum, was completed in recent years. She was also pleased to see that her views on the Methodist Chapel at Bugle, where she grew up, were listened to and the threat to despoil it by removing the fine wooden pews was taken seriously. Glynis, a dedicated conservator, for many years was an important part of the AM Laboratory and contributed much to its development.

John Price

(formerly Chief Conservation Officer, Ancient Monuments Laboratory)

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Thomas Clarkson, William Hazlitt, Political Radicals and a Dodgy Painting

By Robert Entwistle, Rosalind Whitehouse and Dominique Rogers, ACRs

Ipswich Museum is beginning to prepare itself for the commemoration of the abolition of the slave trade in 2007. One of the objects considered for display was a portrait of Thomas Clarkson, the great campaigner for the abolition of the slave trade, and local hero. It was decided to base the main thrust of the events, displays and outreach planned by the museum, around this towering figure.

The painting was in need of conservation, as was the frame. However, it was only during conservation that the full significance of the portrait became known. Not only did the museum possess a portrait of a great campaigner for social justice but the painter of the portrait, William Hazlitt, is arguably one of Britain's greatest essayists and literary figures as well as also being a defender of human rights. Like Clarkson he considered the slave trade to be an evil that had to be stopped. Both men led very different lives, and ended them in very different circumstances. But both the sitter and the painter rocked 19th century politics here and abroad, and changed many people's lives for the better.

Clarkson's career spanned the whole of the international struggle against slavery from 1785, when he published a ground-breaking essay on the legality of slavery, to the last days of his life in 1846. On his deathbed, he was still receiving and answering a continual stream of correspondence, this time from the American abolitionists.

The much better known William Wilberforce was the spokesman for the abolitionist movement in Parliament. Whereas Clarkson, as Coleridge described him, was the movement's steam engine. Clarkson was the one who investigated the murder of sailors on Bristol slavers and who was nearly thrown off the docks in Liverpool for his abolitionist views. Clarkson was the one who went to Paris to try to persuade the revolutionary government to support abolition and in 1789 had to flee the guillotine.

Not only was he not afraid to get his own hands dirty, he also worked closely with black abolitionists and revolutionary leaders. He conversed with Vincent Oge,



Hazlitt's portrait of Clarkson before treatment

Toussaint l'Ouverture and King Henri Christophe in Haiti and Fred Douglass the American. He worked so hard in the cause that in the 1790s he had a breakdown, and retired from public life for a short while to regain his strength.

When Ipswich Museum opened in 1847, the year after his death, something of a shrine to the town's hero was created by the display of Hazlitt's painting, a bust of the man, and an enormous 13 foot painting of Clarkson



Left: The Clarkson family grave
Right: The Clarkson memorial

addressing the British and Foreign Anti-Slavery Convention. This latter painting, first shown in Ipswich, is now in the National Portrait Gallery.

The stated aim of the Ipswich Museum – to educate the working class, to whom the vote was being extended – was in total harmony with the vision of the man who had helped organise the Haitian education system.

Clarkson was active in many areas, not just abolitionism. He campaigned, amongst other things, against the brutal treatment of British merchant seamen, against flogging in the army and, like Hazlitt, supported Catholic emancipation. It is possibly Clarkson's very commitment to a wider range of issues than just the slave trade that has made him a less well known figure than William Wilberforce. Yet most of the great international figures of the movement visited him in Suffolk

Clarkson died in 1846 and is buried, alongside his wife and son, in Playford churchyard just outside Ipswich. His great friend Arthur Biddle, to whom he presented the Hazlitt painting, is buried a few feet away. Some time after his death, a large obelisk was erected in the churchyard by his surviving friends. It bears the inscription: The Friend of Slaves.

WILLIAM HAZLITT, POLITICAL RADICAL AND DODGY PAINTER

William Hazlitt came from a radical family. He was born in April 1778, the son of a Unitarian minister, and at 15, was sent to the Unitarian College in London which produced not only Unitarian ministers but also free thinkers. Hazlitt took to the latter but not the former and decided to try to make his mark as a portrait painter.

He lived with his brother, John who was already a jobbing artist and apprenticed to Reynolds. Radical writers, politicians and artists befriended Hazlitt. Among his acquaintances, he could number Shelley, Byron, Wordsworth, Coleridge, Charles Lamb and Keats. However, he seems to have quarrelled with virtually all his friends at some time. Coleridge wrote that he was a 'fair painter but singularly repulsive in his manners'.

He must have been in his twenties when Clarkson, then in his forties, commissioned the portrait and gave it to his great friend and neighbour Arthur Biddle. The painting was acquired by Ipswich Museum in 1932 from the sale of the estate of Mrs. Biddle.

An old handwritten label removed from the rear of the painting before conservation says,

"Painted for Mr Clarkson and presented by him to Mr Arthur Biddle, the philanthropist's nearest neighbour and most intimate friend to the date of his death in 1846. It is one of the few portraits of public men painted by Haslett (sic) before he finally abandoned Art and devoted himself to literature".

Hazlitt painted amongst others Coleridge, Charles Lamb and his own father.

However, despite his love of painting, which continued throughout his life, he decided that he would never excel in art and gave up. Looking at his portrait of Clarkson it is easy to see why. It is not a great portrait, only 'fair', as Coleridge rightly said.

Happily for us all, Hazlitt turned to writing and became active in politics attacking Britain's foreign policy, its war with France, political corruption, the slave trade, and urging reform of the voting system and Catholic emancipation. He was a prolific essayist, and his best friend Charles Lamb was influential in getting Hazlitt's books published. He wrote for The Times and other

Clarkson's eyes partly cleaned





The Clarkson portrait after conservation

papers and contributed to many radical and campaigning magazines. He also wrote widely on literature and became an expert on Shakespeare. He wrote that the admiration of power turned some writers into 'intellectual pimps'.

In 1808, he married his publisher's sister but they later divorced. An infatuation with his landlord's daughter, a 'dowdy trollop' according to a newspaper of the time, became public knowledge; he was pilloried for it and suffered a breakdown. In 1830, at the age of 52, William Hazlitt died in poverty and pain. Before he died, he wrote to an old friend asking for £10. The friend sent £50, but it arrived after his death. His landlady, not wishing to lose a penny's rent hid his corpse beneath the bed as she showed prospective lodgers his room. He lived to see the abolition of the slave trade throughout the British Empire in 1807, and died two years before the Great Reform Act was passed on 1832. Yet, it was a sad end for a great man who campaigned so hard to change the world for the better.

His ex wife, Sarah Stoddard, also a woman of letters, raised his gravestone. They were unable to live together, yet she wrote:

*A despiser of the merely Rich And Great:
A lover of the People, poor or oppressed:
The unconquered champion
Of
Truth, Liberty, and Humanity,
'Dubitantes opera legite'.*
This stone
Is raised by one whose heart is
With him, in his grave.*

GETTING A FRESH LOOK AT A MAN OF VISION: CONSERVATION OF THE PORTRAIT

This bust length portrait is on canvas, almost life size and painted approximately around 1805. Its condition on receipt was basically sound in that it was unlined, with reasonable canvas tension and no significant paint losses.

However, any appreciation either of the sitter's character or of the artist's painterly skill was severely hampered by the presence of dirt and degraded varnish. The varnish not only cast the usual yellow-brown veil over everything, reducing colour and contrast, but had also degraded in places to produce opaque crystalline patches. It had also

developed its own strong craquelure. Some areas of the paint layer were sufficiently 'cupped' to be described as incipiently flaking. Numerous dabs of a hard, resinous consolidant were scattered across the back of the canvas, arousing suspicion that there may be paint losses or tears in the painting, invisible through the dark and strongly fluorescing varnish.

The removal of grime and varnish layers was successful, and some generalised black overpaint, which had been applied to hide drying cracks in the jacket, was also removed. The resinous dabs on the canvas back were removed, and they proved to have no actual consolidation function, there being no losses or perforations associated with them. Lining was not considered necessary to secure the slight tendency to flaking in the cupped areas of paint; the canvas was instead impregnated with Lascaux 375. This secured areas of incipient flaking and reduced cupping; the turning edges were supported with polyester fabric and Lascaux 375. Once restretched on a new stretcher (which replaced the old strainer), the picture was varnished and retouched.

Now cleaned, it is again possible to look into the eyes of the sitter and read there the principled determination, which the artist doubtless sought to portray.

AND LEAST OF ALL, THE FRAME

The frame of the portrait did neither of these two worthy men justice. Mr Clarkson's portrait was in a run of the mill early 19th century oil gilt frame, with applied moulded compo acanthus leaf pattern; the decoration in the corners was missing. It was in better condition than most of the frames that find their way to the lab. The applied mouldings were complete, and it had not previously been blessed with bronze paint or even the 'Goldfinger' so beloved of exhibition officers. The bottom edge was black with dirt, the sides and top cleaner.

None of us are frame specialists; nor do we have the funds to investigate further whether the frame is original or not. The brief was: 'make it look decent': there was neither time nor money to bother with anything else. We do a lot of this, as the real money is invariably spent on the conservation of the picture rather than its frame. So we have worked out a cheap, cheerful and almost totally reversible system for conserving frames.

We brushed and vacuumed the whole frame and cleaned the dirtier bottom edge with 2% ammonia in distilled water. This is the lengthiest part of the process. Then, when completely dry, we applied a wash of paraloid B72 5% in acetone mixed with mica gold lustre pigments using varieties of gold colours to give a unified appearance to the gilding. The paraloid also creeps into the cracks of the compo consolidating it at the same time. Where the applied decoration looks weak, especially around the edges, the brush is loaded with more B72 than gold to consolidate. This has to be done quickly to avoid brush marks and requires some colour matching skills to blend the gold pigments.

The missing corner ornaments were more of a problem since we had no evidence of what they looked like. In the lab we keep a box of moulding bits that have been found



Playford Hall Clarkson's home outside Ipswich

in store or fallen off paintings over the years. Nothing in the box could be attributed to the frame, but a rather nice shell design fitted the corners nicely. We made a mould of the shell with Steramould™; and cast four shells. We used Tiranti™ polyester gel resin mixed with the same mica pigments and a dash of raw umber pigments to give it an aged appearance.

We paint the gel very thinly in the mould thus making it very flexible. The thin gel cast can be immersed in hot water, which allows it to be manipulated to fit. We then filled the thin resin shell with a mixture of paraloid B72 5% and wood flour to the consistency of dough. The shell was attached to the frame with HMG™ cellulose nitrate adhesive.

Mr. Clarkson now looks a lot more loved in his almost glossy, but not brashly new, complete frame. Everything we do is reversible with acetone. The gilding on the frame is always checked to make sure that it will not be damaged by acetone.

There was a wooden museum label (with Hazlitt misspelt) covered in golden paper and hand lettered hanging from a solitary screw. We decided to remove this to the history file as its renovation or replacement would have stretched our resources that little bit too far.

All work is documented in our 'MODES for conservation' database, the resin is mixed in a fume cupboard and dust masks are worn if we have to reshape or smooth the resin piece.

* For those of you who have forgotten your Latin O level: 'You who doubt, read my works'.

Acknowledgement

Our thanks go to D. Jones for the historical research on Thomas Clarkson.

The photographs are courtesy of R. Whitehouse and Ipswich Museums Service Conservation Section.

The frame before treatment



What Shall We Do With an Old Mortuary?

The recent announcement that the Royal Hospital for Sick Children at Sciennes in Edinburgh is likely to move to new premises has started a debate within the heritage movement in Edinburgh. The debate concerns the future of the murals painted by Phoebe Anna Traquair within the tiny Mortuary. Whatever happens to the main George Washington Browne building and the Victorian terraces taken over by the Hospital, these murals must be preserved. But how ? asks Rosemary Mann, Secretary of the Mansfield Traquair Trust. And even, where?

The Mortuary of the Royal Hospital for Sick Children in Edinburgh is one of three major mural schemes by Phoebe Anna Traquair in Edinburgh (the others being the Song School at St Mary's Episcopal Cathedral and the former Catholic Apostolic Church in Mansfield Place). The murals, whose various themes include Motherhood and the journey of the spirit, were first painted by Mrs Traquair in the mid-1880s for the first Sick Children's Hospital at Lauriston. In a remarkable early example of the preservation of mural art, the panels were dismantled in 1894 and moved across The Meadows to the new Sick Children's Hospital at Sciennes. The surviving mural panels were installed in the new, larger mortuary on the new site and repaired and extended with Creation imagery by Mrs Traquair between 1896 and 1898. The murals thus represent the development of Phoebe Anna Traquair's mural style. The murals are also the only surviving mural scheme commissioned by the Edinburgh Social Union, an organisation which played a significant role in bringing art into the lives of ordinary people in the latter part of the nineteenth century.

The murals, being in a hospital mortuary and as yet unrestored, are not well known; the building is usually closed to the public and the murals are curtained. Lack of public awareness, however, is not an accurate reflection of their importance. There is great interest when the murals are on display (for instance, on Doors Open Days). The reputation of Phoebe Anna Traquair and appreciation of the Arts & Crafts movement (of which she was a leading

exponent) are increasing not just in Scotland but worldwide. Arts & Crafts buildings and furniture are increasingly sought after by collectors, including national collections and national preservation bodies (in recent years Baillie Scott's Blackwell at Bowness-on-Windermere and William Morris's Red House in Bexleyheath have been taken into ownership by charitable trusts).

Whatever the plans for the redevelopment of the site might be, it is essential that the preservation and restoration of the murals is assured. But...the mortuary is in the centre of the site and any developer will have to be very ingenious to incorporate it successfully into any scheme, bound to be predominantly residential. The room containing the murals is only three metres by four metres; it is suitable for a child's bed or a crib, but not for furniture placed against the walls as the murals come below the level of tables or sofas.

Should the mortuary be incorporated into a house or flat? But who would want a room where the placing of furniture was limited and where you could not hang any pictures? Could it be an office? But who would want an office where you were not allowed any filing cabinets or anything against the walls? It could be a beautiful reception area (with a centrally placed reception desk), but the mortuary is not on the edge of the site and a reception area would require access, and who would want an entrance which most certainly would not reflect any corporate identity? Should or could the murals be moved (heretical thought!) to elsewhere on the site or even to another site or to a museum? After all, the murals were moved once before.

Mansfield Traquair Trust (which has restored and is the guardian of the Mansfield Place murals) wants to start a national debate.

Just what do you do with a beautifully decorated redundant mortuary? Let us have your views.

info@mansfieldtraquair.org.uk



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Things fall apart...

Museum conservation in practice



Conservation in Georgia

Lucia Scalisi, ACR, is an Independent Conservator of Easel Paintings in London. Here she describes her recent experiences at The State Academy of Fine Art, Faculty of Restoration, Tbilisi, Georgia and puts in a plea for others to help a profession reviving after years of difficulty

In May 2005 a letter appeared in *Conservation News* from John Wilkinson asking for help from UK Conservators for the new Faculty of Restoration in Georgia. One year later I arrived in the capital Tbilisi carrying sixteen pigments, some material samples, conservation literature and a program of work. Having experience of conservation work in developing countries I was prepared to teach an introductory program on Materials and Techniques and Care of Collections.

Sitting between the Black and Caspian Seas in the region of the Caucasus Mountains, Georgia's 20th century political turmoil is as dramatic as its geographical location is spectacular. Stalin was born in Gori, a small town about 60 miles from the capital. An uncomfortable admiration for his legacy remains, surprising given that he did not spare his fellow Georgians from his purges.

Independence from Russia arrived in 1989 though pressure from the north continues with unrest in the border states of Ossetia and Chechnya. A recent embargo on wine, Georgia's main export, is the latest act of attrition against the fledgling economy. To the south, the lines between Turkey, Armenia and Azerbaijan shift now and again.

View of Tbilisi with the fifth century site of the Meteki church in the foreground over-looking the Mtkvari river at its narrowest point



Border posts remain watchful but the main influence of these southern neighbours has been trade and integration between different nationalities and cultural identities.

Independence marked the beginning of a new era but in terms of the arts it ended all liaison with restoration facilities in Russia. No one in Georgia was able to work on its rich cultural heritage for over a decade. Then in 2003, the 'Rose Revolution' witnessed President Eduard Shevardnadze, the last of the old communist guard, ousted by his former protégé Mikhail Saakashvili. The possibility for democratic change became a reality.

Reflecting newfound confidence, the Faculty of Restoration of Easel Paintings was established in 2005, alongside the existing Department for Wall Paintings at the Academy for Fine Art in Tbilisi. Recently appointed, the dynamic Dean of Faculty, Dr Nana Kuprashvili has instigated new procedures for research and analysis before starting any treatment. Dr Kuprashvili, undertook a brief period of training in the Wall Paintings Department at the Courtauld, being taught techniques that made her rethink approaches to conservation for her own country and to look to the developed world for input into a new course for Easel Paintings. The Faculty of Restoration is in an attractive 19th century building scarred by shrapnel and fractured by the 2002 earthquake but with a newly refurbished lecture room and a tidy conservation studio.

Helen Glanville, fellow Conservator of Paintings who had been out three weeks earlier and established both a rapport and an appreciation of Western Conservation history and contemporary practice, smoothed the path to introducing Materials and Techniques. Helen had set out to find 'white spirit'. It arrived for me as a single 120ml bottle; several more bottles arrived on consecutive days. It had the right odour and dissolved a sample of ketone 'N'



Qajar paintings of dancing girls from the collection in the National Art Museum, Tbilisi, Georgia

resin, making enough to demonstrate and discuss retouching with synthetic resins. Egg tempera was introduced and the two materials compared with retouching in oil (Russian made oil tube paint being the general variety used for retouching at the Academy). We discussed varnish too but did not have enough white spirit to make up more resin for practice (dammar is the varnish used in the Department). Documentation and Condition Reporting were understood as routine components whereas Health and Safety proved a bit of an eye opener but essential to all Conservators regardless of whether materials and solvents were ever going to materialise.

The painting restoration studio itself was disconcertingly tidy and based on past experience, raised my warning antenna. Having been in situations where 'missing' store keys, 'lost' studio keys, 'no documentation' even 'missing' people (in some cases wishing some people would just go missing altogether!) I now read these signals as the diplomatic equivalent of cold war tactics.

There was enough to do establishing a program of work

Dr Kuprashvili (right) on site in the Mtskheta cathedral



for three weeks without searching for objects on which to base discussions of current studio practice. As it was though, skilled restorers were working on paintings in a 'no questions asked' approach to restoration. Traditional lining techniques are made with fish glue but no question is raised as to alternatives or more importantly whether a painting has to be lined at all. (This is nothing new; it is still part of our professional lives here in the UK even today). Paintings are cleaned with 'pinene' (turpentine) although alternative solvents in jars labelled 1 - 4 from the former 'Mother' country are in store – nobody knows what they are; fortunately nobody uses them.

Students train for six years in the restoration of wall paintings of which Georgia has many thousands. Christian Orthodoxy is as much a part of Georgian life today as it has ever been. It is mind-boggling to see the huge wealth of art contained in the wall paintings in churches all over Georgia. Wall paintings are prevalent, but what of the easel paintings?

The Museums house extensive collections of easel paintings. Searching for a link between the collections I had worked with and those I found in Georgia I discovered the beautiful collection of Qajar paintings in Georgia's National Art Museum. Having worked on Qajar paintings in the collections at the V&A and more recently last year on the world's largest Qajar painting at the Victoria Memorial Hall, Calcutta, India, it was an element on which to base comparison between collections internationally and those in Georgia. The painting in India, painted towards the end of the Qajar reign in 1920, is a huge decorative canvas measuring 15 x 12 feet. It portrays 'The Prince and Princess of Iran in Procession' and is the pinnacle of stylistic Persian Qajar painting. The paintings in Georgia fall mainly into the 19th century Qajar 'café paintings' as are those in the V&A here in London. The café paintings are highly decorative portraits of dancing girls in exotic costumes, their trademark beauty spot being the 'single' eyebrow.



Paint samples: practising with egg, oil and ketone resin mediums

Time, materials and diplomatic restraints conspired against much practical work on the paintings. I did manage a practical Conservation session demonstrating nylon gossamer and beva film for tear repair and another on refitting paintings into frames. I never did find out who actually did refitting, it seemed a bit of a novelty that I should consider it as something needing to be done by a Conservator. Refitting without nails seemed to be a bit of a novelty too. There are now samples of Tyvek™ and Plastazote™ along with information on where to find it on the internet. Who worked on frames remained a mystery but is an area for future training. The storage of collections and environmental monitoring is something that must be developed within the training program too, not only for the students but for the staff of the museums in Georgia too.

The school currently has one spatula but we are looking to agencies in Poland who produce conservation equipment to increase stock equipment for the Academy. As a believer in working with what you have got it is sometimes amazing what can be done with very little in the way of materials and equipment. I never cease to be amazed, however, hearing talk about spending 30,000 dollars on a hot table for lining when there isn't any adhesive around that anyone can, or knows how to, use. The current buzzword everywhere including Georgia and India is 'laser cleaning'. It's like a virus. What, I asked, is anyone going to do with a laser even if the funding to purchase it is found? If such funding should become available how can it be justified when there isn't even money for a second spatula? Being ahead of the curve is one thing but being blind to circumstances is another. Training first, technology later*.

I was in the privileged position however to introduce the more realistic subject of modern materials, having attended the marvellous 'Modern Paints Uncovered' symposium at the Tate in May. There was bemusement at the thought of conserving something other than oil paintings or even modern paintings, but having information 'hot off the press' was appreciated along with a raised awareness of the subject.

What did I leave with? Well, great hope and inspiration. The students are enthusiastic, talented and capable, they have an appreciation of the need to understand the materials they come across and the materials they might choose to use. They love pigments, making their own technical portfolio and translating the pigment information form into Georgian for continuing work. The pigment chart

sent to them by the Conservation Studies students from City and Guilds, London inspired them. Further to this, one of the students is planning a research project collecting samples of earth pigments from areas surrounding the Churches where they work on summer expeditions. Georgia is rich in Terra Verte and a colourful variety of earth pigments along with azurite, malachite, realgar and cinnabar mineral deposits.

What next? More information and teaching is needed. Along with conservation of easel paintings, teachers are required for ceramics and glass, stone and metal, particularly for archaeological finds. There is no money to pay anyone to teach but if you are interested and have something to offer please contact me.

One final note, I asked if they could introduce the word 'Conservation' into the title of the School. The word 'Conservation' in the Georgian language is the same as for 'conservative'. The word has a tortured history; people, organisations, ideologies with a belief to 'conserve' were purged. The connotations are too political, too personal and too painful in this early 21st century.

History and restoration, though, is daily life again in Georgia.

* 'Comparative Technologies and Analysis in Conservation Cleaning' is a new training course beginning at City & Guilds of London, offering a perspective on Laser technology.

Displaying Information on Conservation in the V&A

A VALUABLE CONTRIBUTION TO THE KNOWLEDGE OF THE PUBLIC OR AN UNWANTED SUPPRESSION OF THE VISITOR'S EXPERIENCE?

Museum visitor surveys reveal a fascination for the behind the scenes activities, and an acceptance that collections care is an essential role in a museum. But what are the opinions of people who don't visit museums? Do they also see value in the work that we do?

An opportunity to explore the perceptions and values of young adults arose when two 16 year olds, Clarissa Sanders and Bryony Whittaker, from Highsted Grammar School for Girls in Kent, joined the V&A's Conservation Department for a week of work experience. Clarissa had never visited the Museum before and Bryony had only done so briefly, on one occasion.

For an hour each day they looked at collections care in the museum; initially identifying the main threats, before testing their perceptions in the galleries. Ultimately they visited the conservation studios to speak with the conservators and scientists.

The following is their report:

Upon arriving at the Victoria and Albert Museum for our week of work experience following our GCSEs we were asked to reflect to the Conservation Department our views of the ways in which conservation plays a role in the running of the Museum and the ways in which this is evident through the objects. The following report gives an outsider's perspective on the work of Conservators and the view of those who do not regularly visit museums.

We spent an hour exploring the galleries, visually observing the ways in which conservation of the objects can be seen by the public. We discovered various examples of the care taken to ensure objects are protected and made suitable for display, both through given information and visual evidence. We noted how many

objects were kept in glass cases, to protect them from accidental damage by the general public and natural damage caused by insect pests and atmospheric variation such as changes in temperature or humidity, especially if they are particularly susceptible to deterioration. The room environment was also controlled to protect delicate objects not kept in cases such as tapestries from stress on the fibres, which could lead to irreparable damage. The amount of natural light was also controlled in some galleries, such as those with paintings to prevent the fading of dyes and paints. Whilst other galleries, such as glass and silver, made use of artificial light in order to allow the public to gain full appreciation of the objects' beauty.

We also felt that the layout of the galleries was significant in the objects' conservation; the space was used effectively, for example objects were spread out in order to minimise the risk of the public colliding with them due to overcrowding whilst also offering a 360° dimensional view of objects such as statues. Older and fragile objects were displayed at a higher level than those less susceptible to trauma through interference by the public, however, position also depends on the material from which the object is made, its stability and condition. We were also offered information on the conservation of objects in some galleries through the use of video footage and narratives.

The next part of our research consisted of visiting the studios in which conservation takes place. This expanded our understanding, especially the scientific aspects of conservation which cannot be easily perceived through the displays. When visiting the Science Section we were enlightened as to the ways in which modern technology such as emission spectroscopy and x-rays can be used in the Conservation Department, which we had not previously considered for being relevant to the conservation of artefacts.

The spectroscopy is used to observe the unique spectrum fingerprint given out by specific elements, in order to identify the materials present in the objects. X-rays are used to view internal structures of objects and hidden reconstruction/restoration, by previous owners, which can

then either be removed or left, depending on the situation and the risk to the object by either option. We then learnt how this information was used to form a specification for which sealant, adhesive, and packaging of the object are decided after undergoing vigorous testing to ensure maximum possible care for the object by avoiding damaging emissions of certain gases etc.

We visited the Textiles Conservation Studio in which we discovered the delicate processes required to ensure that original fibres are not damaged by the reconstruction of fabrics in too poor condition to display in their original state. This may include putting a backing fabric on them or the use of high definition microscopes when patching a fabric, to ensure that fibres are woven around the original fibres as opposed to through them, causing interference or accelerating deterioration.

We also discovered how the difference in textiles used can affect the deterioration of fabrics, such as modern synthetic fibres which are manufactured for our disposable lifestyle and so decompose very quickly. Different materials also need different levels of support when they are displayed due to the level of stress put on critical points in the fabric of clothing, for example the waistline on dresses where the weight of the fabric places stress on weaker areas. Support is provided by tailored manikins which are made by building up layers to recreate the specific body shape of the era or previous owner for which the clothing was made. This ensures weight is evenly spread and the dress can be seen in the way it was intended by fitting perfectly.

We then moved on to other studios such as Furniture conservation, in which we learnt how natural pests like wood worms can damage the inside of wooden furniture. Although this does not affect the exterior appearance, internal support has to be added in order to ensure that the object does not collapse under its own weight. We also saw how mechanical objects, which can be damaged by frequent use, are recorded in use allowing the public to see them fulfilling their purpose without causing increased deterioration or permanent damage.

Finally we visited the Metals Conservation Studio in which we learnt how lacquers are used to give a thin layer over the metal's surface, providing protection from corrosive substances in the air without detracting from its original appearance, allowing it to be seen as it would have been when produced. Research is undertaken to determine the original appearance of the object so it is not 'restored' beyond how it had originally looked. For example, some silvers are made to have a blackened surface to enhance precious stones such as diamonds but this can be mistaken for tarnishing due to age. This research is necessary to ensure that the maximum historical value is obtained from the object.

We feel that Conservation plays a very important role in the running of the museum and maintaining a contemporary representation of the objects. We were especially astounded by the incredible care taken and time dedicated to ensuring objects are protected without hindering the public's experience. Therefore, we feel that possibly more information should be made available to the public, so this intricate and extensive work can be fully appreciated. We ourselves feel enriched by discovering how the objects were restored to their beautiful state and hope that others would also benefit from this. However, it is questionable whether a large amount of information would overpower the museum experience and how many visitors would be attracted to it.

In conclusion, we feel that it would be valuable to the public, and especially to those from areas closely related to conservation, or with an interest in materials and how they change over time, to have more information readily available in the Museum. We would not however suggest this is required for every object displayed, although a brief overview of the conservation processes would greatly aid understanding and allow a fuller appreciation of the objects and work required to restore and protect them.

EDUCATING THE PUBLIC

Anyone who has been a teenage boy or who has brought one up will know that the idea of conservation and looking after delicate artefacts is not one that naturally comes to mind. Much, however, is being done in the education and school field in natural history, and the modern pupil can receive both theoretical and practical experience in saving and conserving wildlife and natural habitats.

When it comes to archaeology, historical and cultural artefacts the situation is not quite the same although a number of national organisations are pressing hard for the curriculum to include more on these very subjects. Conservation, of course, is linked to the many aspects of our heritage but matters are not helped by recent reports in the press that Ken Boston, the Chief Executive of the Qualifications and Curriculum Authority, has written to the Education Minister suggesting that 'pupils should not be taught about Britain's cultural heritage'.

I suggest that Icon is not really doing much about promoting widespread conservation education of the public of all ages compared to the natural history lobby i.e. producing literature. Its charity status, however, should provide it with an incentive to do this and I would suggest that Icon contacts the above Authority to investigate how conservation can be integrated more widely into children's school activities. The National Trust has issued an excellent leaflet on conservation activities but we need more similar information from other organisations. It's up to conservators to inform the public and raise their profile.

John Price

Archaeology Group member

The Chantry Library

the resource centre for Icon members and for non members with an interest in conservation



the library has an extensive collection of literature on conservation, with particular strengths in art on paper, library and archive materials

check out the
Chantry Library at
www.icon.org.uk

The collection

The collection includes over 150 major conservation periodicals, new conference preprints, foreign language publications, and conservation research documents.

Services

A comfortable space for study is provided as well as use of the computer with direct links for all Oxford University web services. Photocopies of articles may be obtained. This service is free of charge for Icon members upon quoting their membership number.

Visit the library

The library is open every Monday, Tuesday 9.00–5.00, and Wednesday afternoon 2.00–5.00. Appointments outside these hours may be arranged in advance with the librarian. Readers are advised to contact the librarian before visiting, in case of changes to opening hours.

Contact

Address	The Chantry Library, Grove Cottage, St. Cross Road Oxford OX1 3TX, United Kingdom
Website	www.icon.org.uk
Email	chantrylibrary@icon.org.uk
Telephone	+ 44 (0) 1865 251 303
Fax	+ 44 (0) 1865 251 303

news from the groups

ARCHAEOLOGY GROUP

Members of the Group should make a note now to keep 6–8 September 2007 free. This is when the Group will be holding a joint conference with Cambridge University's Fitzwilliam Museum in Cambridge on the topic of: Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation.

Highly successful conferences on the conservation of Ancient Egyptian objects were held by the UKIC Archaeology Section in 1988 and 1994. The context for the third conference is the complete refurbishment of the Fitzwilliam Museum's Egyptian Galleries, which have recently reopened to the public.

The main focus will be decorated surfaces on any substrate – from polychrome wood to coloured basketry, from patinated metal to painted textiles. Papers and posters on aspects of technology, deterioration and conservation are invited and could include also broader issues of preservation, storage and display. We are particularly keen to include review papers on some of the complex problems posed by these materials.

The conference itself will be preceded on 6 September 2007 by a day of small-group workshops and practical seminars held in the Fitzwilliam Museum and based around objects examined and treated during the research and conservation programme that has been part of the gallery refurbishment project.

For further details please contact Julie Dawson (jd110@cam.ac.uk) or Susi Pancaldo (spancaldo@museumoflondon.org.uk)

BOOK AND PAPER GROUP

Committee Elections

Call for Nominations – Two seats available

If you are a member of the Book and Paper Group and would like to contribute to the development of the group, you now have a chance to sit on the committee.

Meetings are usually held in London, four times a year, in March, July, September and December. Travel expenses are reimbursed (*) and each member of the committee is encouraged to take on an aspect of the committee's activities.

Nomination forms can be found on the B&PG section of the Icon website www.icon.org.uk. They should be filled in electronically and emailed to Charlotte Cowin at the Icon

office at membership@icon.org.uk. A lot of committee work is carried out by email and so access to email is essential for committee members.

Closing date for nominations is 5pm Friday 20 October.

The Clare Hampson Scholarship Fund supported the attendance of FIVE applicants to the B&PG International Edinburgh conference in July this year. We would like to thank Amy Junker Heslip for her work in setting up these grants. See page 5 for more about this

EMAILS: If you have not been receiving any ICONNECT emails from the Icon office or from the group it might be because the office does not have your email address. Please send your email address to membership@icon.org.uk

CARE OF COLLECTIONS GROUP AND SCOTLAND GROUP

Dust Study Day

Following on from the success of the Dust Study morning at Hampton Court in May 2006 CCG and Icon Scotland are jointly organizing a Dust Study day in Edinburgh on 4 October 2006.

The seminar will provide an update of the results of scientific research into how dust affects historic surfaces in houses. Partly funded by the Leverhulme Trust, this research has been carried out by the University of East Anglia, in partnership with the National Trust, Historic Royal Palaces and English Heritage.

The day will include presentations in the morning by Helen Lloyd (National Trust), Kathryn Hallett (Historic Royal Palaces) and David Thickett (English Heritage), followed by a practical and discussion session in the afternoon.

The morning seminar sessions will be held in the board room of the National Trust for Scotland head offices, and in the afternoon a practical session will be held across the square in The Georgian House, a National Trust for Scotland property.

See the entry in Listings for further details. If you are interested in attending, please contact Helen Spencer, Collections Care Manager, National Museums of Scotland, Chambers Street, Edinburgh, EH1 1JF. Tel: 0131 247 4347 or email h.spencer@nms.ac.uk.

* If you would like to find out more about what is involved, or to be sent a copy of the committee expenses guidelines please email Rose Briskman at rbriskman@museumoflondon.org.uk or telephone during work hours 0207 814 5645

CERAMICS AND GLASS GROUP

Medieval Tiles in situ

Vanessa Simeoni and I are in the process of completing a book on the Preservation of Medieval Tiles in Situ. We would like to hear from conservators who have surveyed and/or treated medieval tiles in situ within the last 50 years. The information we're looking for is as follows:

Name of the site.

Year of survey and/or treatment.

Name of the Conservator/Conservation Practice

Where the Conservation Report is lodged.

Please contact Sandy at: sandbill@conservation.fsnet.co.uk
Thank You.

Sandy Davison FIIC ACR *Vanessa Simeoni* ACR

HISTORIC INTERIORS GROUP

The Cambridge Conference organised by the group was held in May at Corpus Christi College. The title, Searching for Hidden Treasures: Interpreting the Evidence of Historic Interiors, gave focus to the day which highlighted the importance of gaining a thorough understanding of the changes in use and history of a building before a programme of work can be devised and a successful conservation project can be undertaken. The extremely full and highly informative day was also a gathering from the wider field of conservation which encouraged discussion and fostered the aims of the group:

- To highlight the importance and rarity of original decorative fittings, finishes and furnishings;
- To foster liaisons between skilled crafts and more academic conservation;
- To be a forum for sharing and communicating conservation problem-solving between the different fields of expertise needed to preserve a historic interior;
- To establish mechanisms for better communication between contractors and individual specialists with the aim of preserving historic interiors to the highest standard within the constraints of agreed budgets.
- To produce publications and to arrange visits, seminars and conferences.

A full report on the conference can be found in the review section of this issue.

SCOTLAND GROUP

The recent Committee meeting of 8 August 2006 concentrated on the appointment of the Committee Members for the next year and the following posts have been filled.

Chair:	Linda Ramsay
Vice Chair:	Brian McLaughlin
Secretary:	Amanda Clydesdale
Vice Secretary:	Antonia Craster
Treasurer:	Audrey Wilson
Vice Treasurer:	Gill Keay
Events team:	Helen Creasy, Kirsten Elliott and Erica Koetze
Publications/ publicity team:	Stephen Uempleby and Ruth Honeybone, with Brian McLaughlin as Web-master
Ordinary Committee Members:	Wilma Bouwmeester, Julian Watson, Sophie Younger and Mo Bingham
Observers:	Carol Brown, Jim Tate and Clare Meredith

Brian McLaughlin has now resigned as Chair and we thank him for stepping up to the challenge of seeing the Group from its interim to its permanent state. We also thank Sarah Maisey for acting as Secretary for the last year.

The events programme continues to be a significant focus for the Committee, particularly after the success of the July ceilidh. A report on this event appears elsewhere in this issue.

A mailing list for all Icon members interested in receiving information about Scotland Group activities has now been established. If you haven't received recent emails, and you would like to join this list, please contact David Leigh at the Icon office.

The next Icon Scotland Group Committee meeting will be held on 10 October 2006, time and venue to be confirmed.

Details of the forthcoming Dust Study Day, to be held with the Care of Collections Groups in October, can be found under the CCG entry above and in Listings.

STONE AND WALL PAINTING GROUP

More details, including registration forms, are now available on our website for the forthcoming conference 'Problem arising? Scaffold access issues in and to historic buildings', planned for 19 October.

The location for the 'Problem Stone Day' conference has been confirmed at the New Armouries, HM Tower of London on 1 February 2007. For further details see Listings and our website.

TEXTILE GROUP

In the last issue Clare Stoughton Harris bid farewell to the group after three years as chair and eight years on the committee. Clare did much to assist and support the group during these years, which have seen much debate about and change in the role of our organisation. We also said goodbye to Maria Jordan who worked tirelessly to ensure that our events started on time and that the infrastructure was all it should be.

Our new chair and three new committee members have lost no time in re-energising the group. Chair Sarah Howard, Senior Conservator for Historic Dress and Textiles at Hampshire County Council Museums and Archives Service, plans to build on Clare's legacy and continue to listen to and reflect the needs and concerns of members and provide relevant information and more training opportunities for the profession. New committee members, Nicole Rode of the British Museum, Elizabeth-Ann Haldane of the Victoria and Albert Museum and Rebecca Smith currently working at the Conservation Studio with Sheila Landi, have already contributed greatly to the dynamics of our team. Members will shortly be seeing the results of their efforts in upcoming events and web-site updates.

Given the importance that delegates at the April Forum attributed to communication between and to professionals, the committee is considering organising regional representation. The committee will continue to fulfil its role of centralising and communicating information



Out-going Textile Group Chair Clare Stoughton-Harris (right) is presented with flowers by Maria Jordan on behalf of the membership

as well as organising major events. We would like, however, to become closer to and more proactive in responding to members' concerns as well as establishing links with members of other groups. The role of the regional representatives would be to liaise with the committee and communicate regional and local news to us on an informal basis. No other committee work would be required. Please e-mail your interest and/or suggestions to Sarah on 01962 826700 or sarah.howard@hants.gov.uk

Graduate Voice

This section is dedicated to conservation graduates and students, their reviews, articles, opinions and news. We aim to provide an informal means of communication for newly qualified conservators, those still at college and those for whom no formal training exists with future employers and other established conservators.

Graduate Voice represents all the conservation disciplines within Icon. We would like to hear from you if you would like to become involved or make a contribution. We would like to make sure there is a network from all disciplines and are currently looking at ways to create a database of conservation/restoration students and recent graduates.

All kinds of contributions are welcome including reviews of excursions, conferences and classes, educational tools, books, websites and other resources. We seek to promote

graduate work via listings, or even internship or equipment enquiries. If you have any ideas about what graduates today need, or simply need to know, then please contact us.

We are:

Graduate Liaison representative: **Ann-Marie Miller** (on the Book and Paper Group executive committee)

Graduate liaison sub-committee: **Heather Marshall**, **Erica Kotze** and **Caroline Harrison**

Please send contributions etc to: Heather Marshall at heatherx.marshall@bl.uk

INTERNSHIPS – HOW DID YOU DO IT?

Heather Marshall writes: As many established Conservators will know periods of time spent going on internships, or work experience in a museum, a library, a research institute or a private workshop can be an invaluable experience in gaining essential practical skills, whilst installing a realistic view of what life as a conservator may be like.

Conservation/Restoration internships can come in many forms, generally they involve practical based, specialised training to pre-set goals with tutor or tutors who are experienced professionals in that particular area of work. The skills learnt in this way allow the student to apply academic knowledge and skills which were originally learnt in a more formal environment. Furthermore spending time in a 'real' conservation environment gives invaluable opportunities to meet, communicate and gain advice from other conservators whether they are recent graduates themselves or are several years from college.

Achieving the opportunity to go on an internship or work experience can be difficult, as it requires organisation, research and tenacity to gain certain financial and non-financial resources. Once achieved they can offer such unique learning opportunities.

Herre DeVries is from The Netherlands and is currently doing an internship in Book Conservation at The British Library; he tells us about his experience of internships:

The course at the Netherlands Institute for Cultural Heritage (Instituut Collectie Nederland, ICN) is a four year course. The course is taught by way of a modular system. Book and Paper is one of the five specialities offered. The other four are Furniture, Ceramics and Glass, Textile and Metal. The first two and a half years are spent learning the theory and practice of conservation. Students of all specialities follow modules, which deal with subjects such as documentation and photography, art history and ethics of conservation. Modules specific to Book and Paper students deal with 'prints', 'works of art on paper', 'archives', 'paper and cloth bindings', 'leather bindings on printed books from about 1550-1850' and 'conservation bindings'. After these two and a half years the students have to do two internships. Each lasts about 20 weeks. The idea is to gain work experience in both a private studio and in the studio of a government institution.

I'm currently doing my second internship, which is at the British Library. My first one lasted from January until the end of May in a private book and paper conservation studio in Amsterdam. The studio is called Mooie Boeken (www.mooieboeken.nl). Besides the restoration of books and paper it works on the preservation of collections of

prints and maps, and collectors can turn to the studio for advice or for undertaking an assessment of their collections.

It especially focuses on the conservation of 17th–19th century collections. Over recent years the team has been working on a large part of the collection in the Ets Haïm – Livreria Montesinos library (www.etsheim.org) in Amsterdam. Founded in 1616 it is the world's oldest still functioning Jewish library. It was put on the UNESCO Memory of the World Register in 2003. The conservation project began with a first aid treatment on the majority of the books. That has now finished and currently several private conservators around the country are working on the restoration of the remaining bindings in the libraries.

While doing my internship at this studio among other things I've been working on a book from the manuscript collection of the Ets Haïm library and together with the paper conservator I treated some of the manuscripts' pages with Phytate. The book was a laced case parchment binding with scaleboard-boards. At first sight the only significant problems were the cracks in the boards and the text block slightly sticking out on the fore edge due to shrinkage of both parchment and boards. The cracks in the front board were caused by insect damage, but with the endpapers and the parchment still adhered to the board it didn't look very serious.

It was decided to separate the book block from the case by lifting the end papers and unlacing the parchment bands. While doing this much more insect damage became visible. The end papers were repaired and re sewn to the text block. The holes and tunnels in the boards were filled in with a thick paste of paper fibre and Evacon/MC (1:1). To be able to do this properly the parchment had to

Insect damage under paste down (book HS 48C25)



more news from the groups



Front cover after treatment (book HS 48C25)

be partially lifted from the boards as well, otherwise not all tunnels could be reached. When putting back the text block into the case, the text block was still sticking out but less than before. To protect the gilded fore edge from further damage a paper slipcase was made.

All of the manuscripts like the book mentioned above were written in iron gall ink. The writing itself was generally in good condition, ICN rating 1 and 2.* The title pages of most manuscripts had beautifully drawn decorations on them. In several cases these were in a bad condition, rating 3 and 4, due to the amount of ink in the drawings and the place in the book. Some title pages had cracks in the letters or drawings, while others had already lost some original material. The bindings of all but one of the books, were in such condition that disbinding was unnecessary and unwanted. The condition of the text blocks didn't give rise to any need of Phytate treatment. So the title pages were taken out of the books and treated separately with the Phytate treatment as it has been outlined by the ICN.

The great variety of work, art on paper, books, globes and paper-mâché objects in the workshop gave me a great opportunity to widen my view on conservation and improve my skills working together with a motivated team of specialists. The importance of the internships is that one can not only improve one's skills, but can also see different styles of working and ideas on conservation when working with different conservators. It's putting the ethics learned at school to the test. The length of the internship makes it

*1 The rating system being referred to is discussed in 'Condition rating for paper objects with iron-gall ink: ICN-informatie nr. 1' by Birgit Reissland and Judith Hofenk de Graaf, Amsterdam 2000. It can be downloaded from the ICN website as a PDF-file. The website address is: <http://www.icn.nl>. Then go to 'Information centre', 'Publications' and then 'ICN info'.

possible to really get to know a studio, the collection(s) it is taking care of and the day to day rhythm of the job.

In the coming months at the British Library I will be working in several different studios learning about of the conservation of books, parchment and paper, including traditional bookbinding skills. Also I will finish by doing a full conservation treatment on a book from the special collections.

We would like to hear from you if you feel you can contribute regarding your experience of internships. It would be ideal to develop a common understanding of conservation studies and practice for students within different disciplines, courses and countries. How did you find out about internships? Were they part of your course? How did you manage to gain financial resources to help?

TIPS FOR PREPARING CVS, COVER LETTERS, APPLICATIONS AND PORTFOLIOS

Compiled by Stacy Block

Whether you are a newly qualified conservator looking for work or a conservation student applying for a placement, you will need to submit a curriculum vitae and covering letter, and in many cases an application form and your portfolio. Following are some tips to help you with preparing each of these pieces.

Curriculum vitae

A good CV provides factual information about yourself, your qualifications and any related experience, whether paid or volunteer. Employers look for CVs that are clear and concise. Therefore, you should use an easy-to-read font such as Arial, Book Antiqua or Times New Roman, and the size should not be less than 11-point. Your CV should be no longer than two sides of plain white A4 paper.

Your CV should include the following information:

- Name and contact details in bold, 16-point font
- Profile, written in the third-person, stating your chosen career and what you hope to achieve
- Key skills — no more than six — related to the position you are applying for
- Related work experience, starting with the most recent and including a brief description of each
- Other experience, also starting with the most recent and including a brief description of each
- Education, beginning with your most recent course and stating the qualifications obtained
- Interests/other skills that provide more insight into who you are

- Referees, preferably one who knows your related work abilities and one good character referee

Some of the qualities that you want to express in your CV are manual dexterity, an understanding of conservation ethics and preservation theory, the ability to work to deadlines, good interpersonal skills, and flexibility.

Covering letter

A covering letter should always be included with your CV. The letter is where you can approach the recipient for possible employment/placement opportunities, express your character, and make points not covered in your CV. This is also your chance to make an impression, so your letter should be enthusiastic, honest and friendly; you can even afford to be gently humorous.

Your letter should be addressed to an actual person, not a position, so you need to do some research on the place and its people (the Head of Department, owner of the practice or a Conservation Manager are the usual points of contact), as 'Dear Sir/Madam' is insufficient. This research will also allow you to express in your letter what it is about the organisation's work this is of particular interest to you.

Finally, leave the letter open-ended by suggesting a meeting for coffee or to have a look around the department. Most people would be too busy to do this, but there is no harm in asking and it expresses flexibility, confidence and informality.

Application form

Follow the instructions for filling out the application (e.g., use a black ball-point pen) and do so neatly and tidily. Answer the questions to the best of your knowledge and try to keep within the space provided. If there is a section for a personal statement, use this area to highlight any relevant information that was not asked for on the form.

Portfolio

Your portfolio will be the main focus for much of the discussion during the interview, but don't wait to compile or update it until you have an interview scheduled. Your portfolio allows you to express your true potential and stand out with the interviewers. It should be neat, organised and concise. Be sure to include:

- A couple of projects from each discipline, if applicable, and no more than four to six different projects total.
- Good descriptive before and after photographs of your more interesting conservation projects. To demonstrate your manual dexterity, include images of you undertaking a variety of conservation treatments.
- Easy-to-read information such as big and bold titles and short summaries of everything in your portfolio. You may

also be asked to show detailed documentation, including evidence of research.

- Working models or object samples of any conservation work, if it's not too difficult.
- A record of your Continuing Professional Development (CPD), including any talks, relevant conferences or training courses you've attended. There should also be a list of your professional memberships and any conservation studio visits.
- School and college certificates and some of your written work, such as articles, essays, a summary of your dissertation/thesis, reviews, and any reports written about you and your work.

Finding work in conservation can seem like a daunting task, but it doesn't have to be one. Things like your CV and portfolio can be prepared before you start your job search and should be updated as needed. You can even draft some of your cover letter language in advance so that you don't spend hours staring at the computer screen the night before a job application deadline. Having these things done in advance will also give you more time to focus on preparing for the interview, hopefully helping you feel relaxed on the big day.

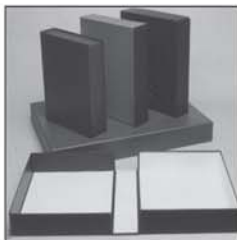
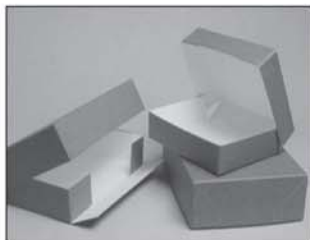
This information was taken from 'The New Conservators Information Pack', currently being developed by Icon.

THE BEER MEETINGS

The September Icon Beer Meeting will be on Tuesday 19th at The Plumber's Arms, 14 Lower Belgrave Street, Victoria, 0207 730 4067. We will be meeting from 5.30pm and everyone is welcome, from all the conservation disciplines. We had our first paintings conservator at the last meeting. If you need any more information or would just like to get into contact please do email me on imogen.herford@bl.uk

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BOOKS

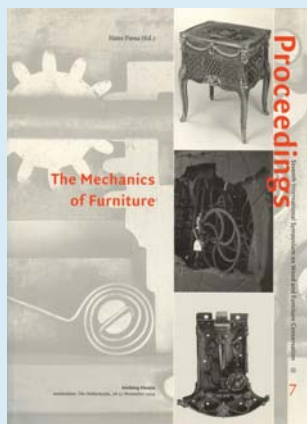
THE MECHANICS OF FURNITURE: PROCEEDINGS, SEVENTH INTERNATIONAL SYMPOSIUM ON WOOD AND FURNITURE CONSERVATION

Hans Piena, Editor.

Stichting Ebenist, Amsterdam. 2006

ISBN: 90-806960-5-6

71 pages B20



This publication continues an established tradition of informative post-prints from this biennial event. The title was quite widely interpreted by contributors with subjects ranging from analysis of the highest quality automated and metamorphic furniture of the eighteenth century, through clock movements to the restoration of floor spring mechanisms for public building doors. The papers are mostly project based and written by practitioners and are informative both on a practical level and in historical detail. They include clearly illustrated expositions of discoveries and ingenious techniques developed in conservation-restoration treatments. The great makers such as Roentgen are fully discussed providing useful information regarding object analysis, reference points and contacts for further research. One of the contributors extols the virtue of simplicity in design equalling beauty, reliability and longevity and as if to illustrate this point, when giving his paper, the high-tech visual aid would not play his animated image file.

The contributors, many of whom are not native English speakers, have expressed themselves admirably and the editor and proof readers have made sure that nothing is lost in translation. I hope that this publication will entice readers to attend and perhaps contribute to future symposia, the next being held in Amsterdam on 17-18 November 2006.

Adrian Smith

Furniture and Wood Group

CONFERENCES

BOOK AND PAPER GROUP FIRST INTERNATIONAL CONFERENCE/IPC FIFTH INTERNATIONAL CONFERENCE, Edinburgh 26-29 July 2006

The week beginning 24 July in Edinburgh was special for two reasons. First, the unusually tropical weather being experienced in Scotland seemed here to stay. Secondly, the IPC's Fifth International Conference was in town, the first Book and Paper group conference under the Icon banner.

There was a buzz to the conference from the beginning and this was probably due to such a large gathering of around 450 delegates from around the world. Many old friends were reuniting; one colleague bumped into somebody she hadn't seen for 16 years. The sleek Edinburgh International Conference Centre provided a well-organised backdrop for the papers and posters submitted and an easy and central place for delegates to explore the wonders of Edinburgh.

What occurred to me from the beginning was how the papers presented provided an overview of the wide variety of skills and approaches that our discipline and profession requires. This seemed apt for the first conference since the transition to Icon from the IPC and the joining together of multiple disciplines under one large umbrella organisation.

Both the British Library and National Archives UK updated us on the developments in their approach to collections and research respectively. The British Library has been undergoing a wide-ranging review. This has resulted in the building of a new Conservation centre and high-density store and an examination of their overall approach to conservation and collections care. An example of the all-embracing nature of their work is that amongst many other things, they are currently helping Microsoft with the design of the next Office software package. We await the success of the new British Library Conservation centre and also the results of the materials testing program and database that the National Archives will be making available online once completed. This will hopefully be in 2007, funding and the supply of information permitting.

Helen Shenton from the British Library also touched upon a subject of increasing interest to many, the movement towards the digital 'Age of the Screen' and the preservation issues that this social and cultural movement carries with it. Whilst only

alluded to throughout the conference, the preservation of digital media is certainly an area that many collections are having to begin to address. Maybe this subject will feature more strongly in the next Book and Paper Group Conference?

Of potential concern to many is that a swing does seem to be occurring from interventive to preventive conservation. This was explored by Karen Pavelka and Erin Hammeke from the University of Texas at Austin in their interesting study on *The perceived shift from conservation to preservation; does it exist?*. Their survey indicated a concern that conservators were increasingly taking on more administrative duties, resulting in a corresponding loss of treatment time and skills.

Luckily, this does not seem to be happening to us all, as the sharing of treatment experiences was a major theme in many presentations. T.K. McClintock's discussion of his many years of experience conserving the drawings and archives of Frank Lloyd Wright seemed to be enjoyed by many. Such shared outpourings and musings are invaluable and provide an interesting sense of how conservation is evolving.

Further practical advice was found from the usual high quality and informative presentation by Mike Wheeler and Merryl Huxtable from the Victoria and Albert Museum. Their straightforward approaches, such as using an Excel spreadsheet to plan and track progress of a conservation program, or spot-welding Melinex folders for display and storage of posters, can be applied to any size of conservation studio. Thanks are due to the staff of the Library of Congress, Washington DC for developing and sharing their 'treatment trees' for objects with iron gall ink. Years of experience have contributed to creating a relatively standardised method of treatment, including aqueous and non-aqueous approaches, all represented in a series of flow diagrams. Even though the 'trees' can be configured to meet individual and institutional needs, the idea of if they could be successfully applied to a drawing as well as a document was much discussed between my colleagues. However, the information presented certainly goes a great way to assisting others in understanding and approaching this complex area.

The poignancy of several papers presented should also be noted, including description of work on papers from the United States Holocaust Museum and from the aftermath of both 9/11 and the Colombia shuttle disaster. It is maybe in projects such as these that we can easily see the power behind our work.

One of the best-received papers was *A million brown spots after conservation: untangling the cause-effect chain*. This engaging paper was written by a team of conservators from various institutions in the Netherlands. It was a refreshingly frank and open discussion of a treatment gone wrong and the search for the reasons why. It served to highlight that whilst we would rather avoid making mistakes, we often learn the most from them. The resulting 'confession session' from conservators throughout the auditorium was one of the most interesting exchanges and certainly stimulated discussion.

Unfortunately there is not the space within this review to share all of the innovative and enlightening research and developments that were presented. The post-prints will be eagerly awaited for further details of many papers including Tanja Gasser's ideas for repairs for transparent paper, Jane Colbourne's research on white pigments and Rachel Mustalish's fascinating insight into the expanding and intriguing world of plastics in paper.

It is perhaps fair to say that the lunches served by the conference centre did not show Scottish cuisine in its best light. However, attending one of the wonderful evening social events, or exploring the eateries of Edinburgh hopefully offered the perfect opportunity for delegates to complete the experience of such a vibrant and enjoyable conference.

Kirsten Elliott

Paper Conservator, National Galleries of Scotland

Nearly five hundred delegates from around the world gathered at the Edinburgh International Conference Centre for the fifth and final conference of the Institute of Paper Conservation, also the inaugural international conference of the Book and Paper Group of Icon. The three years of hard work which went into flawless planning of the three days produced a fitting celebration of the work of IPC while looking forward to the challenges our profession still has to face, not only in the treatment of material at the bench but in educating those beyond the profession as to the importance of conservation and preservation in the age of digital technology.

Speakers delivered papers which reflected the wide range of interests and materials covered by the largest speciality group of Icon and ranged from historical studies of the work of single artists, through specific techniques and case-studies, to the dilemmas of preserving vast national

collections which have to come to terms with the digital revolution. Although the twenty-minute time-slots allocated to each paper did at times seem rather too short, this format allowed for all delegates to attend all of the talks, rather than having to choose from papers being delivered simultaneously in different rooms. This was, I think, a particular strength of the conference, allowing for conservators in the closely related book and paper fields to share ideas and to reflect on and debate the important differences in approach. The various papers given over the three days formed groups to inform some energetic debates over dinner in the evening, perhaps the most fascinating being the papers dealing with the artefacts left behind after human disasters, from the Holocaust, to the Columbia shuttle disaster, and the 9/11 attacks.

Peter Bower's paper, 'Powerful Connections: interdisciplinary collaboration in the investigation and discovery of works of art on paper', was not only a fascinating highlight in the programme in itself, but reminded one of the vital importance of the interdisciplinary approach and the need for rigorous analysis and expertise in our work. Other papers which deserve particular praise used the twenty minutes to full effect by putting that analysis and incisive approach into practice: Kristine Rose's talk on the conservation of a seventeenth-century Persian Shanama was a model of a complex project presented concisely, clearly, and professionally, without oversimplification; Rachel Mustalish introduced many in the audience to the history of, and challenges presented by, synthetic papers (as well as producing the most audible excitement amongst the delegates during the conference by suggesting that synthetic paper may be an affordable, readily available substitute for Goretex® !); and Stephanie Gibbs gave a brilliantly eloquent, scholarly account of book production and conservation in the twentieth century, a field which she demonstrated is an important but neglected area of study. Finally, Marieke Kraan's bravery, honesty, and good humour in presenting a conservation project that went wrong was refreshing and demonstrated the importance of learning from mistakes. It is all very well to learn from one's own mistakes, but how much further we could advance if we discussed and learned from our mistakes as a profession more widely and openly! It is too easy to bury problematic treatments and ideas in pseudo-professional jargon.

It was unfortunate that some of the speakers could not attend the conference, but a

more-or-less impromptu panel session on paper-making provided an enjoyable substitute and a good forum for debate. Perhaps the interests voiced during this session will promote further collaboration between paper-makers, paper historians, and conservators, and practical experiments in the production of traditional linen-rag, gelatine/alum-sized papers. Thank you to Barbara Venables and her assistants for organising such a successful conference where that essential collaboration, debate, and sharing of ideas can be fostered. I await the Post-prints with interest.

Edward Cheese

Recent graduate of the West Dean Book Conservation Programme

MEETINGS

TAPESTRY CONSERVATION: MAINTAINING THE WOVEN PICTURE

London 24 April 2006

This year's Textile Group Conference was exceptionally well-attended by delegates from many different horizons, attesting to the interest this subject arouses. Chaired by Jenny Band who opened the conference with a historical overview of tapestry conservation, papers were presented on a broad range of subjects covering conservation work, storage, cleaning research and training issues.

The first speaker, Jennifer Barnett, discussed her efforts to unite *Economy and efficiency in the conservation of two sets of 19th century tapestries*. Emma Biggs, head of Textile Conservation at HRP then spoke of the stories revealed by the *Multiple Layers in Tapestry Conservation* involving a fine 16th century tapestry treated by the Hampton Court team. In *Couching Stitch Patterns – avoiding the tram-line effect* Kate Gill gave a succinct but clear demonstration of her solution to a common problem encountered in tapestry stitching. Yvan Maes DeWitt then discussed the cleaning techniques used by his company in Belgium and presented their new tubular storage system developed for the tapestry reserve at Chambord Castle. The morning session was concluded by P.J. Keeling of Zardig and Zardig, who presented their technique of digital reproduction of tapestry on modern fabric, proposed as one alternative to permanent display of fragile originals.

The afternoon session opened with a video demonstration of the tapestry cleaning procedures at Chevalier Conservation-Paris with a commentary by Suzanne Cussell-Bouret In *Care and Conservation of the*



Installation of a tapestry from the Hampton Court collection (From Lynsay Shephard's paper)

tapestry collection at Hampton Court Palace, Lynsay Shephard discussed the changes in the way the permanent collection has been cared for since the early 20th century. Wildlife and heritage conservation were the joint subjects of May Berkouwer's *Is the Bird a Bustard?* In an amusing and informative presentation of research on the imagery of birds in a 17th century Flemish Tapestry, May shared her discovery of the depiction of a near-extinct bird.

Suzanne Cussell-Bouret took the floor a second time to present the work she has done on assessing condition of *Le Corbusier's Tapestries in Chandigarh India*

for Chevalier Studios. Her analysis of the techniques used to both create and hang the tapestries, as well as the precarious existence of the objects used in-situ, gave insight into the complexities involved in preserving cultural heritage in a working environment. The results of a *Questionnaire on Training in Tapestry Conservation* were presented by Ksynia Marko at the close of the forum. Not surprisingly nearly 60% of the delegates surveyed had over 6 months experience in Tapestry. However, over 75% felt on-going training workshops are required. Most, including those who had had no practical experience, expressed the opinion that tapestry conservation is a

specialized form of textile conservation and requires different skills. Given the number of workshops proposed by those surveyed, there should be no lack of ideas for CPD sessions in the next few years.

With its broad range of subjects, there was something for everyone in the programme. Some of the studies presented were unusual and sometimes controversial, possibly deserving more questions from the audience than was the case this year. The inclusion of speakers from outside the conservation community was generally thought to be a positive move and it is hoped that future forums will continue to attract this kind of interest.

A discussion session followed the forum which was notable for the enthusiasm showed by delegates when asked to decide on the future of the yearly Textile Forum. Delegates voted overwhelmingly to maintain the tradition of a yearly forum, with many expressing the wish to have bi-annual meetings.

It was evident that the forum provides the opportunity to present current practice and research on relevant topics; however it is also an opportunity to discuss ideas and exchange opinions on a broad range of issues that are not covered in publications and conferences elsewhere. It was clear that the forum is effectively a meeting place for like-minded, very busy professionals who rarely have the opportunity or the time to sit down and talk to their colleagues about what they do and the problems they encounter.

A more detailed review of the event can be found on the website

Rebecca Smith and **Jane Taylor**

Textile Group committee members

Detail of small, probably Flemish tapestry. Private collection. (From Emma Bigg's paper)



SEARCHING FOR HIDDEN TREASURES: INTERPRETING THE EVIDENCE OF HISTORIC INTERIORS

Cambridge May 2006

Speakers at this Historic Interiors Group conference came from a broad range of disciplines and included architects, surveyors, conservators, paint researchers, historians and curators. The papers showed many examples where historical information was gathered from a variety of sources, including documentary evidence, paintings, archaeological and analytical sources:

Following an introductory history of Corpus Christi College by architecture professor Peter Carolin, David Gibson, architect, began the day with a refreshing illustration of the preserved evidence and clues to be found in typical 18th, 19th and 20th century

buildings. He discussed the importance of being alert to small details of architectural significance and illustrated the need to look behind deceptive modern exteriors for preserved evidence of the past.

Paul Latham, chartered architect and director of The Regeneration Practice, illustrated the evolution of a particular historic building, Bromley by Bow, between 1485 and 1925. Evidence from site archaeology, cartographic and documentary sources combined to tell the story of the different phases of interior decoration at Bromley Hall; this knowledge was then used to inform the conservation approach and gain a wider knowledge of this complex building.

Lee Prosser, curator of Historic Royal Palaces, described the way in which the presentation of the palaces is now based on dedicated research and the careful interpretation of evidence. The recent completion of the programme of work at Kew Palace is an opportunity for conservators and the wider public to see how this gradual feeding in of information has allowed ideas to be adapted and modified. On the first floor the aim has been for an honest re-presentation of the domestic interior used by the Royal family, whilst in the upper rooms the approach is one of non intervention, with the rooms left unaltered and the archaeology of the structure exposed.

Also involved with the Kew project is Allyson McDermott, historic interiors and wall paper conservator, who collaborated closely with historians, paint researchers and archaeologists to form an interpretation and re-presentation of the late 18th and early 19th century interior. In the first floor drawing room the identification of paper fibres and later the original pigment as well as the discovery of a manufacture's date stamp, provided the information needed to reproduce the wall paper to the original colour and design using traditional techniques. Her paper demonstrated the historical and aesthetic importance of wall papers and introduced the relevant techniques for investigation, interpretation and recreation.

Tim Martin, metal conservator, drew attention to the importance of the surviving evidence of services such as water, light, heat, and communication and the ways in which these can help inform decisions in the restoration and conservation of historic house interiors. Tim illustrated how marks left by early fittings such as locks, hinges and lights can reveal small details which lead to significant information about a domestic interior.



Bromley by Bow. The south wall of the boardroom conserved with all historic sequences presented. A Tudor window was found bricked up just after 1710 when the room was panelled, and the fireplace and sash windows were inserted. In the centre of the picture, the fragmentary remains of at least three historic paint schemes dating from the 16th to late 17c have been conserved by Andrea Kirkham. The earliest of these sequences, a male bonneted figure holding a longbow, pennant or staff dates to the second quarter of the 16c. The remainder of the room is presented as early 18c, minus the panelling which was removed in 1952. (Note and image courtesy of Paul Latham)

Tobit Curteis, wall paintings conservator, presented his paper 'Anticipating and Responding to the Discovery of Wall Paintings', where the need to understand the context of the particular paintings and environmental conditions in the building are paramount. Examples included both domestic and ecclesiastical paintings on plaster and timber and showed how an understanding of the physical history of the building is essential when deciding the safest and most appropriate treatment.

The value of paint analysis as a tool for the architectural researcher was highlighted by Lisa Oestreicher. This in turn can lead to more informed decisions by conservators, curators and architects. Examples of projects included the identification of a sequence of over twenty layers of paint on the exterior of the Pagoda in Kew Gardens and analysis of the decorative elements at The Apollo Theatre, which was designed in the 1930's as an underwater mermaid's palace.

The Society for the Protection of Ancient Buildings contends that to repair old buildings well they must be understood. This was a key point of the paper presented by Douglas Kent, technical secretary and advisor at SPAB, who explained how timber buildings often yield clues to the past to an even greater extent than other building materials, ranging from smoke blackening to redundant mortise and peg holes. Simple marks left on wood work can be important evidence of social history and the use of the building; for example a water mark left on a window sill where a vase stood. A building should be viewed holistically with all

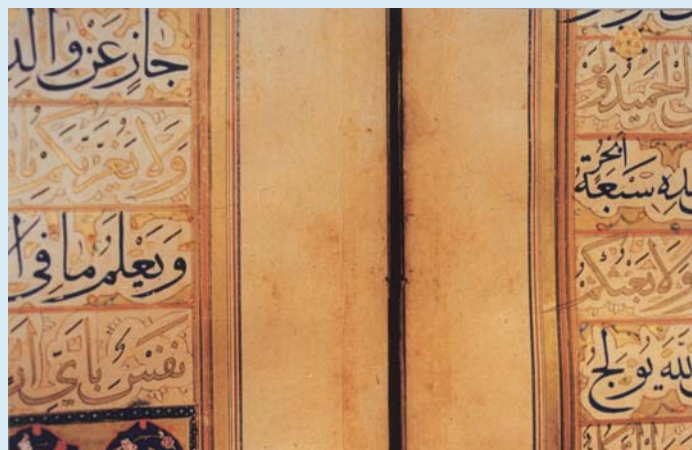
elements used to build up an understanding of its past.

Diversity was the flavour of the conference. Rosie Baker, Textile Conservator, talked about the Concealed Garment Project which is being undertaken at The Textile Conservation Centre, University of Southampton. The project aims to locate, document and research garments and associated objects found concealed in buildings. The practice of concealing garments is important to those interested in dress and textile history, folklore and building history and archaeology. Her team are keen to develop a better understanding of the practice and to document the objects which range from clothes, shoes, printed paper, toys, coins, seeds, animal bones, bottles and metal tools. Information on the project can be found on the website www.concealedgarments.org

The last speaker, Anthony Wells-Cole, senior curator at Temple Newsam House, Leeds, spoke about the particular skills the curator brings to the interpretation of an historic interior. The restoration and conservation of the Blue Room at Temple Newsam was taken as a case study to show how detailed research has made it possible to accurately recreate the 1894 interior. Here again, a fragment of wall paper provided the crucial evidence.

My final notes following the questions and discussion read:

'Our knowledge is enriched if a dialogue is built up'; The conference successfully highlighted this point and showed the ways in which projects need to involve



Islamic manuscript, before and after conservation.

Image courtesy Helen Loveday

collaboration between the different disciplines. This can only result in a fuller understanding of the historic interior. The mood of the day was one of sharing information with a welcome awareness of the importance of a multidisciplinary approach for the conservation of historic interiors.

The day also included a visit to Corpus Christi's Parker Library, whilst a separate group visited the new conservation centre - the base for Cambridge Colleges Conservation Consortium, featured in the March issue of *Icon News*.

For those able to stay the day ended with a light hearted and sociable evening – a punt ride to a restaurant by the river. Our thanks to those who organised such a full and successful day.

Elizabeth Cheadle

Conservator of polychrome

SEMINARS

REVIEW OF ISLAMIC PAPERMAKING

London 25 April 2006

Helen Loveday presented her lecture to a full house at the British Library. As a specialist in the conservation of Middle Eastern manuscripts she has first hand knowledge of her subject, as well as being the author of the book *Islamic Paper – A study of the Ancient Craft*.

Helen began by explaining how her interest in the subject had been greatly inspired by meeting the late Don Baker who had generously shared his knowledge and his extensive collection of articles on the subject. It was partly from a request by the Don Baker Memorial Fund to catalogue these articles that Helen was able to identify areas of research from the wealth of information and produce a coherent publication dedicated to his memory.

The history and spread of papermaking by hand in the Islamic world was outlined, beginning with its introduction into Persia in the 8th century AD through to its demise in the 19th Century. Linen and hemp appear to have been the most commonly used fibres, although there does not appear to be any

particular pattern of use or evidence of one fibre being favoured above another.

Examination of over 4,000 samples of paper has yielded information about the origins and mode of preparation of the fibres – the degree of maceration indicates if the paper has been prepared from textile fibres or from raw materials. Most of the papers appear to have been formed on a laid mould with a flexible screen made of grass, bamboo or reed laced together with silk, flax, yak, or horsehair. Sheets were often dried by hanging them up, or by pasting them on to walls, smooth wooden boards, or metal plates. From the 10th century onwards the degree of burnishing sheets gradually increased, as did the degree of surface sizing. In some cases this caused a weakening of inter-fibular bonding leading to a tendency for the sheet to delaminate.

Marks left by the mould itself, together with the type of sizing and the preparation of the fibres themselves, are crucial for identifying the origins of Islamic paper and for dating examples. Watermarks, commonly used to date western papers, are not found in sheets of Arabic origins with the exception of a few Moorish examples which display characteristic zigzag markings impressed into the surface of the sheet. Reed moulds were in common use between the 10th to the 13th centuries in Persia and the 10th to the 12th Century in Syria. Sheets made on a reed mould have thicker chain lines. The grass mould largely superseded the reed mould in Persia in the 13th century. This resulted in a sheet with a finer appearance due to an increase in the number of chain lines per inch and reached a peak of refinement during the Safavid Dynasty in Persia in the 16th century – regarded as something of a Golden Age of manuscript production. By the end of the 17th century Persian paper declined in quality and the first wire moulds began to be used in the Middle East in the 18th century.

The second half of Helen's lecture concerned her experiences working with Islamic manuscripts. She described commonly encountered problems resulting from the binding structure itself, as well as showing examples of folios which have had their margins trimmed drastically during previous restoration attempts in order to fit

replacement boards. Old repairs are removed where they are obscuring the text or if they are actively causing damage to the folio. Carboxymethyl cellulose on top of lens tissue is routinely used to soften the adhesive on old patches. She stressed the need for great care when removing repairs from inked areas and acknowledged the difficulty of removing repairs without altering the burnished paper surface.

Repairs to the spine edge (guarding) are carried out with Japanese hand-made papers (Usomino 15 & 20 gsm) which are toned beforehand with Dylon cold water dyes. Mino paper is especially suitable for this purpose, as it is light weight, flexible and causes minimal swell to the binding. Usually a large amount of paper is toned before repairing a volume to ensure consistency of colour throughout the entire manuscript. This stimulated extensive discussion about the merits of Cartasol versus Dylon dyes. Dyed papers are pasted out on blotter to absorb any excess dye before application.

The rejuvenating effect of humidification on both gold and pigments was discussed as well as the beneficial effects of controlled moisture as a way of readhering lifting gold, especially when followed up by light pressing which obviates the need to introduce additional consolidants. The disastrous effects of copper pigments and inks on paper were clearly shown in several slides where the copper had been used to rule lines around the edges of the page. This type of damage is exacerbated by overtight rebinding causing unnecessary stress on the page as the volume is opened and closed. Physical damage to pages also occurs when an overly heavy paper is used to inlay sheets. In one example, it proved necessary to remove old inlays, press the pages and re-inlay the sheets with a toned Japanese (Tonasawa) paper.

This most enjoyable lecture concluded with a question and answer session. Helen's enthusiasm for her subject was evident and is admirably augmented by her many years of practical experience in this field.

Mike Wheeler

Senior Paper Conservator,
Victoria & Albert Museum

in practice

ARCHIVAL BOXES: TEST RESULTS ONLINE

The first results of an initiative to test materials used in conserving library and archive collections have been released by The National Archives (TNA). Different types of board used to make archival boxes have been tested in the first phase of a programme established with support from the British Library. The aim is to provide accurate and reliable information about materials in common use by conservators, archivists and librarians. The detailed results of the tests are now available on TNA's website: www.nationalarchives.gov.uk/preservation/research/conservation.htm

Although a number of agreed standards have been published for paper, no such standards exist for the board used to house library and archival materials. Since there is no legal definition of the term "archival quality", products can be described by manufacturers as being of archival quality without any reference to objective evidence of chemical stability or physical durability. Archivists, librarians and conservators need to make informed choices about the materials most appropriate to particular collection items. Boxes chosen to house and display unique and valuable artefacts must be both stable and durable in the long term.

The tests aim to provide key information for professionals to use in making the right choices for their needs. Six types of board were evaluated in relation to their permanence and durability. A full summary of the tests carried out is given on the website. Also included are the specifications for the three categories of board used within TNA depending on the context of use:

- Grade 1 Board – Permanent and Durable
- Grade 2 Board – Permanent
- Grade 3 Board – Durable

These may be helpful to other institutions in defining their own requirements.

The tests are carried out by independent laboratories in accordance with internationally agreed testing standards. All results will be made widely available by publication on the TNA website. The next results to be reported will be on adhesives.

For further information please contact:
nancy.bell@nationalarchives.gov.uk

INSIDE OUT: A ROOF WITH A VIEW

Introduction

O bed! O bed! Delicious bed!
That Heaven upon earth to the weary head.

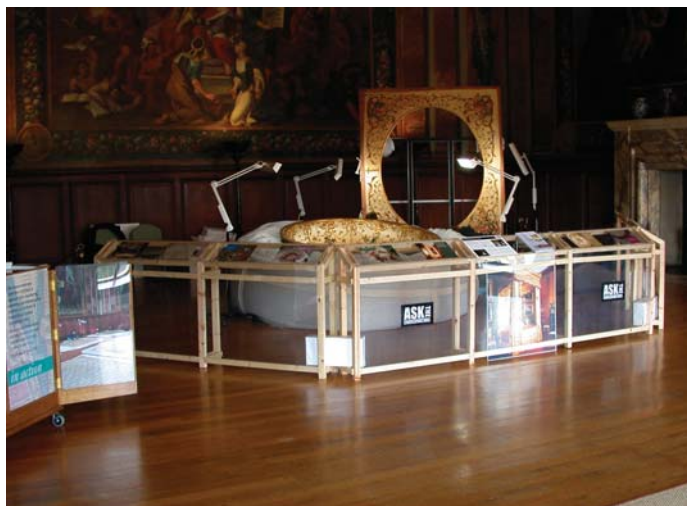
Thomas Hood 1789–1845

This paper explains the challenges faced when carrying out conservation in public and the approach taken for the treatment of a composite object, namely, the tester (canopy or roof) belonging to the State Bed commissioned for Queen Charlotte, wife of George III. The bed, which we think was designed by the architect John Yenn for Windsor Castle in the Neo-Classic style, dates from 1772–78.

The tester is constructed of a rectangular board, surmounted by a dome. The tester board sits inside the cornice, on top of the coving. The dome is made up of strips of mahogany which are either glued or pegged together (this is not possible to see clearly as the majority of the dome is covered in paper). At intervals, mortice and tenon joints connect a strip to the pine rim of the dome. It is lined with paper on both the inner and outer surfaces. The inner surface has been lined in a gold silk satin, in turn lined with another layer of paper. The embroidery, designed by the celebrated flower painter Mary Moser, has been executed on the gold silk satin. Gilt work decoration was then applied over the silk layer; around the outer edge, over the wooden joints and in the centre of the dome. The dome has limewood carving of the finest quality, featuring scrolling acanthus and palmette ornaments. The only part of the original water gilt scheme still visible in its original state is found on the dome.

The tester board is a rectangular board with an ellipse shaped cut-out in the centre. The inner surface of the

The Tester Dome and Board in the Queen's Drawing Room at Hampton Court Palace





Using a preservation pencil to humidify the fragile silk

board is covered in multicoloured embroidered silk panels and has gilt work decoration over the silk panels' joins and rim of the ellipse.

Working in the State Apartments

Conservation treatment of the tester was carried out in public view, in the Queen's Drawing Room at Hampton Court Palace in February 2006. It presented the ideal opportunity to develop the pilot 'Inside Out' project which the Conservation and Collection Care team have been exploring to explain the importance of conservation within Historic Royal Palaces, through behind the scenes work that visitors can experience at first hand. It was also considered to be a rare opportunity for visitors to see inside the tester and experience the splendour of Queen Charlotte's State Bed in a way that would not be available to them again. The room was ample in space and in close proximity to the storage location of the bed.

The project was the first time for textile conservators to carry out such delicate work under the watchful eye of the visitors, with twice daily scheduled presentations being given to explain the work more fully and limit disruption. Closely working with the Interpretation department, a layered structure of explaining the bed was developed. The interpretation panels were constructed from Perspex™ which doubled as barriers to protect the objects, featuring photographic labels including detailed images of the embroidery and gilding. The labels presented relevant background information relating to the history and conservation of the tester, State Beds and Queen Charlotte and her family as well as some bed-related poems and these were attached to the barriers.

A hand-out was made available on the barriers to provide more in depth information about the treatment. A conservation cart (custom-made to explain conservation to a wide audience through visual aids, handling tools and materials, text and images) was placed in the room to enable visitors to have hands-on experience of the tools that were being used. The treatment and related presentations were advertised internally on the in-house intranet website and externally on the Historic Royal Palaces public website. The treatment was also professionally filmed to assist in explaining conservation in future exhibitions and presentations.

The layering of the information was very successful in that visitors could draw as little or as much information on the subject(s) that they were most interested in, be it historical, literary and/or conservation. In this way, there was something that appealed to all.

A Collaborative Approach for a Complex Object

The tester dome and board are multi-faceted objects with key historical factors; the gilt work, wood, silk embroidery and silk satin are all intact in their original 1780s schemes.

As the object consists of composite materials, a collaborative approach was taken with specialists in furniture and gilding. The dome and board had evidently both undergone structural movement but this was not thought to have occurred recently. The dome segments had separated in two places to reveal substantial gaps, up to 2cm. This resulted in the gilt work lifting and breaking away from the wood, taking the silk with it. There were numerous splits in the silk, largely around the rim of the dome, but also lower down the triangular panels. The tester board was in a similar condition with splits in the silk occurring along the movement of the wooden panels.

The tester dome in its protected location inside the bed has received little light and low air circulation. Its convex shape and smooth surface also helps to discourage dust accumulation. The colours of the embroidery and quality of the silk satin have largely been preserved. The silk satin has various water stains possibly resulted from flooding. These stains are unsightly through adhesive migration (from the animal glue adhering the silk satin to the wood) causing stiffening. However, there is no area of loss in the silk. The general condition of the dome is all the more exciting when considering that it is the only object belonging to the bed not to have received restoration. As a result, the approach to its treatment was minimal intervention.

Talking to the public





The tester dome and board

The bed was fully dismantled for the first time in over 30 years in November 2005. A method for supporting the dome whilst the bed was dismantled was a challenge. As the dome is an unusual and irregular shape, the support needed to be amorphous and flexible, to allow for any irregularities when the dome was dismantled. There was particular concern for the tester dome, which could be potentially unstable due to its segmented construction and the environment in which it has been stored. It should ideally be stored the right way up, as positioned when in place on the bed. However, this would cause problems with access to the fragile silk. The ideal support should cradle the entire dome as it lay upside down, reducing the pressure in the centre. The concept of a bean bag was developed and constructed complying with all these specifications, providing a temporary solution for the immediate storage of the dome after dismantling. The bean bag was used to support the dome whilst conservation treatment was being carried out¹.

Minimal Conservation Treatment

The silk was first surface cleaned with chemical sponges before using soft brushes with low power vacuum to remove any particles of dirt. The loose silk satin was then re-attached by using wheat starch paste sparingly on small brushes.

The paper lining behind the silk and on the wood had become very stiff with adhesive penetration and age. As it was also reasonably thick it tended to quickly absorb the small amount of moisture from the wheat starch paste before the adhesive achieved a sufficiently strong bond.

This often resulted in the silk popping up from the wood once the adhesive had fully dried. To compensate for the loss of moisture, an ultrasonic mist was introduced using a Preservation Pencil. The heating element of the Preservation Pencil temperature was switched off to minimise re-activation of the animal glue. Melinex® was used to protect the water gilding from the moisture.

Monitoring the Environment

After the treatment, the tester dome and board were to return to their original storage location, where the environment is not fully controlled, resulting in a fluctuating humidity. It was decided to wrap the objects and monitor the microclimate inside the wrapping in order to ensure that the conservation treatment would remain stable.

Polyethylene was considered appropriate to wrap the objects as it would create a controllable microclimate, be waterproof and allow the objects to be visible. Due to the high moisture content in the wooden elements of the dome and board, it was considered that a change in the temperature would not immediately nor dramatically affect the moisture content of the objects. There was concern over the risk of condensation inside the polyethylene but the risk was considered minimal providing the environment is maintained at a relative humidity below 70%². Placing a buffer inside the polyethylene had been considered but after discussion it was concluded that it should only be used if it was proved that the polyethylene by itself was unsuitable.

The objects were carefully wrapped, ensuring that the polyethylene did not touch the textile and gilded elements. To prevent the polyethylene from dipping into the dome, four high density Ethafoam™ blocks were cut to fit onto the lip. This created a slight elevation to isolate the polyethylene from the object (see fig. i).

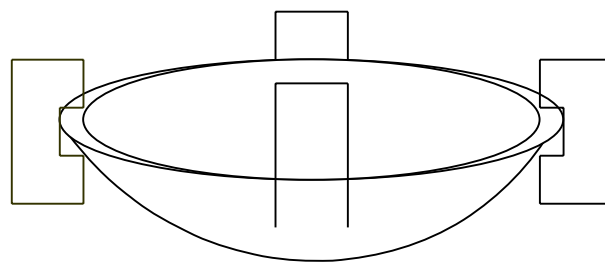


Fig. i Dome with Ethafoam™ blocks to protect silk & giltwood

A Hanwell probe data logger has been inserted inside the dome to monitor the environment within the polyethylene whilst the objects remain wrapped up in storage in the room. The data will be regularly collected for assessing the needs within the suite of rooms.

¹ More details relating to the construction of the bean bag can be found in Icon News issue 4, May 2006: A Cushion for Conservation; Kate Frame.

² Art in Transit: Handbook for Packing and Transporting Paintings Eds. Richard, Mecklenburg & Merrill. National Gallery of Art, Washington, 1991. (Available in the Chantry Library)

Evaluation

Treatment was completed on schedule and with minimal disruption. All in all, the concept of working under the watchful eye of the visitors was successful on this occasion. The response was very encouraging and interaction with the visitors gave a good indication of what people would be interested to see in the future State Bed exhibition, planned for 2010. As a result of successfully interpreting conservation to the public, the gilding inside the tester will be conserved in the State Apartments this summer reusing the barriers. Although working in public can be impractical for some conservation treatments, in this case where minimal intervention was the chosen approach, visitors were given the opportunity to see and understand more about the importance of conservation in the historic interior.

Acknowledgements

All images: The Royal Collection © 2006, Her Majesty Queen Elizabeth II.

John Hartley, Aasha Tyrell, all of the Conservation Collection Care department but particularly Solitaire Sani, Chloe Hesketh, Mika Takami, Alice Lucas, Maria Jordan, Sophie Julien-Lees, Laurie Gibbs & Kathryn Hallett

For further information contact Kate.Orfeur@hrp.org.uk

COPING WITH THE CLIMATE

How to avoid air-conditioning

This summer of record high temperatures has sent demand for cooling soaring among the national workforce. Museum and archive workers are no exception, and may offer the added justification that the uncontrolled environment is damaging the collections.

For those of us with an eye on global warming, the thought of all those new chillers chugging away is demoralising. A recent media report claimed that the UK is already using more energy on cooling than on heat. This is seriously counter-productive.

So it may come as a relief to conscientious conservators to realise that air-conditioning equipment designed for human comfort is rarely of great benefit to collections and that there are other ways of reducing the ill-effects of high outdoor temperatures before having recourse to such shamelessly short-term solutions.

This is what ought to happen.

First, somebody needs to take a long hard look at the building, what it is made of, how it is used, the state of its existing services and the resulting environment, not just in summer but all year round. That 'somebody' should be a multi-disciplinary team including collections champions as

well as building services people and staff representatives. Without a team approach, you won't get the right solutions.

Early outcomes of this process should include:

- an indication of how energy is being used, how effective this is, and how it might be reduced
- ideas for changing the use of spaces, and re-locating people and collections, permanently or on a seasonal basis.
- recommendations for improvements to the building, such as insulation, shading, enhanced circulation of air.

It may be that some of these improvements can be set in train immediately, which will require a concerted approach to the higher authorities, via your own management. It can be surprisingly difficult to persuade them that spending money now will save it later, but surely this can only get easier from now on?

Later actions would probably include:

- a detailed energy audit
- a closer look at collections needs and environmental standards
- options appraisal for environmental improvements

All this would feed into a new or revised Conservation (Management) Plan for the building and collections. This is the point at which the requirement, if any, for mechanical and electrical climate control equipment can be made clear. It is essential to account for the lifetime costs, in person time as well as replacement parts, of monitoring and maintenance of any such equipment. It may turn out that new equipment is the last thing you need, but by this point you should know what the real choices are.

This summer's heat may have been exceptional, but long hot spells are surely becoming more common. For the sake of our own sanity and that of our colleagues, we may have had to accept the temporary use of chillers in recent weeks, but the time is right to persuade our institutions to find more sustainable ways of coping the next time and the next.

Icon's Collections Care Group is planning a meeting in April 2007 to discuss practical ways of achieving sustainable collections care. If you have already been through a process like the one described above, or can contribute to this debate in some other way, please contact cathy.proudlove@btinternet.com

A longer article looking at options for managing the environment will shortly appear on the CCG website. **Cathy Proudlove** Collections Care Consultant and Conservation Manager for Norfolk Museums and Archaeology Service



British Museum: looking north from the South Portico into the Great Court. Many new museum buildings of recent years incorporate a great deal of glass, which can cause overheating. The roof of the Great Court includes natural ventilation designed to maintain moderate temperatures.

Conservation Heating

It was once thought that complex mechanical plant and ducting were the only means of achieving the level of environmental control which would ensure the survival of sensitive collections. For those collections in historic buildings, however, it became apparent some years ago that this approach was not an option. Since then, a number of approaches have been used. 'Conservation heating' is a well-tried system that has been introduced in a wide range of situations.

Conservation heating is a term used to describe the environmental control of a room or a whole building, often using existing heating equipment which has been adapted to allow the humidity of a space to be more accurately controlled. The technique is widely used in historic houses by the National Trust, where the installation of new, invasive building management systems (such as plant and ducting) would not be considered appropriate to the fabric and atmosphere of such a building. However, conservation heating can be used for control of RH in most buildings and adapted from most central heating systems. The Museum of London, for example, commissioned a new conservation heating system for the collection areas at its Resource Centre in North London (Mortimer Wheeler House), and this has worked well.

In the Ipswich case study reported below, existing radiators have been adapted with humidistats and thermostats in order to provide a suitable environment for collections and the public. These sensors are linked to the central heating system. The set-up is very similar to a home central heating system, but with the use of more sensors, and where possible, humidistats are used instead of thermostats, since RH control is often more important for a collection.

Such an approach can provide a pragmatic solution to

controlling the environment - it avoids the costly and often problematic need for direct humidification and dehumidification. Assuming you have a central heating system, it uses existing equipment and is therefore discreet. As a result, the system has proven popular.

But as the Ipswich report shows, the approach can cause difficulties in rooms which are occupied in winter. A compromise between human and object comfort may be necessary, which may entail relocating the humans during very cold weather. And like all forms of environmental control, its function needs to be monitored by somebody who understands the reason for it.

The following references give more detail of the technique, and would provide a useful next step for those hoping to discover more:

The National Trust Manual of Housekeeping. The Care of Collections in Historic Houses open to the Public. 2005. Butterworth Heinemann.*

Staniforth S, Hayes B and Bullock L, 1994, "Appropriate Technologies for Relative Humidity Control for Museum Collections Housed in Historic Buildings". Preprints of the IIC Ottawa Congress, September 1994, *Preventive Conservation- Practice, Theory and Research* pp123-128.*

Staniforth S, 1996, "Environmental Control in Historic Buildings", *Museum Practice* Vol 1, Issue 1 March 1996, pp17-18

Staniforth S, Hayes B, Bullock L and Singleton A, 1997, "Conservation Heating by Cable and Radio", *Museum Practice*, Vol 4, 1997, pp71-74

Andy Holbrook Temporary Collections Care Manager, Imperial War Museum

* Available from the Chantry Library

CASE STUDY: Ipswich Museum

Ipswich Museum Service hosted a study day for members of the Collection Care Group in November 2005. A small contingent of staff is responsible for two buildings in Ipswich: Ipswich Museum and Christchurch Mansion.

Conservation heating is employed at several sites around Ipswich, most commonly in historic houses, but also used successfully in stores and areas where the temperature control can be moderated and concerns for human comfort are not paramount.

Ipswich Museum itself had an early 20th century central heating system. But the building was overheated, causing relative humidity (RH) levels to drop well below 30% in winter. Some attempt had been made to reduce this by lagging pipes but more needed to be done. Local control using stand-alone humidifiers had been attempted, but this solution was not effective as the spaces involved were too large. Given the historic nature of the site and the cost of installation and maintenance, air conditioning was not a viable option. Instead, a low-cost solution was sought in consultation with EEMLAC (now MLA-East), the Horniman Museum and University College London.

Conservation heating was the agreed solution. A plan was made of the existing heating system (the first time this had been done). Thermostats were fitted to the radiators and were linked to the heating system, which only comes on when the temperature goes below 18°C. There were inevitably some problems with warding staff complaining of the cold and overriding the system. Rather than changing the conservation heating regime,

the staff have been provided with fleeces in order to keep them warm when working in the galleries. The offices are on a separate system. The evidence, provided by graphs of conditions before and after these changes took place, suggested that they had been successful in controlling the temperature and stabilising the relative humidity of the galleries to a more suitable range.

Christchurch Mansion, an historic property close to Ipswich Museum and housing an important collection of fine and decorative arts, had also suffered from overheating and again air-conditioning was not a viable option. Old boilers were replaced, as they could not run at low temperature. The Trend sensor for the system was not capable of controlling individual rooms, only larger zones. It was therefore removed and replaced with a humidistat (linked to Hanwell sensor) attached to each radiator. Collectively, these control the boiler system. If the temperature falls below 10°C then the boilers come on regardless of the RH. It was not possible to extend the heating system to the attic stores, which consequently experience RH of 70–80% in winter.

The value of this informative visit was increased as we were shown everything 'warts and all'. We all came away realising that, although we all have problems with the care of our collections, some have to cope with much more of a challenge than others.

Robert Howell and
Collections Care Manager
Museum of London

Andy Holbrook
Temporary Collections
Care Manager, Imperial
War Museum



Christchurch Mansion



Ipswich Museum store

listings

VISIT OUR WEBSITE AT www.icon.org.uk
FOR FULL DETAILS OF ALL EVENTS.

Northumbria University and AIC Printed on Paper: The Techniques, History and Conservation of Printed Media

5–7 September, Newcastle upon Tyne

Venue: Sage Centre

Aiming to bring together a wide range of experience and expertise to expand the vocabulary on the broad subject of printed ink on paper – imagery and text, historic and modern.

More detailed information can be found by following the links from the events listings at www.icon.org.uk

3rd Triennial Conservation Conference at Northumbria University The Alum Meeting

11–13 September, Newcastle upon Tyne

See issue 1, Icon News or visit www.icon.org.uk

ICON

Welsh Launch for Icon

12 September, Cardiff

Venue: National Museum Wales, Cathays Park, Cardiff. A chance within Wales to celebrate the formation of the Institute of Conservation and the considerable achievements of the organisation since its launch last year. Contact Heather Perry, Cynon Valley Museum and Gallery, Depot Road, Gadlys, Aberdare CF44 8DL, email: heather.perry@rhondda-cynon-taff.gov.uk.

IIC Reviews in Conservation

Call for Papers

Deadline: 15 September.

Preliminary submissions are invited for the 2007 issue. Reviews in Conservation is published annually by the International Institute for Conservation of Historic and Artistic Works (IIC). It is a peer-reviewed journal devoted to the literature of conservation, with each article providing comprehensive coverage of the publications within a particular conservation discipline. Contributions are welcomed on a range of topics, including (but not limited to) conservation treatments, materials, scientific

research, technical art history, analytical techniques, historiography of conservation, training and ethics. For author guidelines, please contact the Assistant Editor, Christina Rozeik, at cryr2@yahoo.co.uk or consult the IIC website by following the links from the Icon website.

European Heritage Association The Best in Heritage

21–23 September, Dubrovnik

Annual event dedicated to promoting every aspect of professional excellence in heritage professions “by power of example”. At each annual conference a list of noteworthy cases from about twenty countries is presented to attending professionals. Visit the events listings at www.icon.org.uk for more information.

British Association of Paper Historians Annual Conference

27–29 September, France

Venue: Hotel Bretagne, Saint Omer.

Including visits to Maison du Papier, a paper museum, and Cascades Blendecques Mill, one of Europe's largest manufacturers of corrugated board and white liner.

Speakers will include:

Peter Bower – Real or Fake, the investigation of papers used for a series of cartoons after The Last Supper by Leonardo da Vinci.

Louis Michell Gohell – history and renovation of an old papermill in Normandy.

Nigel Vellam – stampers and hand papermaking in France.

Ian Hendry – papermaking in the 1950s.

Jos de Gelas – the history of Belgian stamps.

Other discussions, including conservation, will also be organised and the food promises to be rewarding.

For further details please contact Ian Hendry on tel: 01665 577988, or email: ifhendry@macunlimited.net

ICON BOOK AND PAPER GROUP

Wallpaper Conservation at Wrest Park

3 October (6pm), London

Venue: October Gallery, Londonia House, 24 Old Gloucester Street, Bloomsbury, London WC1N 3AL. An overview of the conservation of three rooms of historic wallpaper, two Chinese and one French.

Speaker: Mark Sandiford of Sandiford and Mapes – private wallpaper conservators.

Cost: £6 (students £3, with card) – correct money at the door please.

For further information on this lecture and other Icon Book and Paper Group lectures please contact Joanna Payne on email: jw@joannapayne.com.

She would also be interested to hear from speakers who might have a subject that would interest our members, also ideas & venues for workshops.

**ICON CARE OF COLLECTIONS GROUP,
ICON SCOTLAND AND THE
NATIONAL TRUST FOR SCOTLAND**

Dust Study Day

4 October, Edinburgh.

Venue: The Boardroom of the NTS Central Office
28 Charlotte Square and The Trust's Georgian House,
7 Charlotte Square, Edinburgh EH2 4DR.

The seminar will provide an update of the results of scientific research into how dust affects historic surfaces in houses. The day will begin at National Trust for Scotland head offices with presentations by Helen Lloyd (National Trust), Kathryn Hallett (Historic Royal Palaces) and David Thickett (English Heritage), followed in the afternoon by a practical and discussion session across the square in The Georgian House, a National Trust for Scotland property.

Cost (including lunch): Icon Members £25,
Non-Members £35.

Please contact Helen Spencer, Collections Care Manager,
National Museums of Scotland, Chambers Street,
Edinburgh, EH1 1JF, tel: 0131 247 4347,
email: h.spencer@nms.ac.uk

Stone Cleaning Colloquium

5–7 October, Glasgow.

Venue: Glasgow Art Gallery & Museum, Kelvingrove.
This 2-day meeting, being organised with the support of Glasgow Museums and Historic Scotland, will give a comprehensive overview of the state-of-the-art of stone cleaning by means of the latex poultice method. Accordingly, papers dealing with the historical background, the technological development and the optimisation will be complemented by in-depth appraisals of the two major British projects (St. Paul's Cathedral and Glasgow City Museum) where the method has been used for large-scale internal stone cleaning works.

Speakers include: Ingval Maxwell (Historic Scotland), Eddy de Witte (Royal Institute for Cultural Heritage, Belgium), Martin Stancliffe (Surveyor to the Fabric, St. Paul's Cathedral) and Norman Tennent (University of Amsterdam).

An optional third day city tour of Glasgow is included in order to highlight external stone cleaning and repair issues in Britain's pre-eminent city of Victorian architecture.

For full details (including registration) visit the website by following the links from the Icon website, or contact: Professor Norman H. Tennent, Fyne Conservation Services, St. Catherine's, Argyll PA25 8BA, Scotland, UK. Tel/Fax: 01369 860415, email: info@stonecleaning.org

**Tiles and Architectural Ceramics Society (TACS)
Church Ceramics Conference**

6–7 October, Coalbrookdale

This groundbreaking two-day conference will examine the use of decorative tiles, mosaic and terracotta in the church from the mid nineteenth century to the present

day, and will also consider the problems of recording and conserving tilework. The conference is for all those interested in the architectural and social history of the church, decorative arts, ceramic history, church recording and conservation.

Cost: Friday or Saturday only, £60 per day Both days £100.

Further information can be found on the Icon website or contact Elaine Godina, TACS Conference Co-ordinator, 27 Spurn Lane, Diggle, Oldham, Lancashire OL3 5QP or Tel: (01457) 870587, email: elainegodina@gmail.com .

**National Preservation Office
Annual Conference**

10 October, London

Venue: British Library Conference Centre.

Understanding the science of preservation.

Cost: £100 +VAT. For more information follow the links from the Icon website

ICON CERAMICS AND GLASS GROUP

**One Day Conference: Fakes,
Forgeries and Tainted Goods**

14 October, London

Venue: Victoria and Albert Museum.

This conference covers international issues which are of current and important concern for all. Speakers will include: Pierre Valentin, from the legal firm Withers LLP, which specialises in legal advice for the arts world. Anton Gabszewicz, an international specialist in British Ceramics. Kirsty Norman, a freelance ceramics conservator who has worked extensively with the al-Sabah Collection, Kuwait. Kathryn Walker Tubb, is a lecturer in the Institute of Archaeology at University College London. Timothy Wilson, Keeper of the Department of Western Art in the Ashmolean Museum, Oxford. Penny Bendell, a long practicing private conservator, who has recently been involved in the conservation of the vases damaged at the Fitzwilliam Museum.

Full programme details and a booking form are available from Alex Patchett-Joyce on: info@apjconservation.co.uk. Alternatively, visit www.icon.org.uk and click on the Groups heading, followed by Ceramics and Glass heading. This takes you to the Group's web page which includes further details about each speaker.

**ICON STONE AND WALL PAINTINGS GROUP AND
HISTORIC INTERIORS GROUP**

**Problem Arising? Scaffold/access
issues in and to historic buildings**

19 October, London

Venue : Wren and Hawksmoor Rooms, RIBA, 66 Portland Place, London W1.

A joint meeting to discuss the issues associated with the provision of access to historic buildings, internally and externally. Despite the importance of the historic fabric, the means of access is often unspecified, undesigned and can have significant influence on tenders. Speakers will include representatives of major clients and architects, conservators, scaffold designers and those with expertise

in the contractual side. The seminar is directed towards sharing good advice and gathering information on current technology, good practice, commercial management and specification. For details of the programme and a downloadable registration form, please go to the events page at www.icon.org.uk.

Museums Association

Annual Conference and Exhibition

23–25 October, Bournemouth

Venue: Bournemouth International Centre
Conference 2006 will cover a wide variety of topics and will include sessions on: the dynamic collection; the entrepreneurial museum; the right to culture; the local agenda.

Visit the Icon website for further details and a link to the Museums Association website or contact Conference Office, Museums Association, 24 Calvin Street, London E1 6NW, tel: 020 7426 6940.

ICON TEXTILE GROUP

Study Trip to India

November

For details, or to reserve a place, contact Janie Lightfoot, Textile Conservation Restoration Studio, 21 Park Parade, London NW10 4JG. Tel: 0208 963 1532, Fax: 0208 963 1623, email: janie@janielightfoot.co.uk.

Modern Materials in Collections: Scotland (MMiC:S) Network Launch

9 November, St.Andrews.

Venue: University of St Andrews.
Hosted by: Museums, Galleries and Collections Institute, School of Art History

Do you have any plastics, nylon, acrylics, rubber, CDs, DVDs or synthetics in your collections? Are you thinking about collecting a contemporary sculpture made from perspex? Or acquiring a large donation of Irn Bru cans? If so, a new subject specialist network focusing on modern materials in collections will interest you. The MMiC:S Network is open to all and will cover issues of particular interest to people who manage and develop collections, including volunteers, curators and conservators.

The launch meeting will include a keynote speaker and several case studies, illustrating modern materials and the issues they raise in different collections.

There will also be opportunity for participants to discuss and exchange views

The MMiC:S Network aims to share interdisciplinary, cross-sector experience and knowledge to:

- Raise awareness of modern materials
- Improve confidence in collecting, handling, display and storage
- Inform decision-making for acquisition, care and disposal

The launch meeting is your opportunity to shape the network's development and contribute to these highly topical areas.

If you are interested in attending or wish for more information, please contact Dr Anita Quye (email: a.quye@nms.ac.uk, tel: 0131 247 4376) or Emma Roodhouse (email: emma.roodhouse@falkirk.gov.uk, tel. 01324 504689).

7th Indoor Air Quality 2006 Meeting (IAQ2006)

15–17 November, Germany

Venue: Fraunhofer Wilhelm-Klauditz-Institute (WKI), Braunschweig.

The conference is to set the state-of-the-art in the field of pollutants in museums and archives, especially research on pollutants, their sources and their effects both on collections and on human health. Other topics are interacting forms of indoor air pollution, deterioration mechanisms, the development of assessment methods, control strategies as well as national and international regulations.

Cost: B 200.

Visit the events listings at www.icon.org.uk for more information, or contact: Alexandra Schieweck, email: schieweck@wki.fhg.de

Stichting Ebenist

8th International Symposium on Wood and Furniture Conservation, "Empire Furniture"

17–18 November, Netherlands

Venue: Felix Meritis, Amsterdam.

Topics of interest include: Case studies of restoration/conservation projects; Material studies on for instance mahogany, gilt mounts, textiles; Early 19th-century construction techniques, upholstery methods; Art historical and socio-historical research on the products, its makers, designers and clients.

For more on the organisation, previous programs, publications etc., please follow the link on the Icon website or contact Stichting Ebenist, P.O. box 15902, 1001 NK Amsterdam, email: info@ebenist.org

ICON CARE OF COLLECTIONS GROUP AND METALS GROUP CONFERENCE

Don't Panic: Dealing with Hazardous Materials in Collections

21–22 November, Birmingham.

Venue: Birmingham Museum & Art Gallery.

Are objects bad for your health? What lurks in your store room? Do you know what to do with an unexploded bomb? This two day conference will highlight issues of risk, solutions to storage, transport, display and disposal. The days will be focusing on organic and inorganic materials, covering everything from radiation, asbestos, lead, mercury, medical collections, explosives and emergency planning.

There will be speakers from Victoria & Albert Museum, The Science Museum, Royal Armouries, National Museums of Scotland, Imperial

War Museum, Private Conservators, English Heritage, National Museums of Wales, Plus Care of Collections and Metals Group.

Cost: Icon Members booking by 6 October – 2 days @ £100.00, 1 day @ £50.00. Non-Members and Icon Members booking after 6 October – 2 days @ £150.00, 1 day @ £75.00.

If you are interested in attending, please contact Emma Roodhouse, Falkirk Museum Workshop & Store, 7–11 Abbotsinch Road, Abbotsinch Industrial Estate, Grangemouth, FK3 9UX, Tel: 01324 504689, email: emma.roodhouse@falkirk.gov.uk

3rd Symposium Preserving Archaeological Remains in situ (PARIS3)

7-9 December, Amsterdam.

Venue: The Institute for Geo- and Bioarchaeology, Vrije Universiteit Amsterdam.

Preserving Archaeological Remains in situ is emerging as a new discipline in archaeology since the Valletta treaty called for "the conservation and maintenance of the archaeological heritage, preferably in situ". This means that archaeological sites should be actively taken care of instead of being left to the burial environment.

Topics for discussion will include:

Degradation Processes, Site Preservation and the Burial Environment, Preservation in Context – the Regional, National and International Setting, Two Decades of PARIS.

For further information follow the link on the Icon website or contact Vrije Universiteit Amsterdam, IGBA – PARIS3, De Boelelaan 1085, 1081 HV Amsterdam, e-mail: paris2006@falw.vu.nl

ICOM-CC-Wood, Furniture and Lacquer International Conference: Naqada and Qus – Past and Present

January 22–28, 2007, Egypt

Presenting research that deals with the history and society of Naqada and Qus, its geography, its archaeology and associated scientific methods and conservation programs, its art and architecture, its literature, and its industries. Papers may deal with any time period from Pre-Historic and Early Dynastic through to the present time, with comparative studies with similar regions, areas, sites, monuments, cases from Egypt and from around the world in the conference themes and items.

For further information see the Icon website or contact the conference chair: Dr. Hany Hanna, Elected Co-ordinator, ICOM-CC-Wood, Furniture and Lacquer, Professor, Institute for Coptic Studies in Cairo. email: hhnnc@yahoo.com

ICON STONE & WALL PAINTINGS GROUP

Problem Stone Day

1 February 2007, London

Venue: New Armouries, HM Tower of London

This will be a formal conference, with the intention of a publication to follow. The stones to be covered are Clunch, Purbeck, Magnesium limestone, Reigate and Septaria. Although some of these stones have had individual days dedicated to them previously, this meeting will bring together a selection of professionals (geologists, scientists, conservators, architects, etc) who would be interested in learning about them and sharing the dilemmas of their conservation - all with a view to outlining future potential research topics. Further details will follow.

ICON CERAMICS AND GLASS GROUP

Spring Meeting: The Use and Manipulation of Materials

23–25 March 2007, Sussex

The aim of this meeting is to explore new techniques and materials in Ceramics and Glass Conservation and to widen the knowledge base within the profession.

Call for Papers:

We are seeking speakers from the museum sector, private practice, college students, graduates or conservation scientists who will give conservation lectures and also use the extensive facilities at West Dean College to set up practical demonstrations. We are especially interested in new ways of using existing materials and the experiences of conservators using experimental substances.

Please email roshodges@waitrose.com if you feel that you would be interested in participating at this meeting.

Conservation Science 2007

10–11 May 2007, Italy.

Venue: the Politecnico di Milano.

The Institute of Conservation Science, in collaboration with the Centre for Conservation and Promotion of Cultural Heritage of the Politecnico di Milano and the Department of Food Science, Technology and Microbiology (DiSTAM) of the University of Milan, is organising an international conference, building on the earlier ICS conference held at the National Museums of Scotland, Edinburgh, Conservation Science 2002. Conservation science is an international discipline which involves a great deal of international collaboration among scientists coming from all over the world. The venue has been chosen to reflect the links between the sciences and the humanities, and between architects and scientists.

The Conference will open with a plenary session "From science laboratory to conservation practice". The discussion on what defines conservation science will be key to the programme, and the opening session will include several short, invited presentations.

Call for papers

Deadline: 15 October.

Papers are invited on the following topics: Planning and monitoring new conservation methods, New trends for architectural heritage, New, non-destructive techniques for analysis, Polymers in cultural heritage – deterioration and preservation.

Abstracts of 500 words maximum, in English, should be sent to joyce.townsend@tate.org.uk for selection by the scientific committee.

Poster abstracts should be submitted by the later date of 30 October, though acceptance may be possible until 30 December, depending on the numbers received.

Registration and an informal reception will take place on 9 May, at the University of Milan at 6:30 pm.

A post-conference conservation visit in the area is planned, in addition to a post-conference tour of the spring scenery round nearby Lake Como.

ICON ARCHAEOLOGY GROUP AND THE FITZWILLIAM MUSEUM, UNIVERSITY OF CAMBRIDGE

Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation

6–8 September 2007, Cambridge

The main focus of this conference will be Ancient Egyptian decorated surfaces on any substrate. The conference will be held on 7–8 September, preceded on 6 September by a day of small-group workshops and practical seminars.

Call for Papers

Papers and posters on aspects of technology, deterioration and conservation are invited and could include also broader issues of preservation, storage and display. We are particularly keen to include review papers on some of the complex problems posed by these materials.

For further details please contact Julie Dawson (jd110@cam.ac.uk) or Susi Pancaldo (spancaldo@museumoflondon.org.uk)

11th IADA Congress – 50th Anniversary of IADA

17–21 September 2007, Vienna, Austria.

Focusing on the latest developments in the profession such as collection risk management, outcomes of scientific research projects, art technology and ethical considerations in conservation.

6th North American Textile Conservation Conference Facing Impermanence

6–10 November, 2007, Washington, DC

The sixth biennial North American Textile Conservation Conference (NATCC) will focus on theory and practice of preventive conservation.

Call for Papers

Deadline: 29 September 2006.

Topics may include but are not limited to: case studies of

treatments that have affected the longevity of textiles; environmental issues; innovative use of materials; case studies on storage and facility upgrades and risk management; funding, management and documentation of preventive conservation projects; cultural policy, advocacy and preventive conservation.

Abstracts must not be longer than 250 words and be accompanied by a short biography of the author/s. Please submit your abstract to Suzanne Thomassen-Krauss via email to ssk@cox.net or as a hard copy to 10701 Hunters Run Ct., Vienna VA 22181-2837, USA.

TRAINING

PROFESSIONAL ACCREDITATION FOR CONSERVATOR-RESTORERS (PACR) EVENTS

Introduction to PACR

14 November, London

30 November, Edinburgh

This workshop is aimed at those who would like to find out about the PACR accreditation scheme – the programme includes: Everything you need to know about the PACR Accreditation scheme; What is PACR accreditation?; How does the PACR scheme work?; The professional standards and the application process; The assessment process; The assessment visit; Continuing Professional Development.

PACR clinic

5 October, London (Conservation Management route applicants only)

10 October, London

17 October, Bristol

19 October, Preston

Clinics are aimed at potential PACR candidates who are working towards the next application deadline. This event will support candidates with their PACR application, address any queries and provide a useful insight to the accreditation process.

Bookings: Please use the PACR events booking form available from www.pacr.org.uk and return to Diane Copley admin@icon.org.uk

Next PACR application deadline 30 January 2007

UCL and English Heritage Short Course Programme

27 September, UCL, London – You've Monitored the Environment, Now What?

7–9 November, Walmer Castle, Kent – Surviving a Disaster

23–25 January 2007, Audley End House, Essex – Conservation Housekeeping

For further details tel: 020 7679 5903 or email: sustainableheritage@ucl.ac.

National Museums Liverpool

An Introduction to Laser Cleaning in Conservation

11–12 September or 20–21 November

National Conservation Centre, Liverpool.

This 2-day course provides an introduction to the use of laser cleaning in conservation. It is aimed at conservators with no or very little experience of this technique.

Numbers are restricted to 5 per course, allowing a significant amount of practical work. By the end of the course, the conservator will have a good understanding of how laser cleaning works, the type of work to which it is suited and the practical aspects of working with a laser.

IADA

Conservation of Transparent Paper

28–29 September, Berlin

Places are available for 6 participants to attend a seminar presented by Hildegard Homburger. (German language version to be held 21–21 September). Cost: B 270,00, B 230,00 for members of IADA.

Contact: Hildegard Homburger, Krefelder Str.17, 10555 Berlin, Germany. Tel/Fax: +49-30-3912503, email: hombu@freenet.de

West Dean College

Conservation Studies

Buildings Conservation Masterclasses

8–10 October Mortars for repair and conservation

6–9 November Conservation and repair of stone masonry

27–30 November Conservation and repair of timber

4–6 December The historic interior: commissioning and managing conservation research

22–25 January Conservation of stone surfaces and detail

5–8 February Specifying conservation works

5–8 March Conservation and repair of architectural metalwork

19–22 March Conservation and repair of brick, terracotta, and flint masonry

Professional Conservators in Practice

11–14 September Conservation Skills: specialised techniques in polychromed and gilded surfaces

6–9 November Conservation Skills: sharpening edge tools

18–25 February An introduction to the conservation of transport collections

26–30 March Art and object Handling

For more information contact The Admissions Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, tel: 01243 811301, email: bcm@westdean.org.uk

National Museums Liverpool

An Introduction to Laser Scanning in the Heritage field

9 October, National Conservation Centre, Liverpool.

Laser scanning is becoming more widely used within the heritage field. It allows fast, accurate 3D digitisation of artefacts (from small archaeological pieces to complete buildings) for a wide range of applications, including: Documentation; Non-contact replication; Visualisation for museum displays; Education; Erosion monitoring; Virtual restoration; Research.

This 1-day course provides an introduction to the use of laser scanning in the heritage field and comprises a series of lectures, practical demonstrations, case studies and opportunity for discussion. It is aimed at all those working within the heritage field who would like to develop a basic understanding of laser scanning and its uses, including: museum curators, conservators, conservation officers, archaeologists, virtual reality providers, exhibition designers, surveyors and other commissioners of 3D recording work. Cost: £75 (+vat).

For more information on either course contact Martin Cooper, Conservation Technologies, National Conservation Centre, National Museums Liverpool, Whitechapel, Liverpool L1 6HZ

tel: +44 (0)151 478 4916, email:

conservationtechnologies@liverpoolmuseums.org.uk or visit the Icon website.

Getty Conservation Institute

Conservation Guest Scholar Program for 2007–2008

The program provides an opportunity for professionals to pursue scholarly research in an interdisciplinary manner across traditional boundaries in areas of wide general interest to the international conservation community. These grants are for established conservators, scientists, and professionals who have attained distinction in conservation and allied fields. Grants are not intended to fund research for the completion of an academic degree. Deadline: Completed applications must be received by 1 November 2006.

For detailed instructions, application forms, and additional information please follow the links from the Icon website.

intervention

In my opinion:

John Fidler reviews conservation practice in the UK as he prepares to live and work in the USA

After thirty years of public sector service to building conservation, English Heritage's Conservation Director John Fidler is leaving England to carry out research and practice internationally from a new base in California. In this article he reviews UK developments in the field since he started his career in the 1970s.

There is a great deal that we can be proud of in UK conservation practice. Our skills, experience, judgement and honesty are well respected and our technology and practical application much sought after around the globe. But closer to home, what lessons can be gleaned from a review of progress over the last thirty years? Here are just a few thoughts.

The market for conservation services is much larger, more varied and specialised now. The need for conservation is generally accepted: advocacy has now moved to a higher plane.

The merger of conservator groupings within Icon is a reflection of the much more professionalised world in which we all live. Though I would counsel against the new Institute's apparent ambitions to grow numbers by attracting architects and other specialists outside conservator training. Precedents elsewhere for such actions have been disastrous. Instead, there is a need for Icon to focus on supporting practice in the public and private sectors by publishing standards, codes and guidance for members, the public and their agents.

The profession still consists of small- and medium-sized enterprises and to some extent an ageing workforce of hands-on conservators. New larger ateliers are getting established which is good but they are suffering from the commercial winds of change in all sectors due to supply chain management, the

Public Finance Initiative and warranty demands by public sector clients. More professionalism in management is now required. I would also encourage Icon to establish formal working relations with conservation specialists in the RIBA and RICS where the status of conservators vis-à-vis designers and works specifiers remains problematic. The publication of good practice guidance based on the RIBA stages of work would ease the situation immensely.

Finally a word about architectural conservators. Career paths have broadened – with excellent specialist subsets now for mural paintings, sculpture, wood, metals, stained glass etc etc. But with one or two exceptions, formal training for this area is in decline. In my experience, a poor technical and scientific background is the norm for many in stone conservation. So-called centres of academic excellence are also producing unpractised and impractical graduates who will not/cannot treat historic assets cost effectively, if at all.

Overall, I leave England in a better condition than when I started practice over thirty years ago. I hope that I have made some small contribution to these improvements over the years. I have been fortunate to see them develop from the strategic heart of the 'industry' in English Heritage and wish the new Institute and former colleagues all the best for the challenges ahead.



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