

## MARCH 2010

### Issue 27

First of all, welcome to our new Chief Executive Alison Richmond, who has picked up the reins following Jessica Wanamaker's departure and introduces herself on page xx.

Congratulations are also due to a fresh batch of ACRs, who were approved for accreditation at the end of February. Between them they encompass some very diverse and interesting specialist areas of conservation and this is also true of the contributors to our accompanying article on getting accredited. They demonstrate the flexibility of the professional standards where the one PACR route can accommodate all disciplines.

This issue also contains some serious reading matter for you, starting with the instructive article in the In Practice section about jappaned papier mâché panels. And in another informative read, David Leigh has provided us with an update on the work which is taking place to define European conservation standards. It may be tempting to think that this does not apply to you but it will in due course, so why not give serious consideration to taking him up on the invitation to take part and have an influence on how the profession develops?

**Lynette Gill**, Editor



### 2 NEWS

The Museum of London; the Guildhall Art Gallery

### 6 PROFESSIONAL UPDATE

From the Chief Executive; new accreditations; European Conservation Standards in progress; library news; bursaries

### 18 PEOPLE

### 20 THE KEW GARDENS PROJECT

Refreshing the Marianne North Gallery and its paintings

### 22 ST GEORGE GETS A MAKE OVER

Deciding on the paint scheme for a wooden outdoors statue

### 24 GROUP NEWS & Graduate Voice on treating a sepia diazotype print

### 27 REVIEWS

Conservation principles; a trip to Paris; conserving seals

### 32 IN PRACTICE

Jappaned and painted papier mâché ships panels

### 35 LISTINGS



Institute of Conservation  
1st floor  
Downstream Building  
1 London Bridge  
London SE1 9BG, UK

T +44(0)20 7785 3805  
F +44(0)20 7785 3806

admin@icon.org.uk  
membership@icon.org.uk  
www.icon.org.uk

Chief Executive  
**Alison Richmond**  
arichmond@icon.org.uk

Conservation Register  
info@conservationregister.com  
www.conservationregister.com

ISSN 1749-8988

**Icon News**  
Editor  
**Lynette Gill**  
news@icon.org.uk

Listings editor  
**Mike Howden**  
mike.howden@lineone.net

Production designer  
**Malcolm Gillespie**  
malcolm@ls-printing.com

Printers  
**L&S Printing Company Limited**  
www.ls-printing.com

Design  
**Rufus Leonard**  
enquiries@rufusleonard.com

Advertising  
**Society Media Sales Ltd**  
T 0117 923 2951  
F 0117 923 2467  
sales@societymediasales.co.uk

Cover photo: Detail of a Marianne North painting during cleaning. Oil on canvas. The flower is a Japanese Lily (Lilium auratum Lindl). In the Marianne North Gallery at the Royal Botanic Gardens, Kew, London

Disclaimer:  
Whilst every effort is made to ensure accuracy, the editors and Icon Board of Trustees can accept no responsibility for the content expressed in Icon News; it is solely that of individual contributors

**Deadlines:**  
For May 2010 issue  
Editorial: 2 April  
Event listings: 2 April  
Adverts: 16 April

Icon is registered as a Charity in England and Wales (Number 1108380) and in Scotland (Number SC039336) and is a Company Limited by Guarantee, (Number 5201058)

# around & about



© Museum of London.

Case selection

## London Beneath

As part of the Museum of London's new Galleries of Modern London, conservators and curators have worked with a community engagement project to create an innovative display of excavated objects in two large underfloor cases.

A group of twelve Londoners selected objects from the Museum's extensive archaeological archive to form the displays, which are now being installed in an area of the gallery representing the rebuilding of London after the Great Fire. The public will be able to walk over the cases, with the archaeological objects directly beneath their feet. The group were all participants on the Pathways to Work programme, which supports people on incapacity benefit into work. They worked with museum staff and a visual artist, and recorded their experience in diaries and photography. Some created photo diaries which were published by BBC online (<http://tinyurl.com/undern>).

Rebecca Lang and participants



© Museum of London.



© Museum of London.

London Beneath participants in Archive 3

Several hundred objects were selected including broken domestic pottery, slate, glass bottles, elm water pipes, dice, marbles, gold rings and a desiccated cat. The selected objects needed marking (as museum display objects) and basic conservation work. This was carried out by two volunteers from the community group, plus conservation students, supervised by conservation staff. In some cases 'de-conservation' was required, such as taking down the occasional fill and removing old joins and tape residues, as the objects needed to look freshly excavated. We did stop short of putting the soil back on, however!

The cases were designed to be well sealed and dustproof, and consist of metal boxes inserted into a false floor. They are lit with fibre optics. The case bases are filled with a layer of black 'granular sand'. This is a material used in floristry that we have previously found useful in other archaeological displays such as the display of skeletons. The granular material is not actually a sand, but a manufactured carbon coated polymer. It

Rebecca Lang installing London Beneath case



© Museum of London.



William Holman Hunt, *The Eve of Saint Agnes*, 1848

is inert, dust free, pH neutral and provides good support for objects without scratching them.

The spectacular £20m Galleries of Modern London explore the turbulent story of the world's greatest city from 1666 to the present. They open at the Museum of London on 28 May 2010.

## Conservation at Guildhall Art Gallery

Deep in the historic heart of the City of London, Guildhall Art Gallery exhibits some of the 4,000 works owned by the City of London. The collection, dating from the early seventeenth century to the present day, includes many important paintings from the Victorian era as well as works of particular London interest. The Gallery was established in 1885 but the present building on the site has just celebrated its tenth birthday. The Gallery boasts its own team of dedicated paintings and frames conservators who, like many conservation professionals working in small collections, not only care for the collection but also face the many challenges of engaging public interest in conservation and supporting the conservation profession.

Over the past two years the Gallery has been able to offer two internships for recent conservation graduates, and their projects were recently presented in a small exhibition at the Gallery, which is described below. Building on the success of the recent internships the Gallery is pleased to have attracted funding from NADFAS for an apprentice bursary for its current intern in paintings conservation, Katy Sanders, and a further sum from the Clothworkers' Foundation for two six month conservation internships to be administered through Icon. The

Ultra violet light image of Holman Hunt's *The Eve of Saint Agnes* revealing the liberal use of madder lake, which can be identified as fluorescing bright pink in Madeline's drapery, Porphyro's shoes and cloak. Currently on exhibition in the gallery



internships will be dedicated to the fields of paintings and frames conservation. The first, starting this autumn, will be in frames conservation and applications for this will be invited later in the year.

Conservation and technical examination at the Gallery are again taking the spotlight this spring with a display dedicated to one of the important Victorian paintings in the collection. The *Eve of St Agnes* by William Holman Hunt, 1848, has recently returned to the Gallery following its inclusion in the touring exhibition *Holman Hunt and the Pre-Raphaelite Vision*. The painting and frame have both been recently cleaned by the Gallery's conservators, and the painting has been examined in infra-red and ultra-violet light, revealing detailed underdrawing and abundant use of rose madder, a pigment much loved by the Pre-Raphaelite Brotherhood. The exhibition *New Light on Holman Hunt's The Eve of St Agnes*, which opened on the *Eve of St Agnes* itself, sees the newly conserved painting and frame displayed together with related studies by the artist, and high quality infra-red images of the underdrawing taken by Tager Stonor Richardson. The exhibition runs until Sunday 4 April 2010. Please see [www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk) - Arts and Culture - for further details.

Finally, we are sad to announce the untimely death at the end of last year of our Curator Vivien Knight. Her obituary in the *Times* refers to her considerable achievements at the Gallery, where she worked tirelessly to protect and promote the collections - it is hard to imagine how the Guildhall's new art gallery would have been realised without her advocacy and her enormous vitality. Vivien always recognised the importance of conservation - in the mid-1980s she supported the creation of a post for a dedicated, on-site paintings conservator, which in due course was followed by a position for a frames conservator as well. In this way she set in motion the establishment of the present conservation team at the Gallery by whom she will be sadly missed.

**Nancy Wade**

Conservator, Guildhall Art Gallery

## Interns at the Guildhall

As noted above, the Guildhall Art Gallery in London recently held an exhibition *Spotlight on Conservation* to showcase the work of two recent interns. The two room display used interpretation panels with text and images alongside the objects themselves to explain the treatments carried out during the internships. The displays also highlighted how the internships had benefited each of the participants at the start of their careers.

Claire Pearson treated two 19th century gilded frames belonging to watercolours by Sir John Gilbert. Though made of similar materials, they presented different conservation problems requiring sensitive treatment to allow them to hang together. Claire's internship was funded through the Icon/ HLF funded Internship program.



Alison Stock working in the studio on the *Portrait of Sir Robert Clayton, Lord Mayor, 1679* by John Riley

Alison Stock completed the cleaning and restoration of a 17th century mayoral portrait of Sir Robert Clayton by John Riley (1646-91). Her examination of the painting during the treatment revealed information as to how it was made as well as informing her treatment.

Alison and Claire have both gone on to find employment since their internships at the National Gallery of Ireland and the National Portrait Gallery respectively.

Newly applied water gilding during the treatment of a nineteenth century composition frame completed by ICON/HLF intern Claire Pearson.



# WILLARD CONSERVATION EQUIPMENT

visit us online at [www.willard.co.uk](http://www.willard.co.uk)



Willard Conservation manufactures and supplies a unique range of conservation tools and equipment, specifically designed for use in the conservation & preservation of works of art and historic cultural media.

Our product range provides a premier equipment and technology choice at an affordable price.

Visit our new website at [www.willard.co.uk](http://www.willard.co.uk) to see our wide range of conservation equipment and tools and to find out how we may be able to help you with your specific conservation needs.

## Willard

Supplying the world with conservation equipment

Willard Conservation Limited

Leigh Road, Terminus Industrial Estate, Chichester, West Sussex PO19 8TS

T: +44 (0)1243 776928 E: [sales@willard.co.uk](mailto:sales@willard.co.uk) W: [www.willard.co.uk](http://www.willard.co.uk)



By Appointment To  
Her Majesty Queen Elizabeth II  
Conservation Equipment Engineers  
Willard Conservation Ltd,  
Chichester

# professional update

## FROM THE CHIEF EXECUTIVE

It is an honour for me to have been appointed Interim Chief Executive of Icon. I have been a Trustee of Icon since its birth in 2005 and now I am delighted to be able to contribute to the organisation in this new capacity. This is a temporary appointment to manage a period of transition following the resignation of Jessica Wanamaker as CEO and to allow time for the Board of Trustees to develop and take forward a longer-term plan for Icon. My focus will be on membership services and the education strategy, our two key strategic priorities. Jessica set up a Group Chairs Working Party and great strides have been made in facilitating communications between the membership and the Board. I will ensure that this momentum continues. The Professional Standards Committee, working with Jessica, has made a good start on the National Conservation Education and Skills strategy, and the next steps will be to develop this in consultation with our partners and stakeholders in the cultural sector. I will also be supporting Icon's excellent staff team to ensure continuity of projects, funding schemes and contact with external stakeholders.



I have been actively involved in professional organizations throughout my career in conservation, beginning with editing the Institute of Paper Conservation Newsletter way back in 1991. At Icon, I have chaired the Higher and Further Education Committee and the Advocacy Task Force. Since starting as a conservator at the Victoria & Albert Museum in 1990, I have been involved in conservation education and training, for the last six years as Deputy Head of the RCA/V&A Conservation postgraduate programme. I bring a broad perspective to conservation, developed through my practice, teaching, research and writing. I firmly believe that the cross-disciplinary nature of conservation - situated as it is at the interface of the arts, humanities, sciences and social sciences - is its great strength.

This is a critical time for Icon. Many people within conservation and in the wider cultural heritage sector have great expectations of the organisation. Following the publication of the Demos pamphlet *It's a Material World: Caring for the public realm* and the closure of the Textile Conservation Centre and the RCA/V&A programme, all eyes are on Icon to continue leading in the promotion of the public benefit of the conservation of cultural heritage to society. Advocacy is more important than ever in the current financial climate to develop a resilient profession and cultivate a conservation-friendly environment in the UK. I am committed

to making it happen.

I am very interested in hearing from members. Please do contact me with your comments and ideas.

**Alison Richmond**

arichmond@icon.org.uk

*Alison is co-editor of the recently published book Conservation: Principles, Dilemmas and Uncomfortable Truths, which is reviewed on page xx.*

## CF10 CONFERENCE NEWS

With the Conservation in Focus conference (CF10) taking place later this month, there is just time to squeeze in a last minute update. Playing host to the event, Cardiff – Wales' capital city – is a fitting choice as it is a city of Welsh culture with a long and interesting history and a strong tradition of conservation – it is the home of Wales' largest conservation department (at the National Museum) and also boasts a long standing and well respected conservation department at Cardiff University.

The strong commitment in Wales towards the preservation of cultural heritage will be underlined when delegates are welcomed to Cardiff by **Alun Ffred Jones, the Welsh**

The summer smoking room at Cardiff Castle





The ceiling of the summer smoking room

**Assembly's Minister for Heritage**, during a reception at Amgueddfa Cymru - National Museum Cardiff on Wednesday 24 March. The Minister's portfolio includes conserving, protecting and sustaining the historic environment of Wales and Icon are delighted that he will join delegates to CF10 to participate in our discussions about a sustainable future for conservation. CyMAL, who advise the Minister and provide support for Welsh museums, archives and libraries, recently published 'A Museum Strategy for Wales 2010-2013'. Collections are placed firmly at the heart of the document, which highlights their value and states unequivocally the need for high standards of care and conservation for their continued preservation.

Nowhere is the history of the city summed up better than at Cardiff Castle, which will play host to the conference's other evening reception on Thursday. The site contains the remnants of a Roman garrison and was used as a medieval stronghold before being transformed into a Welsh Victorian Camelot by the architect William Burges, funded with the wealth generated by the export of coal from the Welsh valleys. As you will know from January's Icon News, the Castle has recently undergone an extensive programme of conservation and refurbishment which attracted funding from the Heritage Lottery Fund, CADW and VisitWales. Delegates will have the chance to hear about the work carried out and see the results for themselves on one of the guided tours of the stunning interiors that will run during the evening. **Cllr Nigel Howells, Cardiff Council's Executive Member for Sport, Leisure and Culture**, will talk about the commitment to safeguarding cultural heritage which led to such significant investment.

We hope that delegates will enjoy these social events in two of the city's most prestigious settings.

## NEW INTERNSHIPS ON THEIR WAY

Icon was awarded £490,000 last year by the Heritage Lottery Fund to provide **twenty additional conservation internships**, extending the current successful scheme from fifty one to seventy one places. Fifteen new placements will be advertised in the next edition of Icon News and posted on the website in early May. Ten of these are aimed at conservation graduates, five at those without formal conservation training and in those disciplines where work-based training is the normal route. Later in the year another five of these placements will be advertised. All internships are of twelve months duration and fully-funded; the whole

scheme will finish at the end of 2011.

In addition to the new HLF- supported scheme above, Icon expects to be able to offer at least three more places funded by partnerships of funding bodies and major employers over the next eighteen months.

## TECHNICIAN QUALIFICATION UPDATES

If you are one of Icon's current CTQ qualification candidates, please remember to keep the Training Office informed of your stage of readiness for assessment. Icon hopes that all of its twenty six Pilot 2 candidates will be able to complete by the end of 2010.

Dr Stan Lester is now working for Icon on the review of the current phase of the qualification to ensure its readiness for inclusion in the national Qualifications and Credit Framework (QCF) later in the year. This move will hopefully help provide more funding for employers to offer the qualification within the workplace.

## OFFICE ADDRESS REMINDER

Please remember that Icon Training Office in Edinburgh moved in October last year; do make a note of our new address and telephone number:

Icon, The Glasite Meeting House, 33 Barony Street, Edinburgh, EH3 6NX. 0131 556 2289

## CPD AWARDS FOR 2010

**The Anna Plowden Trust** is seeking applications from established conservators for grants towards the cost of attending either a short specialist course or a major conference during 2010. In both cases the Trust will consider funding up to 50% of the cost.



The Trust has been awarding grants since 1999 and normally between ten and twelve are given each year. The courses have covered a wide range of subjects, varying from pest management and plant fibre identification to the use of adhesives for textile conservation, the examination of paint layers, new methods of cleaning painted surfaces and Japanese conservation techniques as well as collection care issues. The Trust also funds attendance at conferences, both in the UK and abroad, often helping to finance participants who are giving a paper.

The Trust particularly welcomes applications from those teaching conservation and from conservators working in the private sector. Preference will also be given to applicants who work in a team, either public or private, where the skills they acquire with the help of an Anna Plowden Trust grant can be passed on to others.

Those applying should have more than five years' experience since completing their training. The closing dates for applications are June 14 and September 13, 2010. Application forms can be obtained from the Trust's website at [annaplowdentrust.org.uk](http://annaplowdentrust.org.uk) or applicants can e-mail Penelope Plowden at [penelopeplowden@btinternet.com](mailto:penelopeplowden@btinternet.com).

## CONSERVATION BURSARY SCHEME

### The Clothworkers' Foundation write:-

In March 2009 we launched a Conservation Bursary Scheme to offer financial support to enable qualified conservators to attend conferences, seminars and events which will benefit their current work and future careers.

The scheme will continue in 2010. We welcome applications for bursaries of up to £1,000 towards travel, registration and fees, and reasonable accommodation and subsistence costs. Applicants' employers, or applicants themselves (if self-employed) must contribute at least 50% of the cost.

We do not wish to be prescriptive about the type of events covered by the programme, but only expect to support those which further an individual's knowledge and expertise in their particular discipline. In 2009 we awarded bursaries to conservators attending a range of conferences in the UK and abroad including:

- Conservation of wax objects, building conservation master class in concrete, and conservation methodology – all at West Dean College, Chichester
- Stained glass painting techniques at Strawberry Hill in Twickenham
- North American Textile Conservation in Quebec, Canada
- Bleaching in paper conservation at the University of Natural Resources and Applied Life Sciences in Vienna, Austria
- Low energy climate control in museums and archives at the National Museum of Denmark, Copenhagen
- Getty symposium on painting conservation at the American Institute of Conservation in Los Angeles, USA
- Preservation of natural history collections in Leiden, the Netherlands

For further details including eligibility criteria and guidance on completing the application, and to download the application form, visit our website at [www.clothworkers.co.uk](http://www.clothworkers.co.uk)

The guidelines and form can also be accessed via the Icon website at [www.icon.org.uk](http://www.icon.org.uk)

## CALL FOR ARTICLES

### Journal of the Institute of Conservation

Calling all conservators! Have you recently battled with an interesting ethical question? Have you just completed a large project? Do you have some discoveries or research to share? Is the student dissertation you are working on of interest to other professionals? We need you to write up your work for



## THE CLOTHWORKERS' FOUNDATION

Supporting Conservation

## RESEARCH FELLOWSHIP

**Applications are sought for the second Clothworker Conservation Fellowship.**

A grant of up to £80,000, over two years, will be awarded to a UK institution to allow one of its experienced conservators to pursue a research project. During their sabbatical, their post will be covered by a junior conservator, hired externally, who will have the opportunity to broaden their skills. The funding of up to £40,000 per annum is designed to meet the salary and on costs of the junior conservator.

The deadline for applications is **Friday 21 May 2010.**

Applications will be judged by a panel of experts and trustees.

Go to our website for details and an application form:

[www.clothworkers.co.uk](http://www.clothworkers.co.uk)

publication in the *Journal of the Institute of Conservation*. The next issue of the *Journal* (volume 33 no 1) will be on your doorstep shortly. Our readers are also our writers; to reflect what is going on in the field and help determine professional directions we need to hear from you.

Publishing your work in the *Journal* counts towards both accreditation and continuing professional development. It also gives you the opportunity to view your own work in perspective and etch your name on the profession for posterity.

The next deadline is for articles based on **book and paper conservation** for volume 34 no 2 (autumn 2011). Please send completed articles to the Editor, Janet Berry, at [journal@icon.org.uk](mailto:journal@icon.org.uk) by **31 August 2010.**

For all other conservation disciplines the deadline for volume 35 no 1 (spring 2012) is 28 February 2011.

Guidelines for publishing in the *Journal* can be found on the Publications page of Icon's website [www.icon.org.uk/index.php?option=com\\_content&task=view&id=10&Itemid=11](http://www.icon.org.uk/index.php?option=com_content&task=view&id=10&Itemid=11)

If you wish to discuss a proposal before submitting, I am happy to receive proposals and enquiries all year round. Please email [journal@icon.org.uk](mailto:journal@icon.org.uk)

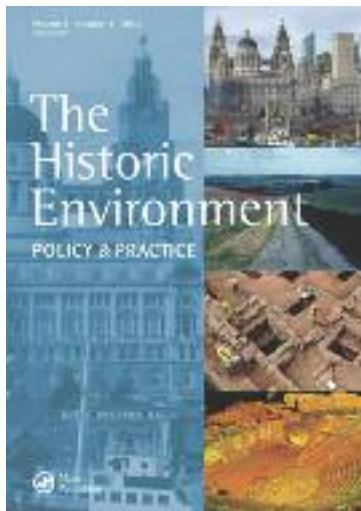
*Janet Berry*

## NHSS UPDATE

Following a successful stakeholder meeting held on 25 November at the Tower of London, attended by over eighty people, the National Heritage Science Strategy steering group have been working to integrate comments received during this event into a final strategy document. Work on this is nearing completion and the document will be launched towards the end of March.

## NEW JOURNAL LAUNCH

A new journal arrives on the block in the summer: **The Historic Environment: Policy and Practice**. Edited by Dr Roger White of Birmingham University's Institute of Archaeology & Antiquity and published by Maney Publishing, it will be an international journal for all those who investigate, conserve and manage the historic environment, including archaeological practitioners and those involved in building conservation. The scope includes:



- Development of skills and competence in archaeology and conservation
- Best practice approaches to cultural resource management
- New techniques in the investigation of ancient and recent archaeological sites, landscapes and buildings
- The relationship between historic sites and past and future environmental change

For more information visit [www.maney.co.uk/journals/hen](http://www.maney.co.uk/journals/hen)

## ENGLISH HERITAGE: CONSERVATION CLOSURES

As a consequence of a requirement to make a significant reduction in running costs, the Research & Standards Group at English Heritage has lost several posts and has closed the Historic Interiors Research & Conservation Unit (HIRC).

This reflects the Research & Standards Group's re-prioritisation and long term shift from providing a hands-on service to a more strategic role within the conservation heritage sector. English Heritage hopes to build capacity and skills outside the organisation, encouraging demand by reducing the dependency on EH for the provision of certain skills and services.

This initiative clearly places greater responsibilities on groups

such as Icon's Historic Interiors Group and bodies such as the National Trust, the Traditional Paint Forum, SPAB and freelance conservators working in the field to monitor and regulate this important developing field.

The HIRC Unit closed on the 31 December. The English Heritage Architectural Paint Research Archive which holds details of research projects carried out over the last forty years has now been transferred to the Conservation Department of Lincoln University. Helen Hughes, the senior conservation who managed the unit for the last twenty years has now set up a consultancy offering historic interiors research and conservation.

## LIBRARY NEWS

First of all, I would like to say a big 'thank you' to everyone who responded to the December 2009 Chantry Library User Survey – organised in collaboration with Icon's Book & Paper Group. The survey has given me an opportunity to take stock of where the library stands at the moment, and has provided me with valuable information and data to help shape the library over the next few years. For further details of the survey, a short analysis, and a summary of the main points, please take a look at the Book & Paper Group news webpage. Of course the process does not stop here – I'm always interested to hear what **all** Icon members think about the library, and am open to new ideas – just an email away at [chantrylibrary@icon.org.uk](mailto:chantrylibrary@icon.org.uk). Also, I hope very much to have the chance to meet members in person at the forthcoming Icon conference in Cardiff and talk more about the library and its activities!

### Web Resources Page

One of the key issues to come out of the various library surveys over the last few months has been the need for more online and electronic access to information relating to conservation issues, and library resources. This is one of the major areas of work I hope to be further developing throughout 2010 – and is certainly highlighted within the current draft of our Library Strategy. I have started to update some of the online resources we already have in place, including the Web Resources page which was constructed in the social bookmarking network [del.icio.us](http://del.icio.us), and provides links to subject-specific websites. Each website has been selected as relevant, or of interest, to heritage conservation workers and the link to each resource is accompanied by a brief introduction explaining what to expect from the website and/or the organisation that manages it. There are various ways of searching through the resources by browsing, or using the classification 'tabs' – if you would like further guidelines on how to do this, please contact me. Also, if you come across any websites that are particularly useful in your research or current practice, please let me know. I can easily add the details to our Web Resources, and they can then be viewed and shared by other members.

The Web Resources page can be accessed at: <http://del.icio.us/chantrylibrary> or visit the Chantry Library website [www.chantrylibrary.org.uk](http://www.chantrylibrary.org.uk) and follow the links to 'Web Resources'.

### Library Tours

Introductory tours of the library for you or your group can be arranged throughout the year. We already have several groups booked in for Spring – combining their visit to Oxford with a tour of the conservation studios at the newly refurbished Ashmolean Museum in the morning, and then coming over to the Chantry Library in the afternoon to explore the collection here. However you would like to organise your trip – you can just email me at [chantrylibrary@icon.org.uk](mailto:chantrylibrary@icon.org.uk) to arrange a suitable date.

### Photocopies of journal articles

A quick reminder that we supply photocopies of chapters from books or journal articles and conference papers, which are held in the library collection. Icon members are entitled to claim ten free articles each year, so please quote your membership number with your requests.

Ros Buck Librarian, Chantry Library  
[chantrylibrary@icon.org.uk](mailto:chantrylibrary@icon.org.uk)

## NEW BOOKS

### Recent additions to the collection include:

**Tanning chemistry: the science of leather** by Antony D. Covington, RSC Publishing, Cambridge, 2009 ISBN: 978-0-85404-170-1

**Sources and Serendipity: Testimonies of Artist's Practice (Proceedings of the Third Symposium of the Art Technological Source Research Working Group)** edited by Erma Hermens and Joyce H. Townsend, Archetype Publications, London, 2009 ISBN: 978-1-904982-52-4  
Details of the papers included in this publication are at: [www.archetype.co.uk/bookdetail.asp?ISBNnum=9781904982524](http://www.archetype.co.uk/bookdetail.asp?ISBNnum=9781904982524)

**Art, Conservation and Authenticities: Material, Concept, Context (Proceedings of the International Conference held at the University of Glasgow, 12–14 September 2007)** edited by Erma Hermens & Tina Fiske, Archetype Publications, London, 2009 ISBN: 978-1-904982-51-7  
Details of the papers included in this publication are at: [www.archetype.co.uk/bookdetail.asp?ISBNnum=9781904982517](http://www.archetype.co.uk/bookdetail.asp?ISBNnum=9781904982517)

**ICOM 15th Triennial Conference New Delhi, 22-26 September 2008, Preprints Volumes 1 and 11**, plus CD of contributions, ICOM (Committee for Conservation), Allied Publishers PVT. Ltd., New Delhi, 2008 ISBN: 978-81-8424-344-8 (Vol.1); ISBN: 978-81-8424-346-4 (Vol.2)  
Theme: Diversity in Heritage Conservation: Tradition, Innovation and Participation

### Some recently published articles

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

**Journal of the American Institute for Conservation**, Volume 48, No.3, Fall/Winter 2009

- *Three-dimensional imaging of paint layers and paint substructures with synchrotron radiation computed laminography* by Joris Dik et al. pp.185–198
- *Among the dead and their possessions: a conservator's role in the death, life, and afterlife of human remains and their associated objects* by Sanchita Balachandran pp.199–222
- *The effect of cyclododecane on carbon-14 dating of archaeological materials* by Christie M. Pohl et al. pp. 223–234
- *Assessing the risks of alkaline damage during de-acidification treatments of oxidised paper* by Catherine H. Stephens et al. pp. 235–249

**Journal of Paper Conservation (IADA reports)**, Vol.10, No.4, 2009

- Projects: Study trip to Japan  
*Washi manufacture – seen through two Nordic paper conservator's eyes* pp. 7–12
- *Dubrovnik, Gozze Palace: Conservation of the 19th century wallpaper* pp.18–21
- *The Third Dimension: Methods for Revealing the Technical Characteristics of Historical Artist Papers and the Relevance of its Collection* by Thomas Klinke (English abstract; article in German)
- *A varnished Celestial Globe: Examination of its Construction and Considerations about the Varnish and its Conservation* by Anna Endreb & Rebecca Thalmann (English abstract; article in German)

**Restaurator** (International Journal for the Preservation of Library and Archival Material), Vol.30, No.4, 2009

- *Bleaching* by Hans U. Suess
- *Bleaching in Paper Production versus Conservation* by Irene Brückle
- *Bleaching Revisited: Impact of Oxidative and Reductive Bleaching Treatments on Cellulose and Paper* by Ute Henniges & Antje Potthast
- *Bleaching Paper in Conservation: Decision-Making Parameters* by Irene Brückle

## STANDARDS FOR YOUR CONSERVATION WORK

Across Europe conservators, scientists, architects and registrars are formulating conservation standards. This ambitious project (see *Icon News* September 2008 and May 2009) has gathered momentum, delivering the first European standards in our field. These standards automatically become British standards. The challenge for us in the UK – which was laggardly in joining in – is making sure that the standards are really useful to our work. This requires time, energy and resources from the whole conservation world. The standards reflect the needs of those who write them – and that will not be us if we do not get involved. Your expert, professional input is urgently required.

Formally titled *CEN/TC 346 Conservation of Cultural Property*, the standards cover both the moveable and the built cultural heritage. In practice, documents tend to fall into one field or the other, but the project is proving especially successful in bringing together practitioners from those two realms. Each participating European country has its own Mirror Committee, which in our case is the British Standards Institution's Committee, *B/560 Conservation of tangible cultural heritage*. Its work is in turn elaborated by five UK panels, with individuals coordinating the UK response to the draft standards as they progress through the system:

- 1 General guidelines and terminology: Terminology (David Leigh, [dleigh@pavilion.co.uk](mailto:dleigh@pavilion.co.uk)), Glossary of damage (Velson Horie, [velson.horie@manchester.ac.uk](mailto:velson.horie@manchester.ac.uk)), Condition surveys, movable heritage (Chris Woods, [conservation@fastmail.com](mailto:conservation@fastmail.com)), Condition surveys, immovable heritage, (Richard Storah, [richard@storah.com](mailto:richard@storah.com));
- 2 Characterisation of materials (Tim Yates, [yates@bre.co.uk](mailto:yates@bre.co.uk));
- 3 Evaluation of methods and products (Maureen Young, [maureen.young@scotland.gsi.gov.uk](mailto:maureen.young@scotland.gsi.gov.uk));
- 4 Environment (Freda Matassa, [freda.matassa@tiscali.co.uk](mailto:freda.matassa@tiscali.co.uk), Kate Frame, [kate.frame@hrp.org.uk](mailto:kate.frame@hrp.org.uk) or Jonathan Rhys-Lewis, [jonathan.rhys-lewis@ntlworld.com](mailto:jonathan.rhys-lewis@ntlworld.com));
- 5 Transportation and packing methods (Freda Matassa (as above) or Rosalie Cass [rosalie.cass@ng-london.org.uk](mailto:rosalie.cass@ng-london.org.uk))

Some of the standards are narrow and specific in their scope, describing for instance a precise analytical method; others are of much wider applicability. Many of them are guidance to good practice; a few are tightly prescriptive.

This process of creating standards – common across Europe for the development of thousands of standards in many industries and services – involves several stages:

- the proposal and approval of a new work item;
- the writing of a draft document by an individual and its development by a group of national experts;
- its circulation for wider comment ('public enquiry') and voting;

- compilation of the comments and then improvements to the document;
- either formal voting or submission for second public enquiry;
- final formal vote.

The process from start to finish can take around three years. The voting system favours approval at the public enquiry stage and, once past that hurdle, is unlikely to result in rejection at the final vote. For a single country to stop a standard at either of these stages would be very difficult. There is no opt-out, nor can a country decide not to ratify an approved European standard. This means that if we want to influence the quality of the resulting BSI conservation standards in the UK then we have to take part in the process.

The UK is now contributing significantly to the work, thanks to the time and energies of a growing band of individuals commenting on the drafts and attending meetings in European cities. The opinions of our UK experts are accorded wide respect in these meetings.

Because new work items are begun at different times the standards are at various stages of development. Three have completed the process and will be published soon as BSI standards. These are three test methods normally applied to the conservation of stone.

### CEN 346 Standards development

Approved and published	'Public Enquiry' – comment stage	in draft
Determination of water absorption by capillarity BS EN 15801	Main general terms and definitions Test methods – colour measurement of surfaces	Surface protection of porous inorganic materials – evaluation of methods and products
Determination of static contact angle BS EN 15802	Specifications for temperature and relative humidity to limit climate – induced mechanical damage in organic hygroscopic material	Glossary of damage Condition report of moveable heritage
Determination of water vapour permeability BS EN 15803	Procedures and instruments for measuring temperature of the air and the surface of objects Specification and control of indoor environment – heating of places of worship Guidelines for management of environmental conditions – recommendations for showcases used for exhibition Packing of cultural goods	Condition survey of immovable heritage [Open] Storage facilities – definitions and functional characteristics Methodology for sampling from materials of cultural property – general rules Transport of cultural goods Exhibition lighting Procedures and instruments for measuring humidity in the air and moisture exchanges

There is a growing list of other topics which have been tabled but are not yet formally approved for working on. These include biodeterioration and housekeeping, risk assessment, ventilation, a glossary of mortars and stone characterisation. Some work items against which the UK voted have been rejected.

The UK is about to submit a proposal to develop a new CEN standard that would replace BS5454:2000 (Recommendations for the storage and exhibition of archival documents) and cover all collections, not just archives.

The work is well supported by the BSI, which provides a permanent secretariat and meeting facilities and pays the expenses of those UK experts not employed in publicly funded bodies to attend meetings around Europe. Many individuals (consultants etc.) are working voluntarily. Icon is providing valuable support for conservation input into the BSI Committee and mirror groups. As in most countries, UK national institutions are increasingly allocating staff time to this work. The project has momentum. It is likely to change how conservation works, enabling conservation scientists to compare materials and processes; providing common benchmarks to guide the setting of environmental and other parameters; and establishing a shared language to improve communication by our profession. The UK can influence the standards in order to minimise the impact of conservation measures on climate change. The work is not easy, not least because of the different cultural approaches to conservation across Europe. On the plus side, the standards are written (and discussed) in English. A great deal is carried out by exchanging electronic documents; but key decisions are taken at face-to-face meetings. It is challenging but worthwhile and rewarding to reach consensus; the end result will be the better conservation of cultural heritage.

If you would like to know more or to take part please contact the relevant person.

*David Leigh*

Chair of B/560 (for Icon)

*Conservation of tangible cultural heritage*

## Introducing the Photograph Information Record

A few months ago I was invited to join an international committee of photograph conservators to work on a documentation project related to modern and contemporary photography. This work has been managed by Erin Murphy and Nora Kennedy and this is what they wrote for the American Institute for Conservation website about the project.

‘The Photograph Information Record (PIR) represents the effort by many colleagues to create an “international standard” for an artist’s questionnaire form. The hope is that this form will be adopted by institutions internationally and

will eventually be used by artists and galleries as a matter of course. Originally conceived by the Photographic Materials Research Group, an informal gathering of conservation and science colleagues discussing research initiatives in the field, the form was designed and vetted by an international committee of conservators with input from curators and collections managers over a number of years.

The form is in writable PDF so it can be filled in and communicated electronically or can be printed out, filled in and returned by the artist, gallery, or dealer to the institution. This is the June 2009 edition. As the form is used, we will be able to update it as needed with adjustments and improvements. If you have suggestions for changes or if your institution decides to officially adopt its use and would like to be added to the list of users, please contact Erin Murphy ([erin\\_murphy@nypl.org](mailto:erin_murphy@nypl.org)) or Nora Kennedy ([nora.kennedy@metmuseum.org](mailto:nora.kennedy@metmuseum.org)).

We ask that this decision be a joint one between conservators and curators (as well as registrars or collections managers where appropriate) as we would like full and collaborative support in gathering information about works of art. The form will be translated into many languages for use internationally. We will be adding these to the website as the translations are made. Thank you’.

I would like to take this opportunity to request all those involved in the study, observation, care, conservation and valuation of photographs to adopt the Photograph Information Record, which is free and available from [www.conservation-us.org/PIR](http://www.conservation-us.org/PIR). Compiling knowledge and information in this way will help to raise the profile of photograph conservation and be enormously valuable to present and future generations of conservators. The PIR has been translated into Spanish and Japanese and versions of these will be available shortly. The following institutions endorse the form: The American Institute for Conservation and its Photographic Materials Group, The Art Institute of Chicago; Atelier de Restauration et de Conservation des Photographies de la Ville de Paris; George Eastman House, Rochester, New York; High Museum of Art, Atlanta; J. Paul Getty Museum, Los Angeles; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Milwaukee Art Museum; Museum of Fine Arts, Boston; The Museum of Fine Arts, Houston; The Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; National Gallery of Australia, Canberra; The National Gallery of Canada, Ottawa; The New York Public Library; Philadelphia Museum of Art; Rijksmuseum, Amsterdam; San Francisco Museum of Modern Art; (list in formation).

If you are able formally to endorse this form, please contact Erin or Nora.

**Àngels Arribas** MA, Conservator of Photographs,  
[arribas@photoconservation.co.uk](mailto:arribas@photoconservation.co.uk)



## FLYING THE FLAG

Icon was on display at two big events in London recently: *the Listed Property Show and Who Do You Think You Are?* Dubravka Vuksevic from the Icon office organised Icon's participation with a lot of help from students at the Camberwell who volunteered their time to cover the Icon stand and promote the Conservation Register, Icon's activities and conservation in general. Dubravka is very grateful to Camberwell tutor Mark Sandy for rounding up the volunteers and endorsing Icon. She also points out that there are more events coming up, including the Museums and Heritage Show on 12th/13th May. Contact her on [dvuksevic@icon.org.uk](mailto:dvuksevic@icon.org.uk) or 0207 7853807 if you think you can lend a hand.



## IADA PLUG

If potential participants are influenced by a conference venue, then sign up now for the IADA (International Association of Book and Paper conservators) symposium on 26-28 May 2010 in Prague. With the chance to explore sites in Prague which are off the beaten track for most tourists, including a special tour of hidden Jewish gems, this insight into the city's rich and varied history is in addition to a rich and varied programme for the symposium itself. This is on the broad theme of collection management of paper-related cultural heritage and will focus on such issues as value in a context of conservation, risk assessment, digitisation, and display. More information from <http://iada-online.org/prague.html>

## PACR FOR ONE AND ALL!

The specialist areas covered by members applying for PACR accreditation are always varied. So we thought it a good idea to highlight here some of the successful applicants who are from less obvious disciplines of conservation and ask them how they saw the PACR process work for them.

One common factor noted by all the contributors here is how applying for accreditation made them look at all aspects of their work and evaluate them against the professional standards and thereby increased their confidence. Another shared comment was how the assessors were fully engaged and enthusiastic to help make the assessment day more relaxed.

### Lenka Bashford, ACR – private carpet conservator, The Persian Carpet Studio

Although I do not have a recognised qualification in textile conservation, many years of experience in the specialised field of carpet restoration and conservation and ongoing focused training meant that I had developed the professional standards required for accreditation. After many years of procrastinating it was finally a PACR clinic that gave me (and many other hesitant candidates) the confidence to 'stop putting it off and apply'.



My work fulfilled the standards through the assessment and treatment of carpets and the environment in which they are housed, from functional rugs for private clients to important collections in historic houses. I work closely with disaster recovery technicians promoting the safe recovery of rugs and carpets from disaster situations.

Working in private practice can create a difficulty when planning the assessment day as it may be impossible to have available the objects put forward in your projects. Fortunately one client was thrilled to help by loaning me her conserved carpet, and another project was still underway in our workshops where my assessment took place. Examples of similar treatment underway or practical research were very helpful in illustrating techniques used in the carpets that were unavailable. Comprehensive photographs in a PowerPoint presentation were otherwise sufficient.

### Anita Bools, ACR – Photographic conservator, National Trust (NT) Adviser on Photographic Materials

I take the lead for the care and conservation of photographic materials for the NT. The wide-ranging nature of my role and responsibilities at work presented some challenges when it came to assessment for PACR. I work at numerous properties

throughout the Trust and most of my work is advisory. There are few individual collections - and far fewer individual photographs - on which I am able to devote much time. It was crucial for me to prepare thoroughly for the assessment, to ensure that I could demonstrate the many different strands that make up my role - whilst not having actual objects present from collections.

The assessment took place at the National Trust Head Office. I had compiled a very thorough file with a summary sheet for each project that detailed how aspects of my work linked to the professional standards, and gave copies of the summary sheets to my assessors for their reference. I found it helpful to start the day with a short PowerPoint presentation to introduce my role to the assessors and to briefly summarise each project.

#### **Andy Holbrook, ACR — Collections Care Manager, Imperial War Museum (IWM)**

Despite training as an archaeological conservator I have spent the last eight years as a collection care manager. Essentially, conservation management roles apply the same principles found in object conservation, but normally in the broader or more strategic context of managing a team, project, budgets, health and safety etc.



As a result, the projects I chose reflected my work at IWM and focused on the management of collection care and conservation, including the upgrading of environmental plant in a photographic collection store, the management of hazardous collections and the delivery of environmental management training. Some of my projects related to other IWM sites and although it would have been useful to visit other sites, my assessment took place in my office. Bear this in mind when you are selecting your projects and make sure you have covered the basics and cited evidence in support of all the professional standards. The more preparation that you put in the easier it will be on the day, as most of your thinking will be done when you are writing your application

It is important to bring evidence that shows your role in the process - how you are identifying the need for action, how you make decisions and deliver change in a meaningful way. To this end, I found that reports, emails, minutes of meetings, tender documents were useful evidence to support the work that I had undertaken.

#### **Stuart McDonald, ACR – Engineering Conservator, National Museums Scotland**

I have worked on a broad range of projects from conserving scientific instruments to restoring large industrial engines

which became working objects. Over the past ten years I have been in charge of the management of the section. This breadth of experience gave me a range of projects to choose from and demonstrate that my work met with the PACR standards. One of my obstacles was that the Accreditation Committee felt my initial application did not fully demonstrate how I met the standards. I took peer advice and attended a PACR clinic before re-submitting a successful application.

My assessment took place in the main Chambers Street museum in Edinburgh. I was able to show two of my projects. First, a 1913 model of a working orrery with over 600 pieces that I dismantled into individual components then conserved. Secondly the Connect gallery containing iconic objects: a working Boulton and Watt beam engine, a Gemini space capsule, Jackie Stewart's F1 Ford, the Wylam Dilly Locomotive and Freddie the robot developed in Edinburgh University in the 70s. The latter project allowed me to demonstrate the conservation manager attributes of my job.

Achieving accreditation was important to me to underpin my position within the wider context. It also ensured that I was keeping up with my CPD and allows me, by example, to encourage others to apply for accreditation.

#### **James Mitchell, ACR – private engineering conservator**

The conservation of larger engineered objects has long been something I have felt passionately about. Outside the museum environment there is little knowledge by clients of the best way to proceed. My specialism needed a benchmark of professional standards and as very few in our area have gone down the road of accreditation I felt strongly that it was much more appropriate for me to inform clients what standards are possible if I could speak from a credible standpoint. I have a unique opportunity as a consultant now to take good conservation principles to a whole range of clients and their representatives who are not normally required to consider a project from a conservation point of view.

The turning point was the two-year conservation of the Trencherfield Mill Engine. One of the largest of its kind in the world, this fine piece of Edwardian engineering is still in its original setting and offered a range of challenges in one enormous package. I supervised and specified the year-long restoration then went on as a consultant to write a 600 page manual for its care, operation and training of



# Upgrade your qualifications while you work in Conservation

The University of Lincoln  
MA Conservation of Historic Objects  
by Distance Learning



- Taught in Lincoln since 1897 with many successful graduates.
- The University of Lincoln boasts one of the UK's largest object conservation units.
- Applicants employed in the conservation profession will be eligible to use projects from their work place for assessment.
- You can continue in your normal job and have it accredited as part of your masters qualification.
- You will be allocated a tutor who will visit you and maintain supervision and you will receive a Distance Learning Support Package to guide you.
- Attendance at four 'Blocked' theory module sessions: Prioritising Objects, Collections Management, Research Methods in Conservation in Lincoln's historic unit building.
- Study full time for 1 year or part time over 2 years.



For more information contact:  
Sue Thomas, Programme Leader  
Tel: 01522 895069  
Email: [aadmarketing@lincoln.ac.uk](mailto:aadmarketing@lincoln.ac.uk)  
Web: [www.lincoln.ac.uk](http://www.lincoln.ac.uk)

We also offer BA (Hons) Conservation and Restoration and the Graduate Diploma in Conservation Studies, a conversion course for graduates from other disciplines who wish to work in Conservation. Please visit [www.crickenthill.co.uk](http://www.crickenthill.co.uk) to view work from our commercial conservation unit.

the staff. This was my core assessment project, and made its home town of Wigan the venue for the assessment day. This suited well as I am also currently specifying and supervising the conservation of the ironwork pavilion and bandstand in the local park and from a room kindly provided by the Culture and Leisure Trust we made forays out to the two sites.

The challenge for me was getting across the wide range of skills and beliefs I have in this field. I needn't have worried.

## **Karen Morrissey, ACR – architectural paint researcher**

Architectural paint research contributes to the development of an informed approach by interpreting the architectural, decorative and social history of a site. By identifying the significance and nature of paint films, different approaches for conservation and restoration can be explored, examining such aspects as appropriate techniques for conservation, replication of paint finishes and issues with paint compatibility. I work alongside other conservation professionals; it is part of my responsibility to present information and discuss detailed findings and proposed treatments. I also work with professionals,



contractors and private clients in the construction industry where I have to demonstrate the importance of my work as a paint researcher.

I stalled in applying for accreditation because I was unsure how my field of expertise would fit in with the professional standards, and the application process seemed daunting. Looking more closely at the application form it was evident that the scope of my work fulfilled all the criteria. I spoke to several accredited conservators about their approach to the form and what comments they had received. The main problem I had was separating my individual contribution from the work of the team; it was hard not to write the application from the company's perspective. I think this is an important distinction.

I liaised with my primary assessor to help prepare for the assessment day, and how information would be best presented. It wasn't possible to provide a working example of paint research. Although I had prepared a powerpoint presentation, in the end I favoured ad libbing and found that talking about the projects, using reports as prompts, suited the informal atmosphere much better. The key piece of information, which the assessors found very useful, was a policy I produced for the company to ensure quality control throughout each paint research project. I chose projects which presented complex conservation issues, where results of paint research formed part of a wider range of investigations.

### **Michael Sheppard, ACR — stone and decorative surface treatments, MJS Conservation Ltd.**

It is a myth that your work should present high status conservation treatments or be nationally renowned or significant. From reading and systematically applying the PACR guidelines to my individual projects, I realised that a smaller scale delicate lime/gypsum plaster repair or lime mortar re-pointing project could be used, if I could illustrate how they fulfilled the professional standards. It was my aim to present a selection of treatments, management skills and ethical understanding in both technically diverse and conventional conservation treatments to show a breadth of experience.



I clarified and re-submitted some points on my application form following comment from the Accreditation Committee, focusing directly on how I communicated my understanding of the professional standards. It is worth remembering to write down clearly the thinking behind why you decided on an action and the circumstances and possible future outcomes, which will also help in the assessment. Preparation is important for both the application form and the assessment and ask questions if you do not understand, as PACR, your mentor and the committee are all there to help you get accredited.

My assessment was held at Cardiff castle, as I was still managing the Burges interior project at the time. So I had a familiar environment to use with a wealth of information to discuss with the assessors. However, I had a strict assessment programme to adhere to and needed to remain focused on particular items and topics. I prepared my presentation of folders, photos and recording for easy reference and this helped my confidence. My projects that were not on-site were discussed using photographic records and previous documentation, which required more time to put them into perspective and be thoroughly described.

For me, the personal fulfilment gained in taking time to look at your own work, how you had learnt, developed and how you can learn more in the future, far outweighs any fatigue or anxiety experienced in the preparation. Overall it was balanced and fair, with support, cooperation and diligence from all parties.

## **NEW ACRS**

### **Congratulations to Icon's twenty three newly accredited members!**

**Ann Bancroft** Book and Paper conservator, Victoria & Albert Museum

**Felicity Bolton** Objects and Natural History Conservator, previously at the Horniman Museum and now working in Australia.

**J A Coppen-Adamick** Paper Conservator, British Postal Museum & Archive

**Julie Crick** Painting Conservator, Cambridge Painting Conservation-Restoration

**Julie Eklund** Post Doctoral Research Associate at Oxford University Centre for the Environment, working in conservation science research in bone (human) and stone (moisture and salts) and conservation teaching.

**Kate Frame** Head of Conservation and Collections Care at Historic Royal Palaces

**Sophie Godfraind** Architectural Conservator, Building Conservation and Research Team, English Heritage

**Elizabeth A Goodman** Conservator, Museum of London Archaeology, MOLA (formally Museum of London Archaeology Service, MoLAS)

**Julia Gynn** Senior Conservator, Cliveden Conservation Ltd

**Lesley Hanson** Paper Conservator, The British Library

**Lea Havelock** Assistant Conservator, London Metropolitan Archives

**Ian Henn** Managing Director and Senior Conservator, Mainmast Conservation Ltd, based in Cornwall working on historic firearms and artillery, historic metalwork and large machines

**Jutta Keddiess** Archive Conservator, Lambeth Palace Library

**Johana Langerova** Book and Paper Conservator, The National Archives of Scotland

**Megumi Mizumura** Works of Art on Paper Conservator working part-time at The British Museum and also as a private conservator.

**Rob MacInnes** Stained Glass Conservator and partner of Cannon-MacInnes Stained Glass based in Glasgow

**Johanna (Hanneke) Ramakers** Ceramics & Glass Conservator, Victoria & Albert Museum

**Laura Ratcliffe** Archaeological and Preventive Conservator, Royal Cornwall Museum, Truro

**Donald Sale** Preventive Conservation Manager, Historic Royal Palaces

**Sophie Sarkodie** Paper Conservator, The British Library

**Gates Sofar** Metals Conservator, Victoria & Albert Museum

**Pierrette Squires** Conservator, Bolton Museum & Archive Service

**Sarah Warburton** Freelance Decorative Arts Conservator, Sarah Warburton Conservation



Preserving  
our heritage.

Since 1934 G. Ryder & Co. Ltd. has been producing the finest hand-made boxes for our leading galleries, museums and institutions. Today, our Sideliner boxes, binding boxes, portfolios and wire-stitched boxes are still the first choice of conservators and archivists, worldwide, who demand the highest standards in materials and construction.



**G. RYDER & CO. LTD.**  
MANUFACTURERS OF QUALITY HANDMADE PRODUCTS  
DENBIGH ROAD, BETTCHENHAM, HILTON KEYNES, MK1 3TG ENGLAND  
TEL: 01908 375523 FAX: 01908 372008 WWW.RYDERBOX.CO.UK

## The Nigel Williams Prize 2010

Entries are now being invited for the Nigel Williams Prize 2010, open to all members of Icon. The award (worth £750 for the winning entry and £150 each for two runners up) is for a high quality project focusing on the conservation/restoration of ceramics, glass or a directly related material completed within the last 4 years. The judges are keen to recognise and reward excellence in contemporary conservation practice via submissions from individuals (including students) or collaborations, in either the private or public sector.

For all details regarding the Prize, conditions and how to apply, please see the Icon web-site ([www.icon.org.uk](http://www.icon.org.uk)) or contact the Co-ordinator: [ronaldpile37@btinternet.com](mailto:ronaldpile37@btinternet.com) (01223 365006)

**Closing Date: March 31st 2010**



WEST DEAN  
COLLEGE

CONTINUING PROFESSIONAL  
DEVELOPMENT COURSES

### CONSERVATION OF LEATHER

Yvette Fletcher & Roy Thomson  
10-13 May

### CONSERVATION OF PLASTICS

Thea van Oosten 28 June-1 July

### PREVENTIVE CONSERVATION

Linda Bullock 28 June-1 July

### CARE AND CONSERVATION OF HISTORIC FLOORS

Jane Fawcett 11-14 October

T: 01243 818219 E: [bcm@westdean.org.uk](mailto:bcm@westdean.org.uk)  
West Dean, Chichester, West Sussex PO18 0QZ  
[www.westdean.org.uk](http://www.westdean.org.uk)

# people

## MOVING ON

Adam Webster is leaving English Heritage and moving to Cardiff to become the Head of Paintings Conservation at the National Gallery of Wales. Adam began at the Regents Park studio in 2000 and became Senior Collections Conservator of Fine Art in 2005 when he set up the new conservation studio. His EH colleagues comment 'Adam will be hugely missed and we wish him the best of luck in Cardiff'.

## WEST DEAN APPOINTMENT

Lorna Calcutt, ACR, has been appointed Programme Tutor for the Ceramics & Related Materials full-time course at West Dean, one of a range of conservation programmes offered at the College. She will be responsible for overseeing the Graduate Diploma and Postgraduate Diploma students and will combine her new role with her existing one as MA Conservation Studies Tutor, which Lorna has been doing since 2005. Lorna is herself a former student of ceramics and glass conservation at West Dean, following on from a degree in Art and Design, postgraduate studies in the History of Fine and Decorative Arts and an MA in Conservation Studies. She joined West Dean College as part-time tutor in 1999.



## HARVARD APPOINTMENT

Helen Shenton, Head of Collection Care at the British Library, has been appointed to the newly created post of Deputy Director of Harvard University Library in Cambridge, Massachusetts. She begins work at the end of March 2010.

Helen will play a significant role at a key moment in the history of the development of the library and information provision of Harvard University. She will contribute her expertise in leading new initiatives and change management to strengthen and help transform Harvard's great library system, comprised of seventy three library units, towards a system designed to meet the needs of the twenty-first century.

Since joining the British Library from the Victoria & Albert

Museum in 1998 and becoming its first Head of Collection Care in 2002, Helen has transformed the library's approach to collection care into a world class operation, as uniquely evidenced by the opening of the Centre for Conservation comprising state of the art studios for the conservation of books and preservation of sound, and an ambitious training and public outreach programme. Under her leadership the British Library has conserved more than 1.3 million items; increased access for readers by producing more than 152 million surrogacy frames and images; taken part in major projects such as the virtual reunification of Codex Sinaiticus, the earliest new testament in the world; secured a future for the National Preservation Office as the Preservation Advisory Centre; contributed thought leadership to the profession, for example, through the development of life cycle collection management; and built digital preservation expertise within the Library from 0 to 100 years' collective experience over the past ten years.

In keeping with Helen's appetite for progress, she leaves the Library having put in place an ambitious programme to address the key strategic challenges for the preservation and conservation of its physical and digital collections for the next ten years. The strategy combines the best of the known with the best of the new and places the library on a sure-footing to face the seismic changes of 'Digital Britain', the increasingly important environmental and energy issues and the current financial climate.

'I am so proud of what we've achieved at the British Library. It has been a privilege to work with such phenomenal collections, to grapple with such revolutionary developments in the library, media and information world, and to work with such an interesting and talented range of people.

I am now looking forward very much to the undoubtedly challenging and very exciting life ahead at Harvard, and looking forward to working with a fascinating diversity of new people across the libraries and university.'

*Caroline Peach / Kissley Leonor, British Library*

## IN APPRECIATION

### Kate Hunter 1954-2010

Kate Hunter, the conservator behind the rescue of Newport's medieval ship, died on 6 January 2010 after a long illness. Kate trained as a conservator at Durham and worked in Dundee, Lincoln, Cardiff University and the National Museum of Wales before being appointed as the Keeper of Conservation at Newport Museum. It was not Kate's CV that made her so remarkable, but the impact that she had on everyone who met her. With experience from the Barlands Farm boat, Kate was the sole project conservator working with a fantastic team of archaeologists for the Newport ship project. Initially the authorities were not supportive of the ship project and it took massive public protests, vigils and lobbying to convince first the local authority and then the HLF to invest. Kate was at the heart of this, inspiring others with



# The Kew Gardens Project

Emma Schmuecker ACR, Head of Conservation at Plowden and Smith, describes recent conservation teamwork at the famous botanical gardens' Marianne North Gallery, which houses the output of a redoubtable Victorian traveller and painter

Marianne North (1830–1890) travelled extensively worldwide and was a prolific painter of flora in their natural habitats. After a successful exhibition of her paintings in London she commissioned and funded the building of a gallery to display her work at the Royal Botanic Gardens, Kew in 1879. Between 1881 and 1882 she took a year off from travelling to arrange her paintings. She chose to hang the artworks in a unique pre-Aesthetic style and the walls were filled with paintings from the floor to the top of the first storey. She was an inspirational woman whose efforts have been immortalised in this Grade II listed building which houses over eight hundred of her paintings.

Upon receipt of funding from the Heritage Lottery Fund much needed conservation and restoration work could begin on the building and its contents. In early 2008 Jonathan Farley, Senior Conservator of the Royal Botanic Gardens invited Plowden and Smith to join the Marianne North Gallery project. What was initially a helping hand to work on this overwhelmingly large project soon escalated to involve us in the conserving, restoring and re-installation of the collection. Our mixed team of decorative art, painting and furniture conservators and exhibition staff complemented the Royal Botanic Garden's paper conservators. Initially we were asked to conserve:

- Sixteen oil on canvas paintings
- Stencilled coving
- 449 ebonised frames
- Three doors with marouflaged paintings and their surrounds
- 246 decorative wood samples

and to commission technical analysis of the paintings.

## Painting conservators at work



During cleaning

This grew to include the conservation of a marble bust of Marianne North, five more paintings including oil on paper adhered to canvas, teak benches and display stands from the 1930s. Due to the critical eye of Kew's health and safety officers the two marouflaged doors had to be replaced with fire doors. The doors were replicated as far as was possible with Gécélé prints of the painted panels, which were applied to the new doors with replicated mouldings and door-furniture. The large team of conservators and exhibition staff at Plowden and Smith proved to be invaluable to the project. Due to our understanding of it and the good working relationship which had developed over the eighteen month period we soon found ourselves being invited to install the doors, their surrounds and most challenging of all – reinstall the paintings and wood samples.

The project was split into two main tasks, the conservation of the decorative elements and paintings, led by Senior Painting Conservator/Restorer Rachel Witt and the conservation and replication of the furniture and doors and gallery re-installation led by Senior Furniture Conservator/Restorer Piran Harte.

The sixteen paintings on canvas and the doors and their surrounds proved to be challenging even after analysis of cross-sections had been undertaken to aid decision-making and to understand the artist's method of painting and the materials and techniques that she used. There were the expected problems such as localised paint loss and the



Part of the Gallery after the re-hang

necessary structural work which mostly consisted of loose lining the artworks. However, it was the cleaning of the paintings that was most testing as the solvents required to remove the aged varnish proved to rapidly undercut and dissolve the black ground. The oil gilding on the door surrounds was also extremely solvent sensitive and there was the added complication of underlying dirt which had been trapped behind the varnish. Marianne North was not formally trained in drawing and painting and a canvas stamp on the back of one of the paintings showed that they were executed on a type of fake leather. The results of the analysis and the decision-making and treatment choices for the cleaning of the painted surfaces will be published by Plowden and Smith in the future.

The decorative wooden sample panels were also an interesting collection to work on. Typical damage included shrinkage splits, lifting and missing veneer and damage to the shellac polish, which seemed to have only occurred on particularly resinous veneers. Vicky London, an MA student from the London Metropolitan University, worked with our furniture conservators to discreetly sample the panels, and she then analysed them for addition to the Royal Botanic Garden's database and to verify the species on the gallery labels.

The most intense part of the project came late summer when the Gallery was working towards its October 2009 opening – the hanging of the 832 paintings. Plowden and Smith had not been involved in the de-installation of the gallery, so we worked with a photo-grammetric survey developed by the Royal Botanic Gardens. A new hanging system had also been designed by Kew's Senior Conservator and was so far untried outside of this gallery installation. One of the aims of the hanging system's design was to prevent theft, and in particular opportunistic theft; to remove any painting you have to remove the top one first! The new system also creates a gap behind the paintings to allow the air to circulate so that the potential for mould outbreaks is reduced. All the artwork had to be mounted from the floor up and all of the frames sit

tightly together, edge-to-edge, so the order of the re-hang had to be very carefully organised.

Although the gallery is now finished and open, the art conservation project is still ongoing and many works of art on paper are still awaiting conservation at Kew's purpose-built studio. In the meantime the gallery looks complete as paintings awaiting conservation have facsimiles on display in their place. With the completion of the remaining artwork in 2010, Plowden and Smith will return to do the re-hanging, all over again!

The opening day was very enjoyable with a henna tattooist, South Indian dancers and the tasting of teas from the places that Marianne North had travelled to. We felt privileged to be involved with the project and at such a level we really felt part of the Marianne North Gallery team. It was certainly a challenging and diverse experience and the project provides an excellent opportunity to raise the profile of such an extraordinary, passionate and deserving woman.

Part of a door surround



# St George gets a make-over

Emily Nisbet, Project Conservator at Snowhill Manor for The National Trust, outlines the decision-making process to restore a weather beaten St George to his former glory

The statue of St George and the Dragon is an important part of the collection at Snowhill Manor, a National Trust property in the heart of the Cotswolds. The Manor was purchased by Charles Paget Wade in 1919 purely to house his collection of highly crafted and eclectic objects.

St George and the Dragon was commissioned by Mr Wade in the early 1920s and is a faithful copy of a much smaller statue in the Victoria and Albert Museum. Carved from teak, this polychrome figure sits on a corbel which also bears the arms of Armigell Waad, an ancestor of Mr Wade. Positioned on the external wall of the cottage in the garden, St George had to face the brunt of the bad weather which comes across the valley.

The weather was detrimental to the paint of the statue, causing widespread cracking, flaking and paint loss. Conservation work was undertaken in 2004 to relay and consolidate lifting paint, clean the remaining paint, and clean the statue where the paint had been lost, as well as relaying and consolidating the paint flakes. Consolidation was done using Paraloid B72 in Acetone (20%). This treatment was only applied to the existing paint leaving several exposed areas where the paint had been lost completely. Over time, water managed to penetrate underneath the remaining paint layers, through the exposed areas, causing even more paint loss. Within a few years the paint has started to flake badly again. This minimal intervention approach, should this treatment be done again, would clearly need to be regularly maintained. Because of the inaccessibility of St George it was clear that this kind of regular maintenance would not be viable and a

The flaking paint on St George's right foot



new technique had to be adopted. Two years previously another two garden objects had been conserved and re-painted in an alkyd resin based paint, which was chosen for its durability and weather resistance. This paint had weathered very well over the last few years. So it was decided to use this type of alkyd paint on St George. However, before this could be done, extensive paint analysis was needed to ensure that the visible paint scheme was in fact one that Mr Wade had overseen.

The preliminary paint analysis was carried out by Crick Smith Conservation at the University of Lincoln, and they found that several different schemes had been applied. The first scheme consisted of a stone colour, which was highlighted with gilded areas. The evidence for the second scheme was more fragmentary but was definitely a polychrome scheme with St George's armour in pale blues and greys with a mid grey dragon sitting on a dark grey rock. The third scheme was the last of the oil based paint schemes with the dragon in vivid red and St George's armour a grey colour. The final two schemes were again highly polychromatic using modern alkyd paints.

After it was established that the visible scheme was not original to Mr Wade it was decided to take it back to a scheme of Mr Wade's time. The most complete of his schemes was number 3, consisting of grey armour and a bright red dragon. More paint analysis was then undertaken to make sure that all the components had been analysed (i.e. the sword, belt, armour rivets etc) so we could get colour numbers for all areas. This gave us a complete picture of what St George should look like.

The paint analysis of the corbel was inconclusive as it showed that it had been extensively cleaned back prior to scheme 4 so it was decided to leave the corbel in its current colour scheme, as no other evidence could be found.

The treatment of St George was carried out by Tankerdale Ltd, based in Hampshire. The flaking paint was consolidated with Paraloid B72 in solution with acetone, with the flakes being re-laid with the aid of a heated spatula. The whole statue was then re-painted with an alkyd resin paint system. This included a grey undercoat, then grey top coats in gloss, polychrome and oil gilded scheme as per discussion and research undertaken by the National Trust and Crick Smith.

During the treatment, discussion between curators, conservators and painting advisors for the National Trust took place about the aesthetics of St George and the other garden objects. The alkyd paint has a shiny appearance and this, in conjunction with the dark grey, looked slightly overpowering when painted on the entire statue. In the light of this, it was



Before removal for work in position on the wall



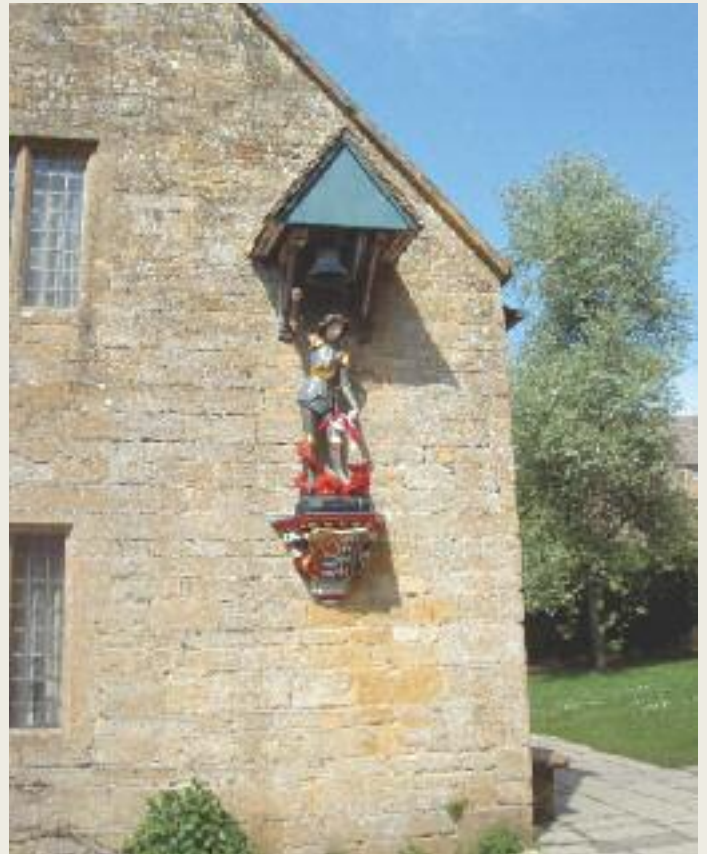
After work back in position on the wall

decided to dull down the surface of the paint using eggshell paint. The chain mail part of the armour was also the subject of discussions, as previously it had been painted a different colour to distinguish it from the other parts. It was decided to keep the gloss paint in this area rather than introduce a new colour which was not part of the original scheme. As all the previous schemes had elements of gilding on the main parts of the armour, it was agreed that the shoulder plates, knee plates, and breast plate should also be gilded, as it breaks up the block of dark grey.

The corbel bracket was consolidated with B72 and flakes re-laid, losses re-touched with alkyd resin paints and varnished with a traditional oil varnish containing UV inhibitors. The corbel and St George were re-instated on the wall of the cottage and the lead flashing connecting the corbel to the wall was re-pointed with lime mortar.

The finished statue has been in place now since last April and appears to be weathering extremely well. He is a striking figure in the garden at Snowhill Manor and attracts a lot of attention from the visitors. It is clear from the reaction of this object to the elements that outdoor items such as this require regular maintenance or need to be periodically repainted. Regular maintenance for St George would have been difficult and costly due to his position on the wall, so a re-painting in this case was the most viable option.

(left) St George in his setting



# news from the groups

## CERAMICS & GLASS GROUP

**Booking is now open for the next CGG conference** which is being held in the historic city of Lincoln, **May 21–23**. The conference will be hosted by the University of Lincoln which has the largest centre for the study of Conservation and Restoration in the UK, with over twenty five years experience in this field. The conference aims to be a celebration of the diversity within our profession, an occasion to share and learn new skills and an opportunity to network and have an enjoyable three days. The full programme and booking form can be found on our Group web pages. **Booking closes on March 31** (See Event Listings for cost information).

### Presentations

The programme includes fourteen presentations covering a wide variety of topics from architectural ceramics, related materials to current research and practice. Speakers include Robert Turner ACR from Eura Conservation Ltd, discussing the conservation of Edwardian tile panels, Sarah-Jane Short, winner of the Denise Lyall Prize 2009, speaking about laser cleaning alabaster and Peter David ACR discussing the complex conservation of a 17thC slipware dish. We will also have fascinating presentations by Liesa Brierley (nee Stertz), Winner of the Nigel Williams Prize 2008, and Victoria Oakley and Fi Jordan, who will be discussing the recent transformation of the V&A's ceramics galleries.

### Events

Delegates will benefit from specifically commissioned visits to both 'The Collection', Lincoln's museum devoted to art and archaeology, and Lincoln Cathedral one of the finest medieval buildings in Europe. A full afternoon of practical demonstrations has also been planned to provide information about both innovative techniques and handy tips. Between learning new skills delegates will have the opportunity to enjoy and discuss projects with students on the BA (Hons) Conservation and Restoration course, who will be displaying their degree show work.

### Nigel Williams Prize

Don't forget to submit your application to the Nigel Williams Prize 2010. The submission process is designed to be quick and painless! All details are on our Group web pages or contact Co-ordinator Ronald Pile for any further information. [ronaldpile37@btinternet.com](mailto:ronaldpile37@btinternet.com)

The Prize is offered by way of encouragement rather than judgement, recognising that for most conservators the opportunities to conserve or restore high profile objects are rare. The organisers therefore invite entries from conservators that reflect a clear and critical understanding of the options and constraints they face, and which demonstrate an exemplary degree of technical expertise. Projects can be either preventive or interventive, and may range in scale, though the primary focus must be on the conservation/restoration of ceramics, glass or a directly related material.

## Committee

A few Committee changes will be taking place at the AGM in May. If you are interested in helping out through becoming an Ordinary Member, or if you would like to get more involved through assisting to organise CGG events, please get in touch. For a chat about what this may entail contact CGG Chair Rachel Swift [rswiftcgg@hotmail.co.uk](mailto:rswiftcgg@hotmail.co.uk)

## PAINTINGS GROUP

We hope to see many of you at the Icon event in Cardiff, CF10 Conservation in Focus (24-26 March), where we will be holding our AGM. Nominations are invited for new committee members, which should be sent to our secretary on [icon.paintingsgroup@googlemail.com](mailto:icon.paintingsgroup@googlemail.com). The new members will be announced at the AGM.

The Paintings Group is not organising its own conference this year but we are looking towards our next conference in 2011. We would be very pleased to hear your suggestions for suitable themes or topics that you would like to see explored.

Two presentations from our April 2009 conference *Seeing Further* are now available through the Paintings Group Resources page on the Icon website.

The Paintings Group Committee:

Chair:	Francis Downing
Secretary:	Rhiannon Clarricoates
Treasurer:	Rebecca Gregg
Student Liaison Officer:	Hellen Dowding
Group Editor:	Morwenna Blewett
Group News Officer:	Alexandra Gent
Committee Members:	Ambrose Scott-Moncrief Chantal Thuer
Co-opted:	Dr. Clare Finn

## STONE & WALL PAINTING GROUP

### ICON CF10

Full details are now available about the Stone and Wall Painting Group seminar on the afternoon of Friday 26 March 2010 at the Cardiff conference.

The speakers cover a wide range of experience and knowledge and are:

**Veronika Vlkova Antoniou** (Conservator at the Birmingham Museum and Art Gallery) – *Conservation and repair of Blue John stone objects*

**Andrew Arrol** (Surveyor to the Fabric of York Minster) – *Designing to Preserve; Preserving the Design*

**Gionata Rizzi** (Architect and Historic Building consultant – Milan) – *The roles of architect, engineer and conservator in the consolidation of stone: the cases of Parma Cathedral and of the entablatures of Bulla Regia (Tunisia)*

**Elizabeth Holford** (Private Wall Painting conservator) - *Assessing the 'Do No Harm' principle of wallpainting conservation*

## TEXTILE GROUP

With a number of events planned for the coming year a good start was made with an evening visit in February to the V&A to view the new Medieval and Renaissance Galleries. It was made all the more interesting having two members of the textile team along with us, we are very grateful for them giving their time and making the visit so fascinating. We would be interested to know if you would like more evening events of this kind, particularly now that a number of museums have late night opening at least one night a week.

The next big event on our calendar will of course be the Icon Conference 2010 at Cardiff in a few weeks time, we hope as many of you as possible will be able to come. The event will also include the Textile Group's AGM at which we will announce the results of the ballot for new committee members.

Just by way of reminder our present committee comprises –

Chair: **Maria Jordan**

Secretary: **Karen Ayers**

# Graduate Voice

## CONSERVATION OF A 1960s SEPIA DIAZOTYPE PRINT

by **Kaori Ito, Camberwell MA graduate 2009**

### Introduction

In 2008, Camberwell College of Arts received two boxes of architectural prints, de-accessioned from the Sir Basil Spence Archive. Sir Basil Spence is one of the best-known British architects and his works include Coventry Cathedral and many of the Festival of Britain pavilions. The plan of an apartment block, destined for British Embassy staff in Rome and dating possibly from the early 1960s, was selected for conservation.

The Plan before treatment – glossy side



Acting Treasurer: **Poppy Singer**  
Web Editor: **Nicole Rode**  
Group News Editor: **Nicola Yates**  
Events: **Alison Fairhurst**  
Events: **Roisin Morris**  
Events: **Rachel Langley**

We look forward to some new members joining us!

As you will have seen in your January e-mailing there are lots of interesting events coming up this year including two workshops – *Mounting Accessories* at the V&A on 12 April and *Upholstery: History & Techniques* at Hampton Court Palace, 18–19 November. There are also visits arranged to The Chantry Library and the Ashmolean, the new galleries and textile stores at the Museum of London and finally a visit to Albert E Chapman, Upholsterers in London, so lots to keep us all busy!

Further details and dates can be found on the group's web pages and in Listings.

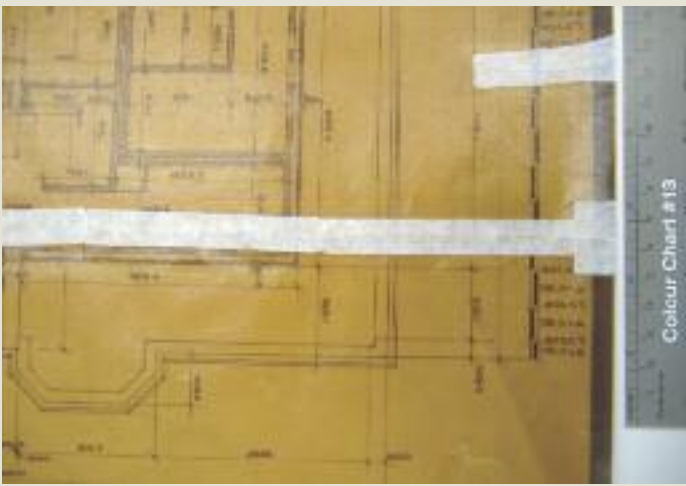
### Sepia diazotype

Typically for a sepia diazo print, it was a reverse image, printed on transparent paper, to be viewed from the other side. Diazotype was developed in the 1920s and by the mid-twentieth century, it had become the most popular reproduction method of technical drawings. The printed side was very glossy while the other side was matte. The plan was apt to curl and had deep tears. The ends were badly creased, torn, and cockled, consistent with poor housing and handling. Pressure sensitive tape had been applied to shorter tears and had increased the transparency of the area.

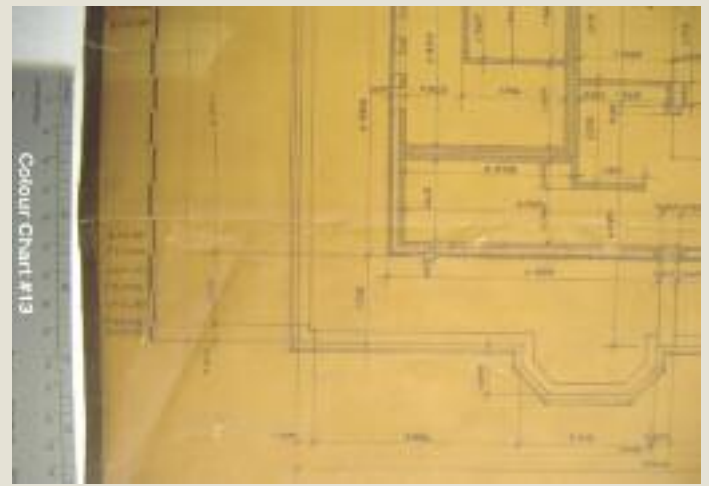
The aim of the treatment was to stabilise the object so that it could be viewed without further damage. Permission was obtained from the Royal Commission on the Ancient and Historical Monuments of Scotland to use the other prints in the collection for experimentation, as all the prints were duplicates. To gain a clue as to what type of transparent paper it was, a diazo print similar to the object and three types of contemporary transparent papers were humidified. The diazo print immediately rolled into a tight curl, as did tracing paper and glassine.

### Which side: matte or glossy?

Since the print was a reverse image, a question of which side to apply the repair arose. Usually the repair is applied on the verso, where there is no media. This object, however, should be viewed from the matte side, so it was decided that the repair should be applied to the glossy side, provided that the adhesive did not affect the media. Water-soluble adhesives would not adhere to either side of the print. Most solvents offset the media or affected the coating, except for water and petroleum spirit.



The glossy side after repair



The matte side after repair

### Thick coatings

SEM images of the plan and contemporary transparent papers were taken for comparison. Flattened fibres were visible on the surfaces of the natural tracing paper and the vegetable parchment samples, however, both sides of the sepia diazo print appeared to be thickly coated and fibres were only evident at the edges. The glossy side was smooth with occasional cracks, and the matte side uneven with many cracks, like a cracked clay surface. An FTIR scan indicated a presence of phenol and, according to patent literatures, the coating was likely to contain cellulose acetate and/or polyvinyl resin. A few adhesives were tried, including wheat starch paste, methyl cellulose, isinglass in different solution strengths and applications but none of these would adhere effectively to the substrate.

### Beva film

Beva 371® film was selected because it can be removed with petroleum spirit. Many articles have been written about its use and suitability as a conservation material. Generally it has performed well in ageing tests. However, it was not certain how it would affect this surface in the long term and other options were considered. One was to apply the repair from the matte side. The matte side turned out to be even less receptive to adhesives than the glossy side. The Beva film had to be used at a temperature above the melt temperature, as it would not adhere to the surface. Another idea was to repair the non-image area only, but as the tear ran right across the image area, it was not a good solution. Repairing from the glossy side was felt to be the only option and that repairing was better than leaving the object with deep tears.

### Treatments

The plan was humidified repeatedly in a flat chamber and was successfully flattened. The pressure sensitive tape was removed mainly mechanically. To repair the tears, Beva film and spider tissue were cut to size and applied with a tacking iron at temperatures between 40–50°C. The bond is light and the film can be peeled off with tweezers without introduction of solvents. Although the repair is very noticeable from the glossy side, it is fairly unobtrusive from the matte side and the information is still clearly legible.

### Conclusion

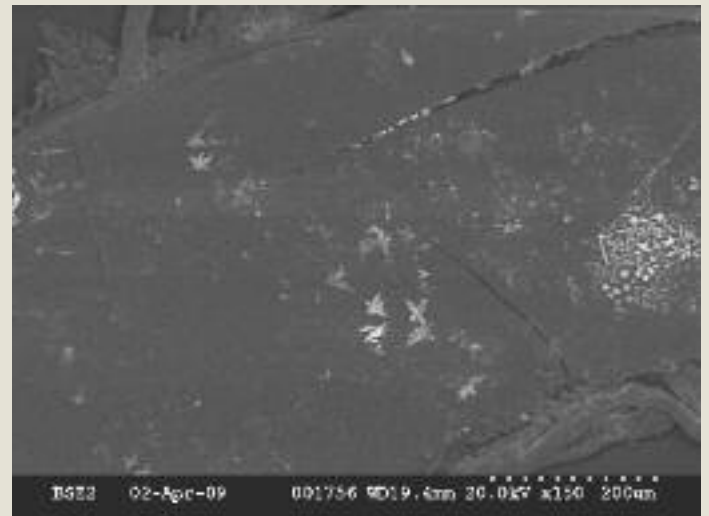
I have mixed feelings about the repair and the fact that it carried the risk of interfering with the media. After the treatments, I wondered if it could have been repaired from the matte site. The problem with Beva film was that it could not be applied to the matte side without melting. However, the problem may be a lack of temperature control rather than

high temperature. Using an iron with a precise temperature control, there might be a point at which it becomes tacky without melting. The matte coating could also be affected in the long-term, but at least the disturbance of the media would be less than the glossy side.

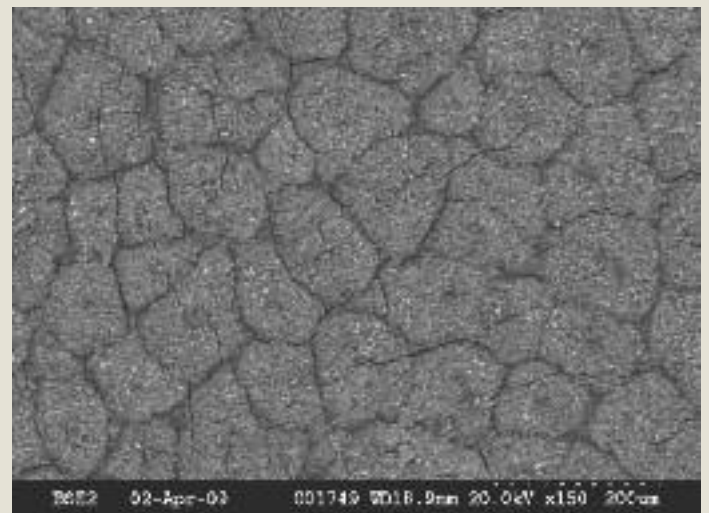
### Acknowledgements

Anna Fricker at MATAR for SEM image capturing and helpful tips, Dawn Evers at RCAHMS for permission to experiment with the prints, Mike Yianni at Camberwell College of Arts for FTIR scans, Shelley Blake at Wimbledon Lawn Tennis Museum for access to the architectural prints, advice and encouragement.

### SEM image glossy side



SEM image glossy side



# reviews

## BOOK

### CONSERVATION: PRINCIPLES, DILEMMAS AND UNCOMFORTABLE TRUTHS

Alison Richmond & Alison Bracker, eds.

Elsevier Butterworth-Heinemann

ISBN: 9780750682015 250 pages £49.99

The disturbing, complex cover image of an imploding car, Sarah Size's 2001 installation entitled *Things Fall Apart*, signals the intention of the editors of this volume to engage with the difficult and the different. Alison



Richmond (previously Deputy Head of the Victoria & Albert Museum /Royal College of Art conservation education programme) and Alison Bracker (specialist in the care and interpretation of contemporary art at the Royal Academy of Arts) see this fragmentary car as akin to the fragmentary nature of critical analysis and philosophical discourse in the conservation profession. Their avowed intention in bringing together these papers was to embrace diversity and encourage comparative debate between theorists and practitioners from conservation and other disciplines. Twenty-one authors from England, Europe, New Mexico, Canada and the States examine and challenge established conservation shibboleths and sacred cows and, to quote from the editors' own thoughtful and thought-provoking introduction, 'capture thinking at a time when large fluctuations are happening ... including the philosophical shift from scientific objective materials-based conservation to the recognition that conservation is a socially constructed activity with numerous public stakeholders'.

While respected and familiar names are present in the book, these are balanced by less familiar voices with a welcome stress on openness. One group of authors, including Elizabeth Pye, Miriam Clavir, Dinah Eastop, Simon Cane, Catherine Smith and Marcelle Scott, explore the intellectual and cultural context of this fundamental shift and consider its implications. As Avrami observes, 'while stakeholder values and participation have become part of the general rhetoric of practice, how cultural differences and multiple knowledge systems translate to a new set of principles for conservation remains largely uncharted territory' although Marian Kaminitz and Richard West provide a positive account of

the benefits of partnership conservation with the Zuni community.

The principles with which many of us are familiar are examined in another group of papers by Jonathan Ashley-Smith, Chris Caple, Nicholas Stanley-Price and Salvador Muñoz Vinas. It is useful to have succinct accounts of arguments, some of which have been rehearsed in more detail elsewhere, pulled together; the effect is both to engage and challenge readers as they reflect on the interactions, potential tensions – and occasional repetitions – between the papers. Accounts of 'ancestor figures' and 'creation stories' are prominent and it is always useful – and humbling – to be introduced unfamiliar and important theorists. Jukka Jokilehto, Isabelle Brajer and Cathleen Honniger explore traditions of thinking, policy-making and treatment in, respectively, international policy-making, Danish wall-painting interventions, approaches to preserving Raphael's paintings and the links between Czechoslovak Conservation School and structuralist analysis. Another group of papers interrogate ideas of conservation practice in relation to specific object classes, including Helen Clifford on patina. Glenn Wharton, Harvey Molotch, Jill Sterrett and Tina Fiske examine the challenges associated with conserving contemporary art, most significantly asking whether the paradigm shift evident in art practice has been matched by a similar shift in conservation thinking and practice.

Running through these papers are recurring reflections on familiar conservation tropes: authenticity, value, cultural significance, minimal conservation. Two papers aim to help us to think in a more informed way about these concepts. The opening paper by Jonathan Ree neatly summarises the essential dilemma of the Western conservation model: preservation requires intervention which often involves change and concealment and hence an ethical dilemma about honesty and deceit. Jonathan Kemp examines these inherent contradictions in conservation values and methodologies using a 'thought experiment' to clarify ideas of authenticity. He proposes a more open model of knowledge-sharing as a route to resolve these philosophical and cultural problems.

The September 2009 symposium which launched this book both celebrated and contextualised the complexities and paradoxes of contemporary conservation practice. It also exposed, probably unintentionally, a great deal of discomfort and guilt – so much so that Jonathan Ree, chair on the first afternoon, asked why conservators engaged in an activity which caused them so much torture. Non-conservators, who were encouraged to attend, might well have wondered about a profession apparently so willing to denigrate itself. It took some time for this sense of self-

flagellating despair to lift and be replaced by a welcome engagement with the fundamental questions of why conservation matters and how we should frame it conceptually and go about it. The roster of conference speakers differed from the published papers but kept the same international perspective and a novel acknowledgement of the value of uncertainty in promoting new approaches. Presentations, interspersed with plenty of opportunity for debate from the clearly engaged audience, included learning from 'adverse events' (Sarah Maisey) and interrogating the impact of changing conservation fads and fancies (Andy Calver). A cluster of speakers focused on paintings, debating restoration philosophy, perception and neuroscience (Helen Glanville), Brandi's theories (Sebastiano Barassi), conservation and meaning-making (Ari Tanhuanpää) and the significance of memory in restoration (Kim Muir). Sanchita Balachandran discussed not only artefacts but the conservator's role in preserving and presenting human remains. Issues involved in safeguarding potentially conflicting meanings and values in public and private spaces were discussed in relation a variety of sites – Kathmandu (Sudha Srestha), Edinburgh's Carlton Hill (Kirsten McKee), Indian courtyard houses (Jhilmil Kishore), Taiwan (Hsien-yang Tseng), a Catholic Seminary in Cardoss, Scotland (Diane Watters) and Cairo (Ehab Kamel). The Symposium concluded with a presentation on the challenges involved in restoring the Neues Museum, Berlin as a functioning museum by the architectural practice David Chipperfield. Those who were unable to attend can listen to the conference presentations posted on the web.\*

Together the symposium and the book form a timely contribution to a complex and evolving debate. The book focuses more on intellectual and ethical principles while the symposium addressed professional dilemmas and 'uncomfortable truths'. Both resisted the authoritative and the definitive, a stance which is challenging and not necessarily easy but which should inform thinking about the development of twenty-first century conservation goals and decision-making in the context of changing and conflicting cultural and social values. The importance of rigorous thinking, honesty and openness was stressed repeatedly. If we as conservators are to be taken seriously, then we need to take a serious look at the intellectual framework for our actions and be able to engage with these difficult issues to convince others that we have not only useful skills but useful ways of thinking.

**Mary M Brooks**, Consultant in museum and conservation projects

\*[www.royalacademy.org.uk/education/conservation-principles-dilemmas-and-uncomfortable-truths,1104,AR.html](http://www.royalacademy.org.uk/education/conservation-principles-dilemmas-and-uncomfortable-truths,1104,AR.html)

## VISIT

### PARIS VISIT Independent Paper Conservators' Group June 2009

For the second time in two years **Silvia Brunetti** arranged for members of IPCG to travel to Paris for a two-day tour of laboratories and studios. Sylvia's wide interests within the conservation world have brought her in contact with many conservators and scientists and she had organised visits for us, rare in France, to important centres of conservation and research.

On the first day, some of the group were fortunate to be shown around the Frits Lugt Collection and Fondation Custodia at the Institut Néerlandais by their conservator, **Corinne Letessier**. Lugt is best known for his indispensable dictionary of collectors' stamps, an updated and greatly expanded new version of which is soon to be published. However, he collected far more than simply copies of collectors' stamps, including artworks, furniture, porcelain, antiquities, books and stained glass – all housed and arranged by Lugt himself since 1956, in what was once a large Parisian house. This gave us the sense of 'discovering' many of the exquisite artworks and of the type of setting in which they may have been originally housed.

Although he died in 1970 his personality, passion and connoisseurship are stamped upon the collection in many ways. For example, the drawings are mounted in coloured and decorated acid-free mounts in the manner of an 18thC collector such as Pierre-Jean Mariette, whom Lugt took as his model. These are stored between the pages of beautiful old albums and portfolios. When required for display the drawings are usually fitted into period frames contemporary with the artwork. The collection of albums and old frames is mouth watering and would make a fascinating exhibition in their own right. Corinne Letessier told us that the conservation studio is mainly used for mounting. New mounts are highly elaborate

#### A portfolio in the Lugt Collection



Clare Prince, Stuart Welch, Voitek & Elizabeth Sobczynski, Laila Hackforth-Jones, Silvia Brunetti and Nick Burnett. Judith Gowland was not present at the lunch.

in keeping with the existing style of the collection. Where necessary artworks are inlaid using a hybrid chamfer/Japanese tissue attachment.

The entire group spent the afternoon at the CRCC (Centre de Recherche sur la Conservation des Collections). Secretary General of the centre, **Alban Fournier** took us to two of their laboratories where his colleagues are working on five different projects. In collaboration with René de la Rie from the National Gallery in Washington, he and his French colleagues from CRCC are researching why partially wetted clean, pure alpha cellulose paper produces brown tidelines at the wet/dry interface. They demonstrated how these fluoresce spectacularly under ultra violet light due to the presence of hydro-peroxides. The scientists are also experimenting with hypoxia at varying percentages and anoxia (100% nitrogen) for slowing the rate of decay of cellulose. They are convinced that benefits are only achieved at oxygen levels below 0.01%, a challenge to achieve.

**Anne-Laurence Dupont** and colleagues are working on the problems of degraded cellulose using various methods to examine them including size exclusion chromatography for investigating some very old waxed papers which are in significantly worse condition than their unwaxed companions. They are measuring VOC (volatile organic compounds) emissions and experimenting with organo and amino silanes for deacidification and oligomerisation to strengthen paper (not effective on very oxidised papers). Among the pieces of equipment shown to us was a capillary electrophoresis system coupled to a mass spectrometer. The final project they were working on is an examination and identification of the synthetic dyes used in autochrome photographic plates.

In the informal atmosphere of their study room, **Véronique Rouchon** came to tell us about her research on aqueous treatments of iron gall ink documents in collaboration with conservators from the Bibliothèque Nationale. Using valueless documents from the Bastille archive, still muddy from the Revolution, she had cut out small squares for experimenting with washing and phytate treatment. Véronique's work shows that using Gore-tex® humidification is the worst treatment as it causes the migration of Fe++ ions from the ink into the surrounding paper. She is also concerned about washing with IMS in water which only facilitates water

penetration and therefore the spread of iron ions into and not out of the paper. Her other project involved the effect of sizing on iron gall ink documents. Of gelatine, starch, methyl cellulose and Klucel, only gelatine (the low viscous grades which penetrated best) was found to make the paper hydrophobic. Gelatine with alum has not yet been tested.

Microbiologist **Malalanir Rakotonirainy**, collections advisor on moulds, talked about her analysis and research on foxing. She has identified ten or more species of mould in single spots and has observed that mould growth and foxing do not occur together. The mould within the fox spots is not dead and all the elements are intact. The goal of her work is to find the parameters that will stop foxing. **Léon Bavi** spoke about CD and magnetic tape degradation for a Europe-wide project and finally Alban Fournier told us about his research project POPART, working in collaboration with twelve partners, including the V&A and UCL, on the preservation of plastic objects in museum collections.

The second morning found us at the Francois Mitterand site of the Bibliothèque Nationale. **Josiane Laurent-Corlay** took us round the spacious studio for conservation of books. Here the conservators are employees, rather than free-lance as is usual in France, and learn through apprenticeship training. Each conservator's work station was well lit and highly personalised but there was still the air of 'conveyor belt' industry in practice. Books are categorised by the time needed to treat them; for instance three hours maximum, ten hours maximum etc. Josiane told us that the system was not rigid and that there was the opportunity for dialogue with librarian/curators but the conservation programme seemed primarily determined by the academic staff. Simple repairs to the spines were carried out using toned Japanese papers and consolidated usually with Klucel G. Papers sized with methyl cellulose or starch were tinted either using pigment powder or acrylics. Ready made rice, maize and wheat starch paste was diluted to use.

We were shown the binding of ordinary books and journals, carried out in cloth with reconstituted leather spines and saw the making of custom-cut boxes on their Swiss made Graftroniks computer controlled machine.

An unusual collection of stage models from the 19th and 20th centuries, which are being temporarily housed in the library, belong to the Museum of Performing Arts in Monaco and are destined for display there. A private conservator has been contracted to undertake the work. The models were not made to last and so the materials used in their construction were often low quality. They have been stored flat due to lack of



View of the ARCP

space and the conservator has devised a method of holding the model stages together with thin strips of Japanese paper which can be easily slipped off with a spatula. Among the problems which have to be dealt with are flaking gouache paint and brittle plaster, which are being consolidated with sturgeon glue. The search is on to find a suitable liquid consolidant to use with a nebuliser.

On leaving the library we headed across Paris for an afternoon at The Studio of Restoration and Conservation of Photographs for the City of Paris, which is housed in the European Museum of Photography and is funded by the City authority. **Anne Cartier-Bresson** oversees two well equipped adjoining studios which carry out work (free of charge) for twenty institutions across the city, housing between them eight to ten million photographs, mostly of a documentary nature. Work for state collections, however, is charged for. The studio also carries out some teaching and research.

In the preventive conservation section **Clara Prieto** told us about the ongoing municipal digitisation programme which involves the preparation of the photographs, including a lot of surface cleaning and rehousing. Another municipal project is a survey of cellulose nitrate and diacetate materials, which includes a complete inventory, conservation, rehousing, digitization and storage survey of the City's colour and contemporary photographic collections. **Marsha Sirven** is in charge of the conservation section, where the work mainly consists of rehousing and operating non-intrusive treatments. Most of the autochromes are checked to see if the dust seals are intact, the exterior of the glass is cleaned and they are then rehousing in four-flap enclosures. If necessary, altered dust seals are replaced by new ones using conservation materials. The ARCP also works intensively on exhibition projects lead by the City. **Jean-Philippe Boiteux** showed us the conservation issues encountered by the reproduction section of the lab. When he has time he likes to use the original photographic process for documentation. He explained that they are usually printed on digital support, but if time allows, copies can be done with the original photographic process (for example salted or albumen paper).

We were very grateful that so many people gave up so much time in the two days to share their work with us and patiently explained it all in English.

**Laila Hackforth-Jones** and **Nicholas Burnett**



Alan Alstin giving a demonstration at the LMA seminar

## TALKS

### SEAL CONSERVATION DEMONSTRATION London Metropolitan Archives 21 October 2009

There are many reasons to stay in contact with your previous workplace. One of them might be to get invitations to staff training sessions. I was delighted to be included in an in-house seminar of seal conservation at the London Metropolitan Archives. **Alan Alstin**, who worked for thirty years at the National Archives in the seal conservation section, gave us a brilliant account of history, chemistry, past and present conservation as well as practical demonstrations.

The day started with an introduction to various sealing wax receipts, the ingredients and colourings. Alan accompanied his vivid descriptions with handouts and examples. He also brought in examples of various seals, repaired in the past, as well as broken seals. What I most appreciated was the honesty in which he described the mistakes that had been made in the early attempts of seal conservation. He gave us a very interesting run-down of the changes, followed by an afternoon of practical demonstrations and questions.

We were introduced to the cleaning, consolidation (PVA, Paraloid B72 and propolis) and repair of pendant and applied seals, the taking off of previous repairs, closing up cracks and re-building the original shape.

The session was closed with a small introduction to various attachments of pendant seals and their storage. I am lucky to be in the position to actually work on medieval pendant seals rather than just boxing them, and the workshop helped me immensely to understand the nature of these

### Repair of Great Seal



wonderful, underestimated items.

Many thanks to the LMA for the invitation and to Alan for this very educational and inspiring day.

**Jutta Keddies**, Conservator, Lambeth Palace Library

### SEALS SEMINAR

**Icon Book & Paper Group**  
British Library Centre for Conservation,  
London 3 November 2009

The Seals Seminar was introduced by **Alison Faraday** of the British Library Centre for Conservation (BLCC) and **Edward Cheese**, the Book & Paper Group representative. The group of a dozen conservators, private and institutional, then gathered in the Mary Welch workshop to hear from **John Osborne** of The National Archives (TNA). John talked us through a table full of examples of past treatments used at the TNA. He had also prepared a very useful handout on past methods of seal conservation and preservation at TNA from 1971–2003. We had a practical session on one technique which is no longer used, making silicone rubber moulds for seal replicas. With our beeswax copy on a support board, we rolled saucages of Newplast, a non-toxic reusable modelling material, to form rings around the seal, followed by a plastic collar. Then parts A and B of Tiranti Additional Cure 33 were mixed together in equal proportions and poured into the mould and left to set for about three hours. This method needs no toxic catalyst and is therefore safe to use without fume extraction.

The seals pin method – an old method of inserting hot pins into the cracked seal, then adding a paper former to hold the new wax for the lost area.





Pouring silicone into a mould



Adding melted wax to silicone mould



Seal ready for rubber

**Dr Elizabeth New**, from Aberystwyth University, introduced the project 'Seals in Medieval Wales'. The three-year project, begun this year, will seek to list, analyse and interpret some five thousand medieval seal impressions. Dr New gave a detailed explanation of the importance of seals from an historian's perspective. Furthermore, in her workshop, she showed us experiments in making 'true sealing wax' with various verdigris, vermilion, beeswax and colophony mixtures. She also described the meaning of colours used and methods of attachment. Her experiments led to a greater appreciation of the techniques and skills needed to make consistent pre-prepared 'cakes' of wax needed for creating seals during the medieval period.

**Annabel Gallop**, curator of the Asia, Pacific & Africa Collections at the British Library, gave a talk on Malay and Islamic seals. This was a revealing and interesting lecture. She reminded us that in the Islamic tradition of inscription and calligraphy work there is no place for images. Wax seals are only found in those Islamic countries that had direct contact with Europe, for example Java's contact with the Dutch East India Company. Stamp impressions from an engraved piece of silver, brass, stone or wood reveal Chinese influences. Coloured inks are used: black, red, blue or even yellow for one Sultan in Borneo. In Malay lampblack is mostly used and this has a tendency to smudge; so elaborate flaps and intricate covers were fixed over them to provide protection for the seals.

**Iwona Jurkiewicz** spoke about her time at the British Library when she worked on two projects. First, re-housing seven hundred seals into new drawers with plastazote and, second, the repair of Charters of the East India Company which included the removal of pins, stabilising cords with Stabilitex, and utilising Perspex enclosures with a Plastazote inner ring for protection and a brass strap hinge.

The day was well organised, interesting and well worth the time. The BLCC is a good venue as it provides the space and equipment needed.

**Karena Fry**, Assistant Keeper (Conservation)  
The Record Office for Leicestershire,  
Leicester & Rutland

#### Notes

Alec Tiranti 27 Warren Street, Marylebone London, W1T 5NB

[www.tiranti.co.uk/](http://www.tiranti.co.uk/)

Additional Cure 33-1kg kit £29.03

Newplast – stone colour – 500g block £1.44.

Silicone rubber booklet £2.50

Dr Elizabeth New, Aberystwyth University AHRC research project on 'Seals in Medieval Wales' 2009–2011.

[www.aber.ac.uk/history/staff/en/research.htm](http://www.aber.ac.uk/history/staff/en/research.htm)

Book due out soon—"Seals." British Records Association Archives and the User Handbook. (2008)

Stabilitex (polyester) Plastok Associates Ltd.

79 Market Street Birkenhead Merseyside CH41 6AN

[www.plastok.co.uk/about.htm](http://www.plastok.co.uk/about.htm)

## SAVE MORE AND USE LESS

### Icon Archaeology & Care of Collections Groups

London 16 December 2090

The annual Christmas meeting and party was held by the Archaeology and Care of Collections Groups at Gordon House, followed by a party at the Institute of Archaeology, UCL. Entitled 'Save more and use less – a sustainable conservator's mantra?' the meeting raised issues ranging from building energy efficiency to environmentally friendly ways of managing conservation laboratories, museum displays and stores. Although dealing with important issues, the talks were light-hearted and informal as befitted the occasion, which helped to make the event both enjoyable and memorable.

**Casimir Iwaszkiewicz** (Inbuilt Ltd) spoke about designing in building performance and some of the ways of adapting older buildings to reduce their carbon footprint. Regarding conservation, he identified a need to re-evaluate whether museum collections always require specific RHs and temperatures, and the cumulative legacy of this in terms of energy consumption and cost. He suggested that our approach needs to be more long-term, looking to new technologies rather than attempting to adapt old. **Sandra Smith** (V&A) exemplified current 'good practice' by describing the policies in place at the various V&A sites which have been significantly reducing their carbon footprint in recent years. A natural



Speakers Dana Goodburn-Brown, Casimir Iwaszkiewicz, Sandra Smith & David Pinniger relaxing after the meeting.

approach to lighting, temperature and RH control has been adopted, utilising daylight and air vents wherever possible. The relaxation of strict environmental conditions on loans, reducing the need for a conservator to travel with touring exhibitions, treating pest problems at source to avoid re-treatments, and recycling are all environmentally friendly measures that have been implemented. **Helen Ganiaris** and **Jill Barnard** (Museum of London) spoke of simple ways to be green relating to laboratory, exhibition and office work habits and practices. An interesting suggestion was to hire exhibition designers for two to three exhibitions rather than just one and include in their brief the re-use of exhibition materials, display cases etc, and the importance of ensuring that the manufacturing techniques of materials used are sustainable. Also highlighted was the need for more research into environmentally friendly conservation treatments.

**Andrew Calver** (St Alban's Museum) then explained how passive environmental controls could be an efficient and green alternative to expensive air conditioning systems. Successful buffering, employing cost-effective, long-lasting materials, can be achieved by recognising that the air exchange rate is an important factor; he also emphasised the importance of forming and maintaining good seals on display cases. The next speaker, **Dana Goodburn-Brown** (AmTech Ltd), gave examples of her green philosophy by being innovative, embracing technological changes, revising exhibition materials, using local sources and community skills, all exemplified by her recent CSI Sittingbourne project (see Icon News 25). Finally, and aided by some truly gruesome images, **David Pinniger** (DBP Entomology) highlighted the fact that insect pests are indicators of bad housekeeping and building maintenance problems, which need to be tackled at the source using common sense management approaches and environmentally-friendly treatment methods.

The party that followed was a very pleasant affair, providing an opportunity to talk in an informal setting about the topics covered, ask the speakers questions, make new acquaintances, and socialise. All in all, a thought-provoking and enjoyable prelude to the Christmas season.

**Elizabeth McCormick**, student conservator, Institute of Archaeology, UCL

# directory

Welcome to the Icon Directory – your one-stop shop for all things related to conservation.

If you would like to advertise here, please contact Society Media Sales Ltd on sales@societymediasales.co.uk or 0117 923 2951.

## Conservation



Historic Environment Service  
Providers Recognition

FIND A SPECIALIST  
HISTORIC BUILDING  
CONSERVATION  
CONSULTANT AT

[www.ihbc.org.uk/hespr](http://www.ihbc.org.uk/hespr)

### West Dean College

Liz Campbell, West Dean College, West Dean, Chichester,  
West Sussex PO18 0QZ  
Tel: 01243 818219  
Fax: 01243 811343  
[www.westdean.org.uk/college](http://www.westdean.org.uk/college)  
<<http://www.westdean.org.uk/college>>  
Professional Conservators in Practice –  
Specialised training short courses for mid-career conservators to refresh skills and update knowledge of new developments.

## Consultants

### MUSEUMS ASSOCIATION

The MA represents museums and galleries in the UK and the people who work in them. Events, publications, training, news, professional development, ethical guidance, resources, annual conference and more.

24 Calvin Street London E1 4NW  
T: 020 7426 6910  
F: 020 7426 6961  
[www.museumassociation.org](http://www.museumassociation.org)

## Environmental monitoring

### Littlemore Scientific

Tel: 01747 835550  
Littlemore Scientific Engineering Company (ELSEC) is a medium sized company started in the 1950's to manufacture specialised equipment for Oxford University. Since then we have specialised in the manufacture of environmental monitoring equi



environmental monitoring & control  
humidifiers dehumidifiers  
controllers light meters dataloggers  
wireless monitoring systems

Meaco Measurement and Control Ltd  
t: 0845 838 6163 [www.meaco.co.uk](http://www.meaco.co.uk)  
e: [information@meaco.co.uk](mailto:information@meaco.co.uk)

## Paper conservation and restoration

### Willard Conservation Ltd

Tel: 01243 776 928  
Web: [www.willard.co.uk](http://www.willard.co.uk)  
Willard Conservation Ltd's extensive range of conservation tools & equipment for use with paintings, paper, textiles and other media. Equipment developed during more than fifty years of co-operation with conservation professionals is noted for durability, reliability, high quality and elegant clean-cut design.

## Photographic and Digitisation Services

Suppliers of Digital X-Ray Equipment

01252 878 999  
[www.qados.co.uk](http://www.qados.co.uk)

photographic & digitisation services

[www.museumphotography.co.uk](http://www.museumphotography.co.uk)  
[info@museumphotography.co.uk](mailto:info@museumphotography.co.uk)  
Tel: 07827080365

## Prints, Drawings and Watercolours

Conservation of works of art on paper, based at Birmingham Museum & Art Gallery.

Mounting, bespoke framing and conservation gliding also available.

Transport arranged on request.

0121 575 1727  
[info@ogilvievale.com](mailto:info@ogilvievale.com)  
[www.ogilvievale.com](http://www.ogilvievale.com)

## Shelving and storage

Conservation By Design Limited offers you a complete service for the storage and display of archival materials. They manufacture acid free board and boxes and supply a range of products and equipment for conservation and preservation.

[www.cxdltd.com](http://www.cxdltd.com)  
Tel: 01234 846 300  
E: [info@cxdltd.com](mailto:info@cxdltd.com)

CONSERVATION BY DESIGN LIMITED

### Link 51

Tel: 0800 169 5151  
Web: [www.link51.co.uk](http://www.link51.co.uk)  
Everyone involved in archives, museums and libraries gains from a choice of mobile & static shelving and racking systems that maximise space usage with durable, proven and versatile products – typified by the company's 'Stormor' shelving range.

Measom Freer manufacture and stock quality plastic boxes, jars, tubes, bottles and caps suitable for storage and presentation of artefacts, specimens and exhibits.

Contact their Sales team now.  
Tel: +44 (0)116 2881588  
Fax: +44 (0)116 2813880  
[sales@measomfreer.co.uk](mailto:sales@measomfreer.co.uk) or online at [www.measomfreer.co.uk](http://www.measomfreer.co.uk)  
Measom Freer & Co. Ltd., 37-41 Chartwell Drive, Wigton, Lancashire, L218 2PL, UK.

### Metalrax

Tel: 0121 772 8151  
[www.metalrax-storage.co.uk](http://www.metalrax-storage.co.uk)  
Metalrax offers a complete design, manufacture and installation service for the storage needs of Record Depositories, Archives and Museums together with Government Departments, the Health Service and Institutions

Provider of Storage Solutions for Archives & Records Offices for over 24 years.

NORDPLAN mobile & static storage systems.

[www.nordplan.com](http://www.nordplan.com)  
01444-237220  
[sales@nord-plan.co.uk](mailto:sales@nord-plan.co.uk)

Professionally Accredited conservation  
Conservation of all paper-based archive material  
Strips  
Disaster planning/recovery  
Consultancy  
Workshops/training

Main Library, University of Dundee, DD1 1HN  
Tel: +44 (0)1392 340911  
Fax: +44 (0) 1392 385011  
Email: [conservation@dundee.ac.uk](mailto:conservation@dundee.ac.uk)  
Web: [www.dundee.ac.uk/libraries/conservation/](http://www.dundee.ac.uk/libraries/conservation/)

Highly experienced conservators of art on paper and photographs. Founded in 1974, refounded 1995. Award winning work. Secure premises in Cambridge.

Contact Nicholas Burnett ACR  
01223 830373  
[mcs@paperconservation.co.uk](mailto:mcs@paperconservation.co.uk)  
[www.paperconservation.co.uk](http://www.paperconservation.co.uk)

Since 1914 G. Ryder & Co. Ltd has produced the finest hand-made boxes for our leading galleries, museums and institutions. Today, our boxes are still the first choice of conservators and archivists, worldwide.

Icon can accept no responsibility for the advertising content expressed in this publication. The products and services advertised in this publication are not necessarily endorsed by Icon

# in practice

## ALL ABOARD!

### Japanned Papier Mâché Panels for Ship Saloons

From time to time we are faced with objects that present peculiar problems, whether by virtue of their structure, condition, the understanding we do or do not have of their original context, or how best to look after them. Into this category firmly falls a View of Constantinople, produced in the mid nineteenth century as a decorative panel for the steamship the SS Robert Lowe by the 'eminent house' of Jennens and Betteridge, best known for their work during the 1850s in papier mâché. This painting is the subject of an ongoing complex project by Dr. Nicholas Eastaugh and Dr. Clare Finn. Details of its papier mâché support (including its exact analytical composition and structure), the way it has been deteriorating, how it reached its current home and the best way it should be treated from here on, along with a broad review of papier mâché as a historical support and the conservation approaches others have taken will be presented at the Cardiff Conference this month. During their research, to correctly identify the support, they sought out **Yvonne Jones**, formally curator at Wolverhampton Art Gallery and Museums, and author of the Gallery's catalogue *Georgian & Victorian Japanned wares of the West Midlands*, published in 1982, as well as the forthcoming title *Japanned Papier Mâché & Tinware 1740–1940*. Yvonne has kindly contributed the following interesting article on ships' panels and their manufacture.

#### Clare Finn

It is not surprising that when the painting of *Constantinople*, shown here, was sent for examination in a conservation studio, it defied categorisation. Made from papier mâché in the mid-nineteenth century, such paintings had a history of being elusive and, if taken to auction, usually found their way into fine art sales. There, they were catalogued as paintings 'on board', and attributed to two 'artists', Jennens & Betteridge, whose names were painted in script, along their lower edges, and about whom, it was stated, there appeared to be no information.

Today, when offered for sale, these *japanned* panels are more likely to be found, where they rightly belong, in sales of furniture and decorative objects. Intended as inserts for cabinets, interior doors, and the decoration of ships' saloons, they came in a range of sizes and, like the one shown here, can be very large and heavy. Mostly, they have remained, in situ, in the cabinets for which they were designed, or set in the doors of grand interiors, such as the Marble Hall which Robert Adam designed for Kedleston Hall, in Derbyshire. However, those made to decorate the saloons of sailing vessels had a different fate. When a ship was broken up, its painted panels were salvaged, mounted in gilt frames and, to this day, are frequently mistaken for traditional paintings on board. It is these that are likely to find their way into painting conservation studios, as indeed did this panel with its view of Constantinople.

It may be useful, therefore, in terms of their conservation, to outline briefly the history of papier mâché, and to focus upon the construction and decoration of these panels before considering the significance of the names Jennens & Betteridge. However, since the term *japanning* is a confusing one, not least because it is more generally associated with 17th and 18th century European furniture, it is necessary, first, to explain why such panels are described as 'japanned'.

The words *japanning* and *japanned* derive from the *japan* varnish devised in the 17th century to enable European cabinet-makers to imitate and, more crucially, compete with, *lacquered* goods imported by the East India Company. That this varnish was named 'japan', when imports came also from China and India, was arbitrary because, at the time, no-one in Europe knew how to distinguish them. Because fashionable taste regarded Japanese lacquer as superior, it became commonplace to describe all furniture made in the West and decorated in imitation of oriental lacquer as *japanned*.

Nevertheless, eastern lacquer and japan varnish were wholly different substances. Lacquer was a natural product, extracted from indigenous sources, which dried naturally in the humid climate of the East. In the West, where neither facility was available, craftsmen and chemists began a long search to formulate a suitable substitute – a meeting of art and science so characteristic of the time.

The shellac-based varnish they invented, though intended for use on wooden furniture, provided the stimulus for an entirely new industry: the japanning of tin-plated iron. Tinplate-workers had long sought a satisfactory means of protecting domestic goods from rust, and this new varnish, after modification, was found to serve the purpose. Its potential was first realised at the Pontypool tinplate works in South Wales, some time between 1716 and 1720, where it was soon found that its adhesion to metal was greatly improved by the addition of asphaltum and linseed oil. But the resulting tar varnish would not fully harden unless it was baked, or stoved. It was this stoving that distinguished the products of what became the japanning industry, from earlier, mainstream, japanned furniture. By about 1740, the varnish had been adopted by metal-workers in the English midland towns of Birmingham, Wolverhampton, and Bilston, where it would later be applied also to papier mâché, and where the japanning of both products – tin and paper – quickly became a staple manufacture.

There were two branches of papier mâché manufacture in England and both took their lead from France. The earlier branch was concerned with making picture frames, and intricate mouldings for furniture and architectural schemes. The second branch, and the one under discussion here, began in France in the 1740s and was taken up by japanners in Birmingham in the late 1750s and by japanners in Wolverhampton by about 1810.

Among the first objects to be made from papier mâché were trays, small boxes, and coach-panels, but by the 1770s



manufacturers had become more ambitious. An indication of the range of articles made at this time is provided in the detail of a patent (# 1027) granted in 1772 to Henry Clay, the most important and best-known of early Birmingham japanners. The patent was for:

*Making in Paper High Varnished Pannels or Roofs for Coaches, and all Sorts of Wheel Carriages and Sedan Chairs, Pannels for Rooms, Doors, and Cabbins of Ships, Cabinets, Bookcases, Screens, Chimney Pieces, Tables, Teatrays and Waiters.*

Clay's method of making papier mâché, though not entirely new, so greatly improved its strength, durability, and potential, that it placed the industry on a sound commercial footing. He made it by layering sheet upon sheet of pasted paper on both sides of an oiled board. This specially made 'making-paper' was grey in colour, similar to good quality blotting paper in both texture and thickness, was easy to tear, and yet did not disintegrate when wet. When sufficient layers had been added, they were left to dry before being dipped in oil or varnish, and stoved. It was this process of oiling and stoving which appears to have been the novelty of Clay's patent, for, by bonding the layers in this way, it produced a stronger, more versatile product than hitherto; it also turned the paper from grey to brown. Thus, it was not 'papier mâché' in the sense that the term is understood today and Clay seldom described it as such. He preferred to call it panel, and advertised articles made from it as 'paper ware'. It was not unlike today's laminated plywood, and, in effect, Clay used it initially as a substitute for wood, sawing, dovetailing, and joining it as in standard cabinet-work.

In principle, this was how the 'best' or 'real' papier mâché goods were made throughout the history of the industry, although by the early 19th century, more intricate shapes became possible by layering the paper directly on to pre-shaped moulds. It was a highly labour-intensive process, and goods made from 'pasteboard', as the product came to be known, were considerably more expensive than those made from pulp.

Papier mâché made by the 'common' method was moulded from pulp. Objects made from it were brittle, and their surfaces less smooth than those made by the best method. They were produced for a popular market and consequently are less likely today to be presented for conservation than the 'best' sort.

The best and common methods were sometimes used in combination. For example, the edge of the 'Constantinople' panel reveals a relatively thick layer of pulp compressed between layers of making paper which measures, in total, about 7/16" (1cm). This method of construction was the subject of a patent (#10,064) granted to William Sheldon, a self-styled 'japan painter', in 1844.

Sheldon's patent involved dissolving glue in water and boiling it with flour, sharps (ie. sharp-sand), spent hops, whiting (ie. ground and purified chalk), and hair – preferably 'finely cut human hair' to act, presumably, as a strengthening agent for which animal hair would, perhaps, have been too coarse. When reduced to a stiff paste, Sheldon rolled it to the required thickness and covered both sides with a sheet or sheets of making paper and compressed the whole. The result, after it had been stoved, was a thick, strong panel with a surface equal to pasteboard but produced more quickly and less expensively.

The method by which the two types of papier mâché were japanned and decorated differed only in the quality of their finish. The various decorating workshops through which an object passed: the blacking, stoving, pearling, polishing, painting, and gilding shops, were, together, called the 'japan shop'. Like any varnishing process, japanning was undertaken in workshops entirely free from dust, smoke and moisture. Each stage of decoration, from the application of the japan ground, to the final polish, called for distinct skills and thus, in all but the very smallest workshops, every object was worked on by several different hands.

The 'blank' or undecorated object was sent first to the 'blacking shop' – so named on account of the predominance of black as a ground colour. The preference for black was practical more than aesthetic and driven by the difficulty of controlling stove-temperatures for coloured grounds. Robert Hunt, writing in the *Art Journal* in 1851, described two japan varnishes which were then in use for the base or ground-coat. The first, which he called 'the old form', comprised turpentine 'boiled down until it becomes black and friable'<sup>1</sup>, finely powdered amber, and a Persian gum called sarcocolla, thinned with spirits of turpentine. The second varnish, which Hunt considered 'much better', was made from 'good asphaltum or the true resin of petroleum dissolved in strong turpentine.'<sup>2</sup> Both required speed of the 'blacker' who, using a circular motion and a large, flat, round brush, worked from the middle to one side of the object, and then from the middle to the other side. The article was then stoved at 250–280°F – the lowest temperature of all the varnish stovings – for at least twenty-four hours, and left in the oven to cool in order for the varnish to thoroughly harden. This first coat tended to be patchy and knobby and needed to be scraped in readiness for two or more applications; goods of the very best quality might have received up to eighteen coats of japan varnish. With each successive layer, the stove temperature was increased, rising to 300°F. With some stovings taking up to twenty-four hours, it will be seen that blacking could take from two to eighteen days.

Once blacked, or japanned, the surface was polished in readiness for ornamenting. This was the most important of the several polishings the article received, for it provided a flawlessly smooth surface upon which the success of all further decoration depended. Polishing, was the remit of low-paid female labour. The women first rubbed the varnished surface

with water and a 'bob' made from chamois-leather, wool or cotton and containing pulverised pumice-stone; then they repeated the process with a bob filled with pulverised rottenstone. If a high gloss was required, the women had to work over the surface with their bare hands, and as a result, they were known as 'handers'. To achieve this gloss, the 'handers' mixed a little finely powdered rottenstone and a few drops of oil on her hand and gently rubbed the surface with the heel of her hand, sometimes for upwards of half an hour, frequently cleaning her hand on a piece of leather. Their hands became conditioned to this repetitive, gruelling work and, it was said, with the help of salt-water, remained soft and smooth, but tough as leather. All subsequent polishings between the various stages of decoration were done in this way.

A striking characteristic of the painting found on japanned ware is its absence of brush-marks, and it is particularly noticeable on the panel under discussion. This was due to japan artists binding their pigment with transparent 'mixing varnish' – a mixture of copal varnish, oil, and gum animi – which, when thinned with spirits of turpentine, allowed colours to be laid thinly and evenly. Each painter worked with a range of camel-hair brushes, or 'pencils', of varying sizes, one for each colour. The smallest, with hairs three quarters of an inch long and only about six in number, was very difficult to control except in the most practised hands, for too much paint or too fluid a mix soon resulted in clumsy lines and splodges of colour. To judge from contemporary advertisements calling for *transparent painters* for the japan trade, applying colour in this way was a specialised skill. When all the painting was done, the article was, again, slowly stoved, before it was given a final, protective coat of copal varnish.

Like the example illustrated here, the panels most frequently found today bear the names Jennens & Bettridge. As leading makers of papier mâché in England during the Victorian period, there were few luxury objects or household items which they did not make from this material at their factory in Birmingham and no article of furniture was too big, nor too improbable, for them to attempt. At the Great Exhibition of 1851, for example, their display included not only a huge golden throne but also an upright piano. Indeed, such was their fame that any unmarked, but good, example of papier mâché is today popularly attributed to their factory.

By all accounts, their painted ship-panels, made mostly during the 1840s and early 1850s, proved a lucrative line, and as such were a more important branch of their trade than has hitherto been understood. On the evidence of surviving examples, they were executed by their best painters and their subjects generally reflected the routes most frequented by the ship for which they were made – a set, painted for the *Parana*, for example, showed South American views on account of 'the vessel being intended for that part of the world.'

In 1854, The *Illustrated Birmingham Times* reported that Jennens & Bettridge had 'just completed some of the finest specimens of Paper Machee [sic] that it is possible to conceive for panels in ships saloons.'<sup>3</sup> Among them was a set

for the *Robert Lowe*, a ship built by Scott & Co. of Greenock for W S Lindsay Esq., a ship-owner who later became well-known as the author of the *History of Merchant Shipping* (1874). Besides small panels painted with views and some door panels painted with 'groups of running and twining flowers' against light cream-coloured grounds, the set for Lindsay's ship included four large panels, each measuring 6' x 4' (183 x 122cms), and variously painted with 'clever transcripts of London, Constantinople, Venice and the Lake of Como'.<sup>4</sup> In view of its near identical size, it is not unreasonable to speculate that the panel, now owned by 'Guy's & St Thomas' Hospital Charity', and painted with a view of Constantinople, was one of the larger panels made for SS *Robert Lowe* in 1854. In common with most views found on ship panels, the scene was copied from an engraving. In this instance, and with some creative additions like the bedecking of the barge in the right foreground, the artist looked to the engraving, by J Couzen, of *Constantinople from the entrance to the Golden Horn*, which itself was taken from a painting by Thomas Allom (1804–1872), of 1838. The engraving was made as the first plate for Volume I of *Constantinople and the Scenery of the Seven Churches of Asia Minor*, by R. Walsh (pub.1838).

The focus here has been on papier mâché ship-panels but, as hinted, some panels were made for other purposes. Jennens and Bettridge, on a bill-head dated 1841, for example, advertised that they could provide 'Drawing Rooms & Saloons Decorated with Panels, Pilasters &c. in elegant & modern styles.' It is likely, however, that most, if not all, panels painted with landmark coastal views were made specifically for installation in ships – a market the firm of Jennens & Bettridge appears to have cornered. However, it should not be supposed that they were without rivals as makers of large, decorative paper panels, for firms like McCallum & Hodson in Birmingham, and Frederick Walton & Co. in Wolverhampton were among those known to have made similar panels as inserts for furniture.

Moreover, it is important to stress that the processes of manufacture and decoration described above, applied equally to papier mâché trays and boxes, for example, as to ship panels. In fact, if the edge of a papier mâché tray were removed, there would be no difference, apart from shape and size, between the remaining tray-base and a ship-panel. The greatest difference between them is that if conservation/restoration were required, the one would be taken to a furniture specialist, and the other to a painting conservator – a conundrum which mirrors the problem of classification once experienced by auction cataloguers. But at least the panels are now recognised for what they are.

#### References

- 1 Art Journal, London 1851, Robert Hunt, 'Papier Mâché Manufacture', p278
- 2 *ibid.*
- 3 The Illustrated Birmingham Times: A record of Local Events and Literary Miscellany, pub. Henry Shalders, Birmingham, No.2, Sept. 1854, p1, col.3
- 4 *ibid.*

© Yvonne Jones 2009

# listings

Full details of all the events listed here can be found on the Icon website [www.icon.org.uk](http://www.icon.org.uk)

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

24 March, pm  
**PACR Clinic, Cardiff**  
Further details via the Icon website

25–26 March  
**Icon Conference 2010  
Conservation in Focus**  
Venue: Cardiff  
Further details via the Icon website.

9 April  
**Icon Historic Interiors Group  
Historic Interiors in Secular Buildings  
1300–1600**  
Venue: Corpus Christi College, Cambridge  
Focus on the structure of secular buildings and the variety of decorative interiors and furnishings. The talks will include the relationships between the building and its contents, the function of kitchens and the use of textiles, plasterwork, wall paintings, furniture and paintings within the overall decorative schemes.  
Cost: £75.00 (£95.00 non-members)  
Contact: Places are limited please book early with Mette de Hamel on email [mdehamel@btinternet.com](mailto:mdehamel@btinternet.com)

12 April  
**Icon Textiles Group  
Workshop: Mounting Accessories**  
Venue: V&A Museum, London  
The workshop is intended to complement the theme of the joint Textile and Ethnographic session, From Top to Tail – Accessories from around the World, as part of the Icon Conference. The day will look at preparing mounts for accessories such as hats and shoes, practical solutions will be offered for a wide variety of difficult and diverse object types from the V&A's collections.  
Cost: £95  
Further details via the Icon website.

12–15 April  
**Society of Archivists Conservation  
Training Scheme  
Chemistry Week**  
Venue: University of Sussex  
Tutor: David Dorning  
An intensive residential chemistry course for conservators.  
Contact: Sarah Lewery on email [sarah.lewery@chu.cam.ac.uk](mailto:sarah.lewery@chu.cam.ac.uk) or tel. 01223 336153

13 April,  
**Introduction to CPD Workshop, Oxford**  
Further details via the Icon website

14 April  
**PACR Clinic, London**

15–16 April  
**No Stone Unturned  
Monumental Objects Re-displayed in  
the New Medieval and Renaissance  
Galleries**  
Venue: Sackler Centre, V&A Museum, London  
Two day seminar focussed on managing the particular challenges posed in the building of large-scale monuments for the new galleries.  
Contact: [l.wagner@vam.ac.uk](mailto:l.wagner@vam.ac.uk)  
Further details and registration via the Icon website

20 April  
**PACR Clinic, York**  
Further details via the Icon website

PLEASE NOTE CHANGE OF DATE  
4 May, 6pm

**Icon Book and Paper Group  
The Snail and the Baptism**  
Venue: Icon Offices, London  
Speaker: Piers Townshend ACR, Tate Gallery  
An illustrated talk about paper conservation at the Tate. Conservators are hoping to find a safe way to transport *The Snail* by H. Matisse to New York. Plus washing and repair of chalk on paper on canvas on a grand scale with the treatment of *The Baptism of Ethelbert* by William Dyce. These examples will lead into a discussion about exhibition servicing, possible de-skilling of museum conservators and ways to avert this.  
Cost: £10 (£15 non-members, £6 students)  
Contact: Register by 30 April with Maria Vilaincour on email [mariavilaincour@hotmail.com](mailto:mariavilaincour@hotmail.com)

19 May  
**PACR Introduction to Mentoring,  
London**  
Further details via the Icon website

21–23 May  
**Icon Ceramics and Glass Group  
'All Things Bright and Crumbly, All  
Projects Great and Small'**  
Venue: The University of Lincoln  
The conference aims to be a celebration of the diversity within our profession. Presentations will be divided into three main topical areas: Architectural Ceramics, Related Materials and Current Research and Practice. Practical demonstrations and site tours will be taking place on 22 May.  
Cost: £100 members (£220 non-members, £65 students)  
Contact: [amy.drago@gmail.com](mailto:amy.drago@gmail.com)  
Further details via the Icon website

27–28 May  
**Constglass International Conference  
Conservation Materials for Stained  
Glass Windows**  
Venue: Switzerland  
Part of the European 3-year research project into treatment and materials for stained glass windows.  
Registration closes 31 March  
Further details via the Icon website

27–28 May

**4th International Conference  
Preservation and Conservation Issues  
in Digital Printing and Digital  
Photography**

Venue: Institute of Physics, London

The two-day international conference aims to examine progress in research of inks, substrates and processes for producing digital prints which may be subjected to archival storage.

Contact: dawn.stewart@iop.org

Further details via the Icon website

27–28 May

**IADA Symposium 2010  
Out of Sight – Out of Mind?**

Venue: Prague

Dedicated to collections management of paper-related cultural heritage.

With a tour of hidden Prague on

Wednesday 26 May.

Further details via the Icon website

4 June

**Icon Textiles Group  
Visit to the Ashmolean and the  
Chantry Library, Oxford**

An opportunity to visit the newly reopened museum and the Chantry Library – the resource centre for Icon, providing services to members and non-members with an interest in the profession.

Cost: £10

Further details via the Icon website

September

**Icon Ethnography Group  
Baskets and Related Materials**

Symposium and 3-day practical workshop led by Sherry Doyal and Barbara Wills in conjunction with the Royal Botanic Gardens at Kew.

Further details via the Icon website

September tbc

**Icon Textiles Group  
Visit to New Galleries and Textile and  
Costume Stores at the Museum of  
London.**

With presentations on the store's refit project and specifications for the boxes used. There will also be an opportunity to visit the recently opened galleries and the textile and costume store.

Cost: £5

Further details via the Icon website

8–10 September

**Society of Glass Technology  
Annual Conference**

Venue: Cambridge

The Science will cover key themes from novel materials and fabrication routes to structure and properties. Technology will include areas such as the environment, fuel usage, modelling and glass applications and the Art and History will make reference to the long traditions of stained glass in the colleges and religious buildings of Cambridge.

**Call for Papers**

Further details via the Icon website

20–24 September

**IIC Istanbul Congress  
Conservation and the Eastern  
Mediterranean**

Further details via the Icon website

23–27 September

**IPH Congress 2010**

Venue: Angoulême, France

Three main themes for the event; Side-industries and crafts connected to papermaking, Paper Economy and Trade: national and international interactions, The Uses of Paper: gestures, words, expertise.

Further details via the Icon website.

28 September, 6pm

**Icon Book and Paper Group  
Fakes & Forgeries in Archives and  
Libraries**

Venue: Icon Offices, London;

Speaker: Dr Brian H. Davies

The lecture deals with the various methods that have been used over the centuries both to create forgeries and to detect them. Until the mid-19th century, forgeries were often revealed by critical comment forcing an eventual and detailed confession. Nowadays, increasingly sophisticated scientific analysis, coupled with an understanding of how the technology of writing and printing has changed, is able to detect any inconsistency with alleged provenance.

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

Contact: register by 24 September with

Maria Vilaincour on email  
mariavilaincour@hotmail.com .

October tbc

**Icon Textiles Group  
Visit to Albert E Chapman,  
Upholsterers, London**

Cost: £10

Further details via the Icon website

6-8 October

**Big Stuff 2010**

Venue: The Imperial War Museum, Duxford

On the conflict and avoidance of conflict between the display and conservation requirements of Large Technology Objects within the museum setting.

Contact: Chris Knapp ACR, Conservation Manager, Imperial War Museum, Duxford, email: cknapp@iwm.org.uk

11–15 October

**ICOM-CC Metal WG  
International Conference on Historic  
Metals Conservation**

Venue: Charleston, South Carolina, USA

18-19 November

**Icon Textiles Group  
Workshop: Upholstery – History &  
Techniques**

Venue: Hampton Court Palace, Surrey

Cost: £130

Further details via the Icon website

Winter

**Conservation Matters in Wales  
Scary Objects**

Venue: Cynon Valley Museum, Aberdare  
Case studies of work on scary or dangerous objects or on work that presents safety challenges because of the location.

Contact: Lyn.Weaver@museumwales.ac.uk

19–23 September 2011

**ICOM-CC 16th Triennial Conference**

Venue: Lisbon, Portugal

Call for Papers

Deadline: 16 April 2010

Further details via the Icon website.

- Visit [www.icon.org.uk](http://www.icon.org.uk) for more events and full details of all the entries listed here. There is also lots of information about short training and CPD courses available from a variety of providers. On the website Home page choose Events and Careers & Training and follow the links.
- More PACR information and booking forms are in the Accreditation/CPD section.