



## Replicating a Tompion clock for Greenwich

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### Also in this issue

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- Moving a Parochial Library
- Lessons from a fire
- Conservation for GCSE?



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## NOVEMBER 2010

Issue 31

Our Chief Executive's message this time around is a rather sobering summary of the spending cuts announced so far. These are particularly directed at English cultural institutions but the other home nations will be lucky to escape unscathed either.

For the rest of the issue, you might say that it is an even more eclectic mix than usual but with Christmas around the corner I would prefer to compare it to Little Jack Horner's pie: it contains lots of nice plums.

Look out for Allyson Rae's experience of advocacy at a local level; the interesting account of a European conference on voluntary organisations in the heritage field by Dinah Eastop and Anne-Marie Deisser; important information about CSCS cards; the review of an esoteric but very welcome book on picture frames from the Italian Renaissance; Sharon Penton's immensely practical and helpful investigation into a fabric all conservators use, whatever their discipline ... the list could go on but why not put in your thumb and see what you pull out!

**Lynette Gill**, Editor



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Cover photo: Replica of the year-going clock made by Thomas Tompion in 1676 for the Greenwich Royal Observatory. The clock has a deadbeat escapement according to John Flamsteed's drawing and the movement measures 27cm (h) x 21cm (w) x 11.5cm (d)

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**Deadlines:**  
For January 2011 issue  
Editorial: 26 November  
Event listings: 26 November  
Adverts: 9 December

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# around & about

## The sweet smell of – success!

Leicestershire County Council's Museum Service has won two prestigious awards for an innovative conservation project involving ancient bridge timbers undertaken in partnership with British Sugar UK and Ireland.

Leicestershire beat off stiff competition at the Arts and Business Awards sponsored by Jaguar Landrover. The partnership won two awards: the award for the best business partnership in the museums, libraries and archives sector in the East and West Midlands and the *Jaguar Champion of Champions award 2010* for the most outstanding partnership of the year, which is awarded to the best of the seven category winners.

At the centre of this project are ancient bridge timbers that once spanned the River Trent, which were found during rescue excavations at Hemington Quarry in North West Leicestershire between 1993 and 1998. Rare remnants of the crossing over the River Trent, which formed part of a major national route, the Hemington timbers formed The King's Highway, linking London and the south to Derby and the north.

As previously reported in Icon News in July 2009, following their extraction and rescue, the timbers (weighing several tonnes) were immersed in a sucrose solution. The timbers have since been removed from the sucrose and are now drying out before they can be viewed by the public in the future.

Over the past fourteen years, British Sugar facilitated the project by donating over seventy tonnes of liquid sugar and has supported the preservation further by offering their scientific expertise along the way to measure and evaluate the effects of the solution on the timbers. The use of sugar to conserve timbers in this way was innovative at the time and unheard of on this scale.

The Hemington timbers project has also been significantly supported by the University of Leicester, English Heritage and the York Archaeological Trust. In January 2010, the University of

Grace Deeks (3rd from l.), Conservation Manager for Leicestershire County Council, receives the first of the two awards.



Leicester Archaeological Service published a book which revealed the significance of the three successive bridges called *Hemington Bridges: The excavation of three medieval bridges at Hemington Quarry, near Castle Donington, Leicestershire.*

**Watch this space to find out what happens next!**

## Volunteers on display

Since the Museum of London's archaeological archive opened in 2002, the Museum has had a number of volunteer programmes to help bring excavated archives from past sites up to current standards. These programmes have been described in past issues (Icon News, March 2007; Conservation News, May 2003). The latest initiative, known as the Volunteer Inclusion Programme or VIP, has been running since 2008 funded by Renaissance London and is described in detail in a recent publication by Renaissance (Volunteer Inclusion Programme 2010).

For all the volunteer programmes one aim was to improve access to the archive by updating storage and checking documentation. Most of the work has been on collections from the 1970s which can be dealt with faster with the help of volunteers. An overriding aim throughout has been to offer volunteers the opportunity to handle archaeological material, take part in the museum's work and attain transferable skills. It has also offered an opportunity to show the potential that collection care work has to engage the public and to introduce conservation work to a new generation.

For the final months of this programme, the 'V' for 'Volunteer' switches to 'V' for 'Visitor' as the work moves from the archaeological archive to the Museum galleries. From October to December 2010 former VIP volunteers (known as VIP graduates) are doing the repacking work in view of the public in a new archaeology gallery. The VIP graduates interact with visitors in the gallery explaining the work needed to repack collections. The feedback from the many school children fascinated by the project is extremely positive.

LAARC Volunteers





The Duke of Gloucester opens Vindon Scientific's UK HQ

If you would like to join in, the archaeological collections officers supervise hour long sessions in the Clore Learning Centre in addition to the gallery demonstrations. Both activities take place on Mondays, Tuesdays and Fridays until 10 December. More about this event or about any of the previous VIP projects can be found at: [www.museumoflondon.org.uk/English/EventsExhibitions/](http://www.museumoflondon.org.uk/English/EventsExhibitions/) , [www.mymuseumoflondon.org.uk/blogs/blog/category/laarc/laarc-vip/](http://www.mymuseumoflondon.org.uk/blogs/blog/category/laarc/laarc-vip/)

## Royal visit for Vindon

Our faithful advertisers Vindon Scientific Limited received a royal visitation in October when the Duke of Gloucester officially opened Vindon's new headquarters in the newly redeveloped Kingsway Business Park in Rochdale. Vindon's directors gave the Duke a tour of the 29,000 sq ft state-of-the-art facilities, showing him the specialist products and services the company provides, including their heritage storage facility designed for the safe storage of acetate film and care of collections. His Royal Highness said of his visit: 'it was good to see that companies such as Vindon were investing in future technologies'.

## Boyes will be Boyes

Flamboyant might be the word that comes to mind about a conservator who rides a motorbike; races his vintage mini in his spare time and throws a Cuban themed bash in his Edinburgh workshop to celebrate the tenth anniversary of his company Nicolas Boyes Conservation Ltd. But Nic Boyes was

Nic Boyes' 'skillful and dedicated' staff



Icon's Gillian Joyce (l) with architect Lisa Young

all serious professionalism in the recent BBC4 programme *The Rosslyn Chapel*, where he talked about the painstaking work undertaken by his team on the building's astonishing stonework.

Most readers will probably know that the chapel was hailed as the resting place of the Holy Grail in the blockbuster novel *The Da Vinci Code*. Although Nic and team did not find the Holy Grail, they did discover a mysterious six hundred year old beehive carved into the stonework of the chapel roof. Equally remarkable is that they managed to undertake the work over the course of the summer whilst the BBC crew filmed progress around them and 75,000 visitors tramped through the chapel doors. Look out for a repeat of the BBC 4 programme on BBC2.

Nic's company has had a decade of interesting projects. A recent highlight was the conservation of La Pasionaria Monument in Glasgow, commemorating those who lost their lives in the Spanish Civil war and in May they had the honour of giving HRH Princess Anne a tour of their work carried out on the Buccleuch Monument on the Royal Mile. Then there was the contract for the Installation of the lifesize statues of Faith, Hope and Charity in Inverness, a recent contract to restore and conserve the artefacts within the Argyll Mausoleum at Kilmun and an invitation from Historic Royal Palaces to inspect, survey and carry out laser cleaning trials to the 16th Century Da Maiano Terracotta Roundels at Hampton Court Palace.



Nic Boyes celebrating his company's first ten years

Echoing Nic's party toast, 'here's to their next ten years' but as to that party, let the last word be with guest Gillian Joyce of Icon's Edinburgh office: 'too many mojitos....'

## Exploring conservation at Boston's MFA

Conservators at The Museum of Fine Arts in Boston (USA) are benefiting from the opening this month of a new wing designed by London architects Norman Foster and Partners and complementing the original 1909 Beaux Arts building. The new wing is the central component of the Museum's transformation and renovation, which also incorporates a



Lydia Vagts, Associate Conservator for the Museum of Fine Arts, Boston, Working on John Singer Sargent's Mrs. Edward Darley Boit (Mary Louisa Cushing) 1887. Oil on canvas. Gift of Miss Julia Overing Boit. April 26, 2010

soaring glass-enclosed courtyard, a new space for special exhibitions, an auditorium, classrooms, a visitor centre, conservation labs, and other enhancements.

The new space allows for over five thousand works from the Museum's Art of the Americas collections to be on view, more than doubling the number previously displayed. One of the new galleries is devoted to John Singer Sargent, whose exhibition *Sargent and the Sea* was a hit at London's Royal Academy this summer. Boston displays his better-known glamorous society portraits, a number of which have been revitalized by conservation treatment.

Among four new 'Behind the Scenes' galleries, one offers an insider's glimpse into the work of the conservator, posing questions such as what factors determine how a conservator might treat a work of art? Should a missing area be replaced? How might the answers vary for different works of art, and who decides? Conservation principles and processes are explored by looking at the condition of various works of art, such as two portraits where one has been cleaned, the other not. The comparison of the two paintings highlights the issues under consideration, and an interactive table guides visitors through the process of examination and discussion that precedes decisions about treatment. A beautifully carved 18th-century chair, badly charred in a fire, raises a different set of conservation issues, and interactive touch screens allow visitors to explore the questions posed by missing areas in a needlework sampler, or understand how scientific analysis can expand our knowledge of Mayan ceramics.



Winning recognition for Kent's windmills at Cranbrook Mill – SPAB's Geraldine Mathieson (left), KCC's Heritage Conservation Manager Lis Dyson and KCC's David Brazier

## Kent's care of windmills

In October The Society for the Protection of Ancient Buildings recognised the exemplary work done by Kent County Council to protect its windmills. Presenting the award, SPAB's spokesperson Geraldine Mathieson commented that it records 'the Society's appreciation of zeal in maintenance of these beautiful structures'. The County Council first took windmills into its care in the 1950s when, with the millers gone, there was no one else to protect these landmark buildings. By 1984 they owned eight, ranging from the post mills of Chillenden to the magnificent smock mill at Cranbrook – the tallest in England.

Windmills are active structures; part building, part machine. No two are quite the same and the jobs that need doing to keep them in good condition and working are many and varied. The care of the mills on a daily basis relies on the commitment and expertise of the 250 members of volunteer groups. Thanks to a Heritage Lottery Fund Grant in 2004, Kent County Council was able to carry out substantial repairs to seven of the mills. Supervised conservation and maintenance work by the volunteers helps reduce costs so the budget is saved for the bigger conservation projects such as weather-proofing several windmills cost effectively at the same time.

There is a complete list of all the windmills in Kent (not just the KCC-owned ones) on [www.kentwindmills.homestead.com](http://www.kentwindmills.homestead.com) or find KCC's leaflet about its mills on the website [www.kent.gov.uk](http://www.kent.gov.uk) and type in windmills.

## PROFILE

### Location

The Metropolitan Museum of Art

### Exhibition

Picasso in The Metropolitan Museum of Art

### Time

April 27, 2010 - August 15, 2010

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Pablo Picasso, *At the Lapin Agile*, 1905, The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1992, Bequest of Walter H. Annenberg, 2002 (1990-1991); *The Actor*, 1904-05, Gift of Thelma Chrysler Foy, 1952 (52.125); *Sottimbanque in Profile*, 1905, Bequest of Sanford Thayer, 1982 (1982.4.33.262). All works from The Metropolitan Museum of Art. © 2010 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Don Pollard.

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# professional update

## FROM THE CHIEF EXECUTIVE

As I write this column, the reactions of the UK's heritage and cultural organisations to the Chancellor's **Comprehensive Spending Review** are filling the airwaves. English Heritage, which will have a 32% reduction in its grant from government, said in a statement on 20 October, 'We will do all we can to protect those front-line services... [but] it will be exceptionally challenging to manage after years of funding decline'. And the 27% cuts to Local Government spending seem certain to have a devastating impact on local authority supported museums, as Sir Nicholas Serota of Tate noted in his response to the news that national museums and galleries would lose only 15% of their Grant-in-Aid. The cultural heritage sector will also be shaken by the news that the Museums, Libraries and Archives Council will be abolished – a casualty of the 'bonfire of the quangos' – although it is said that many of its functions will be taken up by other organisations and that the Renaissance Programme for regional museums will continue with significant funding.

It is too early to say exactly what the effect of all these changes will be on the ground but it is certain that they will have an impact on how well we can look after our cultural heritage and make it accessible to the public over the next few years. It is very likely that there will be job losses in our profession; that conservation departments will be downsized and that there may be fewer contracts for those who work for publicly funded institutions. The severity of cuts to the higher education budget, likely to affect arts and humanities the most, and the permission for universities to charge higher tuition fees will no doubt undermine conservation education where enrolment is poised on the knife edge of students' ability to pay.

What can we do in the face of this gloomy forecast?

- **Be bullish about the value of conservation:** Anticipating the social hardship that will accompany the cuts may make it difficult for us to promote conservation. However, it is exactly in such times of hardship that people turn to culture and heritage for reassurance and hope. Conservation is essential to maintaining and revealing the values that people are looking for. There are economic benefits too. The most recent research has shown what a good investment cultural heritage is: every £1 invested in the historic environment generates an additional £1.70 over ten years for the local economy.\*
- **Be active locally:** If the days of big government are over, who will be listening? It will be more important than ever for all of us to be demonstrating the value of conservation to the Big Society at a local level. Getting people involved in conservation is one of the best ways of engaging their interest. This, in turn, will generate more appreciation of what conservation and conservators offer.
- **Promote professionalism:** At a time when the public sector is being downsized, and many may be entering the private sector for the first time, how will people who are buying in services know what they are getting? This is where professional accreditation comes into its own, providing the industry standard for a proficient conservator.

- **Share information:** Let me know what is happening in your organisation or in your business, and I will share it through our website so that we can all lobby more effectively.

In the last issue, I mentioned that Icon is a Nominating Body for the **Research Excellence Framework**. This is the new system for assessing the quality of research in UK higher education institutions. It replaces the Research Assessment Exercise and will be completed in 2014. From the many expressions of interest I received from Icon members, we were able to put forward three excellent candidates for consideration as members of the Panel for Geography, Environmental Studies and Archaeology and of the Panel for Art and Design: History, Practice and Theory. I would like to thank everyone who contributed to this process. In addition, Icon supported the nomination by the Centre for Sustainable Heritage, UCL, of Alan Penn, Dean of the Bartlett School of Architecture, for Chair of the Built Environment sub-panel.

**The Conservation Awards and AGM** are fast approaching. If you would like to attend the former, please let us know by emailing [awards@icon.org.uk](mailto:awards@icon.org.uk) as spaces are limited. The ceremony will be immediately preceded by the AGM. Please let us know if you are intending to come by emailing [cwin@icon.org.uk](mailto:cwin@icon.org.uk). I look forward to seeing you on 1 December!

*Alison Richmond* [arichmond@icon.org.uk](mailto:arichmond@icon.org.uk)

\* English Heritage, Heritage Counts 2010 <http://hc.english-heritage.org.uk>

## TRAINING NEWS

### New Internships advertised!

Icon is very pleased to be announcing eight more internships in this issue, offered in a variety of disciplines and locations across the UK. This brings the total up to seventy placements run over the last five years as part of Icon's HLF-supported training bursaries scheme. As of October this year, fifty four out of fifty six interns leaving the scheme are now actively working or training in conservation – a marvellous result. Adding to this success, the scheme has fostered an additional

2009 Interns Lizzie Hippisley-Cox and Leanne Tonkin compare poster formats at the MA Conference



## Heritage Lottery Fund – supported training bursaries programme 2006–2012

### Conservation internships 2011–12 Educational stipend of £15,500 p.a.

Icon is offering a further 8 Internships of 12 months' duration as part of its innovative HLF-funded *conservation training bursaries scheme* for March 2011. To date, 51 individuals have successfully gone on from Icon Internships to employment or further training in the field. 17 other Icon interns are currently in place. Icon is delighted that HLF have granted additional support for this vital programme. Some placements (\*) are open to new entrants to conservation from arts, crafts, science or heritage backgrounds. Others are specifically for those who have recently graduated from a conservation course.

<b>Plowden &amp; Smith, London – Exhibition and Technical support</b>	Ref 11/01*
<b>Preston – Natural History Conservation and Collection Care</b>	Ref 11/02*
<b>National Museums Liverpool – Ship and Other Historic models</b>	Ref 11/03*
<b>The British Museum, London – Conservation Science</b>	Ref 11/04*
<b>University of Glasgow – Conservation Science Projects</b>	Ref 11/05*
<b>Bristol, Textile Conservation Ltd – Conservation of Textiles</b>	Ref 11/06
<b>The National Archives, Kew – Book and Paper Conservation</b>	Ref 11/07
<b>V&amp;A, London – Preventive Conservation</b>	Ref 11/08

**Information on all placements and details of eligibility can be found on the Icon website at [www.icon.org.uk](http://www.icon.org.uk).** Interviews for short-listed applicants will be held in January 2011. All internships will start in mid-March 2011.

Apply using the forms available from the Icon website  
**[www.icon.org.uk](http://www.icon.org.uk)**

Forms may also be obtained by e-mailing [training@icon.org.uk](mailto:training@icon.org.uk). We request you use electronic format for all enquiries and applications.

Icon, the Glasite Meeting House, 33 Barony Street, Edinburgh EH3 6NX

**Closing date for applications  
13th December 2010**



The busy stand at the MA Conference

fifteen placements of 6–24 months in length which have been generously funded by charitable trusts and employers themselves. This means that when the HLF scheme ends in March 2012, eighty three people will have completed Icon Internships and eighty five benefited overall. In line with HLF's aims, Icon's objectives of increasing the fund of skills in conservation in the UK and providing new entry routes to the profession for those without access to formal academic training have been well and truly met.

#### **New Internship in Penzance...**

Icon has also been working with PZ Conservation CIC over the last few months to help offer a series of overlapping 18 month traineeships in conservation of Books and Binding Materials, working in Elizabeth Neville's studio in Penzance. Part of HLF's *Skills for the Future* programme, these opportunities will be offered over the next three to four years. You will have seen that the closing date for the first placement was early in November, but do look out for others in due course.

#### **Technician Qualification Update**

The qualification's second Pilot is coming to an end, with the final candidates coming up to assessment just before the end

Saya Honda Miles with her poster at the MA Conference



of this year. New CTQ recipients include **Peter Clarke, Alan Rees** and **Cabe Rice** from Eura Conservation, **Holly Rutherford, Michelle Leake, Helen Clark** and **Fern Ryan** from the National Trust, **Dylan Read** at Norfolk Record Office and Hampshire Museum's **Tim Wood**. **Congratulations to all!**

### Interns at the MA Conference

Icon held its annual display of Interns posters on our trade exhibition stand at the Museums Association annual Conference in central Manchester this October. We followed the Labour Party conference into the venue in fact, in a very vibrant and upbeat Manchester city centre. The recently-opened Peoples History Museum and its expansive new textile conservation studios were a real focus for delegates too; a reception in the Museum on the first night provided many visitors keen to see how the PHM's flags and banners were cared for. Our 2009 interns got the chance to chat to visitors, potential clients and employers and to talk about the work they had done over the year. Copies of the 2010 posters will be posted onto the Icon website under Interns/Gallery in November – do go and see.

### OUT & ABOUT

Icon was also represented at the Antiques Roadshow held at the British Museum at the beginning of September. Dubravka Vukcevic, who manages the Conservation Register at Icon's office, reports that the event was a huge success thanks to the supportive efforts of Rachel Swift and her colleagues from the British Museum. Rachel, who is the Chair of the Ceramics & Glass Group, helped promote the Conservation Register and handed out the invaluable 'Care of....' leaflets to the public. Dubravka also met Eric Knowles, one of the experts from the long-running BBC series; he was apparently very encouraging and happy to see the Icon and Conservation Register stand at the Roadshow!

### ADVOCACY, EVIDENCE, SUPPORT

The Preservation Advisory Centre's roadshow on the theme 'Advocacy, Evidence and Support' was held between 7 June and 21 July. Hosted by the National Archives of Scotland, the John Rylands Library, National Library of Wales/CyMAL, National Library of Ireland and the British Library, the events addressed the challenge of making the case for investment in long-term preservation activities during difficult economic times.

152 people took part to consider new ways of talking about collection care activities in libraries and archives, the importance of having good evidence to support resource prioritisation and the use and development of the Preservation Advisory Centre's overview of preservation needs in libraries and archives, 'Knowing the Need'. The afternoon sessions at each venue provided welcome opportunities to share information and knowledge of networks. These popular group discussions proved to be a great success in strengthening local links as well as generating enthusiasm for working together, something that is going to be increasingly important as we all seek ways of



Rachel Swift (l) and Dubravka Vukcevic at the Antiques Roadshow

doing more with less.

The Preservation Advisory Centre is building on this work with its next conference, in February 2011, focusing on methods of measuring what difference collection care makes.

Roadshow presentations are available online at:  
[www.bl.uk/blpac/aes.html](http://www.bl.uk/blpac/aes.html)

**Caroline Peach**

Head of Preservation Advisory Centre

### PUBLIC INTEREST : PUBLIC APATHY

#### Conservation at a local level. Allyson Rae reports:

How much do the general public know about conservation? I'm sure we have all asked this question in an environment which is now always encouraging us to reach out and engage. Conservators have been doing so in many ways at many levels over many years. We've read of some recent examples in issues of Icon News. An opportunity to bring conservation to the attention of local people occurred in May 2010 when the village I moved to four years ago staged its first Valuation Day – a local version of the 'Antiques Roadshow' – with two valuers from Keys Auctioneers, Aylsham, doing the honours. It seemed a great chance to discuss the care of artefacts as well as their value. Graham and May Prior, organising the event in aid of St Mary's Church, Forncett St Mary's, liked my suggestion and so it was that two valuers and two conservators joined forces.

St Mary's Church is now redundant and was derelict for many years – Graham, May and the Friends have worked wonders in gradually making it usable for the community again. The Valuation Day was one of a number of events which have been held there. Belinda Sanderson, a private paper conservator and I, a private organic artefacts conservator, set up a small display in the church, introducing conservation and providing materials and equipment for people to handle.

The day was wonderfully well attended with patient queues forming early and lasting until closing time, keeping the valuers constantly busy. It was fascinating to promote



Allyson Rae (r) advises a member of the public

conservation at such a local level. Many people were not sure what conservation is, some were not interested whilst others didn't want to miss their slot with the valuers. People were curious as to how conservation could enhance the value of their objects – an attractive watercolour, which had already been through the wars, was being held back by the poor acidic mounting and cramped framing. We had opportunities to encourage one couple to think again about their very large and heavy patchwork bedspread. Would it be worth more with the best embroidered pieces cut out and mounted separately? This is a challenging question with a piece which is unusable in its current condition and whose monetary value wouldn't justify treatment, in a modern home with limited storage space. He was convinced but she had her doubts about keeping it in one piece.

Other people brought objects along purely for advice on their care – a regimental embroidery worked by one visitor's grandfather during World War I was invaluable to her, and quite straightforward conservation could both improve its appearance and its safety. Some wanted to discuss artefacts or small collections they hadn't been able to bring – a feather fan, a collection of African beadwork... Safe storage, display and pest control were recurring themes. Icon's very accessible 'Caring for...' leaflets were a real hit, giving people something to refer back to once they got home – and making them aware that Icon exists. The Preservation Advisory Centre's leaflets were also useful as were those for the Conservation Register.

The most disturbing experience of the day was in recognising the proportion of people with no awareness of or interest in conservation. The most satisfying, the enthusiasm of a mother and her young son in discussing how her husband's Red Arrow flying jackets could be preserved as future family heirlooms.

It was a very enjoyable day, interesting, challenging, intriguing. It made me even more aware of the continuing importance of advocacy at all levels – we need people to speak up for us, particularly in the current financial climate. Individually and on a very small scale we can create opportunities to raise awareness. So many of our events are for conservators by conservators. How can we ring the changes? Valuation Days / Roadshows are a very nice venue for bringing conservation and its relevance to the attention of a diverse public, many of whom would not think of going to a museum. The BBC's recent 'Restoration Roadshow' series, whatever its short-comings, is bringing conservators to public attention and there is always room for more.

Allyson Rae

## CSCS CARDS

### Introduction

The Construction Skills Certification Scheme (CSCS) was set up by the Construction Skills sector skills council to 'help the construction industry to improve quality and reduce accidents'. According to Construction Skills 'CSCS cards are increasingly demanded as proof of occupational competence by contractors, public and private clients and others'. It is likely that access to construction sites will require presentation of an up-to-date CSCS card. Icon therefore proposes to offer conservators and conservation technicians/craftspeople the opportunity to gain a CSCS card for access to building sites where their conservation skills are used.

To be issued with a card all applicants will have to pass a Health & Safety Test and re-take it every five years. (For details see: [www.cscs.uk.com/health-and-safety-test](http://www.cscs.uk.com/health-and-safety-test).) They must also give evidence of relevant skills and Icon's own qualifications have been confirmed as meeting the CSCS criteria. There are also 'Trainee' and 'Graduate' cards. The option to apply for a Heritage Skills card has been discussed with CSCS and it is not an option for conservators. Icon will facilitate access to cards under the arrangements broadly outlined below.

### The Conservator Card

The Icon Conservator Card will be provided under Icon's existing approval routes as follows:

**a. Application under The Conservation Register** – currently the Register recognises the accreditation of six conservation professional bodies (Icon PACR, BHI PACR, ARA PACR, BAFRA, BAPCRA and ICHAWI). The lead conservator of a Registered practice will apply for a Conservator Card on the basis of his/her Accreditation as the recognised qualification. Non-accredited employees can also apply for 'Graduate' Conservator Cards if they are enrolled with PACR, and trainee conservators, interns and students on placements can apply for a 'Trainee' card if enrolled on a further or higher education course or on an Icon managed internship.

**b. Application under Icon's PACR Accreditation** – similar to a. above specifically for ACR accredited members of Icon and the other PACR participating bodies BHI and ARA.

### The Conservation Technician/Craftsperson Card

Technicians who have achieved the Icon CT Qualification will be eligible to apply for a Conservation Technician Card. Applicants for a 'Trainee' CT card will need to have enrolled formally to work towards being assessed for the CTQ or with a college and will normally need to achieve it within three years, although a further three years can be applied for. If and when Icon expands CTQ-style qualifications to cover conservation crafts, similar arrangements will apply.

### Managed Industry Accreditation (MIA)

In addition, and available only for a year, starting from a date yet to be agreed, there will be a special opportunity for people who cannot use the routes outlined above. This will

enable unaccredited conservators to have their applications signed off by another accredited conservator, lead conservators of Registered practices to apply on behalf of employed workers providing testimonials of their relevant expertise, or for Icon members only who do not work with any accredited conservators, signed off by another professional such as an architect or engineer.

### Application mechanism

Applicants will apply directly to CSCS for cards, providing information or evidence of eligibility as required. CSCS will be able to check up on accredited Conservators applying via the Register criterion by simply going to the Conservation Register online and searching for the individual. For Conservation Technicians it should be sufficient to provide a copy of the relevant certificate. If in doubt CSCS will be able to contact Icon to doublecheck a person's CTQ qualification or the accreditation of someone not on the Register. We are aiming to have the scheme up and running by March 2011.

## ACCREDITATION – NEXT ROUND

Have you missed the 4 November deadline for submitting your Register of Intention and would like to submit a PACR application by 13 January 2011?

It is always worth checking with Susan Bradshaw, Accreditation Manager (email [sbradshaw@icon.org.uk](mailto:sbradshaw@icon.org.uk) or tel 01626 824510), to find out if it is still possible to be included in the next application round.

You must register in order to apply for a specific round but having registered you may find that you are unable to meet the application deadline. If this happens you will be able to defer to the next round. Only if you defer again will your Register of Intention (RoI) fee be forfeited and you will need to send a new RoI form and pay the fee again.

At present the RoI fee is £80 and application fee is £460 but there is likely to be increase of £15 making the total PACR application and assessment fee £555 (£85 & £470) from April 2011.

Check out the Icon website for more specific details about accreditation and the PACR timetable– go to the Accreditation/CPD tab and follow the links within that section. Any specific enquiries please contact Susan Bradshaw.

## THINKING POSITIVELY ABOUT DEVELOPMENT

I was called to do my obligatory CPD review three years ago. At that time I approached CPD as if I was trying to impress someone else, worrying that I should have followed through with the points I noted on my PACR application. CPD has now become an intrinsic and positive part of my career; it gives me a sense of reward and focus. A demonstration to the Ceramics and Glass Group at our last conference in Lincoln



Sarah Peek

gave me confidence. I stepped back from the bench and recalled how I learnt to colour fill with epoxy resins, noted all the points I wish I had been told, and presented as much information as possible in forty five minutes. Hopefully not only did the attendees appreciate the presentation, I also learnt from the questions asked and comments made.

I take the time to reflect on what I have achieved; consider where I want to go not only in my career, but also managing my work/life balance. For example I now leave work to collect the children ten minutes earlier; a small adjustment has brought about a feeling of control by not rushing. CPD has contributed to me gaining a sense of ownership over my professional and personal path through life and I now realise that a CPD review is for me, not someone else.

### Sarah Peek

*Sarah is a freelance ceramics conservator based in Brighton. She trained at West Dean College and has now run her own business for fourteen years. More information about Sarah and her business can be found at [www.sarahpeek.co.uk](http://www.sarahpeek.co.uk)*

## THE CLOTHWORKERS' FOUNDATION



### Help for CPD activities

Inspired by Sarah's words of encouragement, you might like to benefit from the Conservation Bursary Scheme offered by the Clothworkers' Foundation. Their bursaries help qualified conservators attend conferences, seminars and events which will benefit their

current work and future careers. The scheme started in 2009 when fourteen bursaries were awarded. This year the awards total thirty six so far and the Foundation is keen that 2011 proves just as successful.

Thanks to the Foundation applicants have attended the recent IIC Congress in Istanbul and an ICOM-CC Photographic Materials meeting in Greece along with conferences on a wide range of topics in Vienna, Leiden, Copenhagen, Los Angeles and Quebec. Closer to home, beneficiaries have attended courses at West Dean College on conservation methodology, the conservation of wax objects and a building conservation master class in concrete.

## THE CLOTHWORKERS' FOUNDATION

Supporting Conservation



### RESEARCH FELLOWSHIP

A grant of up to £80,000, over two years, is available to a UK institution to enable an experienced conservator (employed by that institution) to pursue a research project.

During their sabbatical their post will be covered by an externally recruited junior conservator.

The grant will meet the salary and on-costs of the junior conservator, and the project costs of the work undertaken by the senior fellow.

The deadline for applications is Friday 4th March 2011.

Please see our website for full guidelines and an application form: [www.clothworkers.co.uk](http://www.clothworkers.co.uk)

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

### COURSES TO NOTE

★ The return of the Conservation Methodology course which offers a rare chance to step back from the day to day and think about our role and values. Last year's event was very favourably reviewed (see Icon News issue 26). This year the course takes place at the amazing Sir John Soane Museum in London – a case study in itself – from 6 to 8 December. Contact Helen Hughes on [hh@historicinteriorsresearch.co.uk](mailto:hh@historicinteriorsresearch.co.uk)

★ A welcome new course at West Dean: *Conservation for Horologists* 15–19 May 2011. Led by ACRs Trevor Waddington and Elliott Nixon, the course aims to bring the conservation approach to the experience and skills in repair and restoration of the professional horologist. Visiting lecturers will include the senior horological curator at the British Museum and on the final day Susan Bradshaw, Accreditation Manager, will give the main session on the PACR process. Contact Liz Campbell on [cpd@westdean.org.uk](mailto:cpd@westdean.org.uk)

### BODLEIAN CONSERVATION ON THE MOVE

The Conservation & Collections Care Department (C&CC), of Oxford University's Bodleian Libraries, has moved from the New Bodleian Library building to temporary premises in Osney Mead, Oxford.

The change of location is part of the £78 million development

of the New Bodleian Library building, to be reopened as the Weston Library in 2014/2015. This long-awaited project will include the design of a state-of-the-art new conservation centre, a collections processing facility to support our preservation programmes, and larger exhibitions preparation areas. The renovation will also comprise the creation of high-quality storage for the Libraries' valuable special collections, the development of several spaces to support advanced research, and the expansion of public access to the great treasures through new and expanded exhibition galleries.

The C&CC, consisting of the sections Book & Paper Conservation, Preventive Conservation, Exhibitions, and Packaging and Display Services, will continue with their regular activities in support of the libraries' collections and scholarly research. In addition to our Osney facilities, we will also maintain a smaller conservation workshop and Exhibitions offices on the central Bodleian site, as well as our box-making facility in Abingdon.

This is an exciting and unprecedented opportunity for our conservation team, which, for the first time, will be sharing one open-plan workshop. We very much look forward to showing you around once we have settled in.

*Virginia M. Lladó-Buisán*, ACR

Head of Book & Paper Conservation, Bodleian Libraries  
Osney One Building, Osney Mead, Oxford OX2 0EW

### NEWS FROM THE LIBRARY

The start of the academic year here in Oxford has heralded an upsurge of extremely interesting research enquiries to the Chantry Library. Requests for information about topics as varied as the history of nailmaking, Pre-Raphaelite frames and pigments, paper marbling techniques, art transportation, preventive conservation and pest identification have all kept me firmly on my toes!

As the days grow colder and the nights draw in as we approach Christmas, the thought of starting a research project, or exploring, and learning more about a new subject seems very appealing. The collection at the library is expanding all the time – and if help is needed with sourcing information to help support you with your studies, or maybe conduct a literature search, please let me know. Most enquiries can be answered by email, but you are also very welcome to make an appointment and visit the library too – for research...and a chance to browse the shelves!

You can email me, Ros Buck, at [chantrylibrary@icon.org.uk](mailto:chantrylibrary@icon.org.uk) or call 01865 251303

### 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.

# Clare Hampson Scholarship Fund Publication Grant

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

To support this aim, an innovative programme encourages individuals engaged in the field of book or paper



conservation, or in related activities to enable them to complete an article or a chapter of a book to peer reviewed publication standard.

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

Further information and application forms can be downloaded from [www.icon.org.uk](http://www.icon.org.uk) and returned electronically to [sophie@zedat.fu-berlin.de](mailto:sophie@zedat.fu-berlin.de) by **31 December 2010**.

Successful applicant(s) will be informed by **1 March 2011**.

If you have any questions please contact Sonja Schwoll [sophie@zedat.fu-berlin.de](mailto:sophie@zedat.fu-berlin.de).

## Books: recent additions include:

**Trade in Artists Materials: Markets and Commerce in Europe to 1700** edited by Jo Kirby, Susie Nash and Joanna Cannon, Archetype Publications, London, 2010, Hardback pp489 ISBN: 978-1-904982-25-8 £85

This volume, is based on the papers for the international conference 'European Trade in Painters' Materials to 1700', held at the Courtauld Institute and the National Gallery, London, with additional contributions.

**Issues in the Conservation of Photographs** (Readings in Conservation) edited by Debra Hess Norris and Jennifer Jae Gutierrez, The Getty Conservation Institute, Los Angeles, 2010 ISBN: 978-1-60606-000-1 £48

In seventy-two essential texts from the nineteenth century to the present day, this anthology collects key writings that have influenced both the philosophical and the practical aspects of conserving photographs.

**Environmental Management: Guidelines for Museums and Galleries**, by May Cassar, Routledge, Abingdon, 1995, £85 ISBN: 0-415-10559-5

Emphasises the need for planning and places environmental needs of museum collections at the forefront of the responsibilities of museum managers.

**The Future of the 20th Century: Collecting, Interpreting and Conserving Modern Materials**, Postprints from the Second Annual Conference of the AHRC Research Centre for Textile Conservation and Textile Studies, edited by Cordelia Rogerson and Paul Garside, Archetype Publications Ltd., London, 2006, 143pp. £37.50 ISBN: 1-904982-17-4

## Recently published articles

Journals recently received include **The Ephemerist**, No.150, Autumn 2010; **Guild of Book Workers Journal**, 2009; **Journal of Paper Conservation**, Vol.11, No.3, 2010; **Studies in Conservation**, Vol.55, No.3, September 2010; 60 Years of IIC 1950–2010. The content of each publication can be found on the library blog 'Library News' at <http://chantrylibrary.wordpress.com/>. You will find details of all new resources here and a full listing of all journal articles received over past two months.

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

*Ros Buck* (Librarian, Chantry Library)

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# people



## CONGRATULATIONS PROFESSOR PYE!

As from 1 October Elizabeth (Liz) Pye was promoted to Professor of Archaeological and Museum Conservation at University College London's Institute of Archaeology. During her career she has been involved in the evolution of conservation from a craft to a widely recognised academic discipline with a strong scientific and philosophical basis, and an acknowledged social impact. Conservation has been taught at the Institute since the 1930s. Over the last thirty or more years Liz has been instrumental in steering the teaching from a Diploma to a BSc, and now to a joint MA and MSc programme – which involves one-year internships based in major museums. This gives students both academic, practical and 'real life' conservation experience. She has also been closely associated with ICCROM, particularly in their programmes in Sub-Saharan Africa and she is team leader for conservation for the important Neolithic excavation project at Çatalhöyük in Turkey. Her promotion was based particularly on her teaching of conservation and signals further recognition by UCL of the academic importance of objects conservation as well as of the skills required for conservation practice. She very much enjoys teaching and has taught students from all over the world, many of whom now occupy senior conservation positions internationally. She says 'I feel that I have learned a huge amount from them – perhaps as much as they may have learned from me! They, and my colleagues at the Institute and in the wider profession, have shaped my ideas and made a major contribution to this promotion.'



Deborah has over thirty years of experience working both privately and publicly within the conservation and preservation field. She started her career in 1976 at Camberwell School of Arts & Crafts and was one of the first women to hold a union card allowing her to work in the trade as a forwarder. She ran her own business for many years before joining the British Library in 1989 where she initially managed the Printed Books Conservation studio before becoming the Head of Preservation in 2002. Deborah has lectured widely on preservation related topics both nationally and internationally and brings a wealth of experience to the role.

## BL'S NEW COLLECTION CARE HEAD

At the beginning of August Deborah Novotny was appointed to the post of Head of Collection Care at the British Library, where she will play a significant role at a key moment in the Library's history. Her strategic role will steer the provision of care of the collection, through the leadership of the Library's Conservation team, the newly created Strategy and Compliance team, the Conservation and Preservation Research team and the Preservation Advisory Centre.

Deborah has over thirty years of experience working both privately and publicly within the conservation and preservation field. She started her career in 1976 at Camberwell School of Arts & Crafts and was one of the first women to hold a union card allowing her to work in the trade as a forwarder. She ran her own business for many years before joining the British Library in 1989 where she initially managed the Printed Books Conservation studio before becoming the Head of Preservation in 2002. Deborah has lectured widely on preservation related topics both nationally and internationally and brings a wealth of experience to the role.

Deborah has said 'The role of Collection Care is fundamental to the changing needs of the BL and is currently undergoing a major internal transformation mainly as a consequence of the expanding digital agenda. I see my role as creating and steering the new policies needed to maintain and safeguard our ever-growing collections as well as making sure that we develop new expertise and have the right mix of skills in place to be able to address these emerging issues whilst also ensuring that more traditional skills are not overlooked'.

## MORE QEST SUCCESS

Congratulations to Icon member Tristram Bainbridge for winning a £12,000 Queen Elizabeth Scholarship to attend the MA course in the Conservation of Furniture and Related Objects at West Dean College. Tristram previously completed his Graduate Diploma at West Dean and before that studied History of Art at the Courtauld Institute of Art. In his first year at West Dean he undertook the conservation of an important medieval oak chest, which has recently gone on display in Chichester Cathedral's treasury. And in 2008 he won a Society of Architectural Historians' award for his dissertation on the decorative aspects of Chatsworth House. These are not the only strings to his bow, as he tells us: 'I trained as a 1:25 scale model maker for the family theatre set design business and am now at a professional standard.' We wish him well for the future and look forward to hearing more from this diversely talented member of the Institute.



The Queen Elizabeth Scholarship Trust (QEST) offers scholarships of up to £15,000 to men and women of all ages. They are awarded twice a year and the closing date for the Spring Scholarships is 14 January 2011. Application forms for Scholarships can be downloaded from the website: [www.qest.org.uk](http://www.qest.org.uk).

## IN APPRECIATION

### Pamela Clabburn MBE 1914–2010

Pamela Clabburn, needlewoman, textile specialist, author, curator and conservator died earlier this year, aged 96, in her home town of Norwich. Pamela was one of the pioneers of textile conservation. In 1976, following her retirement as curator at Strangers Hall Museum, Norwich, she was invited to set up and run one of the National Trust's first textile conservation workrooms at Blickling Hall (Norfolk). Pam had already organised a small workroom at the Museum for the care of costume and textiles and this had inspired Julian Gibbs, National Trust Historic Buildings Representative at the time, to try to establish something similar for the Trust.

The 1970s was a period of transition between restoration and



the emerging discipline of conservation. Other National Trust workrooms were established at Knole (Kent) and Erddig (Wales), the work being undertaken by supervised volunteers, there being few trained professionals or indeed training courses at that time. Pamela gathered together a group of about thirty volunteers, both men and women, who became known as Clabburn's Commandoes. Over a period of ten years, undaunted by limited funds and equipment, her team were able to undertake a wide variety of textile projects for historic properties in East Anglia and beyond. A born educator, she was able to recognise each individual's potential, employing their various skills to achieve her aims, at the same time making sure the volunteers felt valued and part of the organisation.

Pamela's deep knowledge of the history of textiles, combined with a devotion to the practices of fine sewing, informed her approach. A sharp wit and intelligence underpinned her pragmatism, modesty and generosity and, whilst she could seem formidable when determined to get the result she wanted, there was always a glint of humour in her eye. Pamela would appreciate the current move towards enabling access and engagement through conservation, but for her it was par for the course. The Blickling workroom was open to the public two days a week when visitors could see and speak to the volunteers at work. Apart from being popular it also brought in much needed funds in the form of donations. This tradition has lasted to the present day, although organised tours are now less disruptive than the free flow visits of Pamela's day.

Pamela published widely on textiles and their history, most notably *The Needleworker's Dictionary* (1976), *The National Trust Book of Furnishing Textiles* (1989) and the authoritative sourcebook, *The Norwich Shawl* (1995). In 1989, finally retired, Pam set up the Costume and Textile Association for Norfolk Museums. Her aim was to develop an organisation to provide support for the Norfolk Museum Service, raise public awareness of its textile collection and lobby for its display. Sadly, the current financial climate may threaten the Museums Textile Collection and Pamela, if she had been able, would have been the first to champion its survival.

Only by reading for yourself the talk she gave at the National Trust's Centenary Symposium in 1995, printed in the post prints, *Textiles in Trust*, can you begin to appreciate the unique qualities of her character which inspired enormous respect and commitment from all who met and worked with her. Pamela remained an interested friend of the Blickling Studio right up until her death, and to quote: '...things move on, they change, techniques develop.' Her legacy lives on.

**Lindsay Blackmore and Ksynia Marko**

## Jacqueline Christina Bradshaw Price

Jacqueline Bradshaw Price was a multi-talented artist whose career encompassed conservation, graphic design, and art therapy. She travelled widely, working and studying abroad, and was fluent in Portuguese and French. She completed her first degree in art and design at the Chelsea College of Art in 1974, and went on to gain postgraduate qualifications in

architecture at South Bank University, Developmental Studies at the University of Geneva, Computer Graphics at Middlesex Polytechnic as well as an HND in Book Arts, Bookbinding and Paper Conservation at the London Institute. In 1999 she became an accredited member of Icon. Her travels abroad included Brazil, where she developed an interest in design, New Zealand, and Japan where she also studied bookbinding.

From 1982 Jacqueline worked as a self-employed designer and upon returning to London in 1991 she set up as an independent book binder and conservator in her studio at Bow, creating her own trade mark, Forget-me-Knot. Latterly Jacqueline also trained and worked as an art therapist. As a conservator, Jacqueline was employed by clients including National Westminster Bank, Southwark Local Studies and Archives, and Hackney Archives. At Hackney Jacqueline worked as a part-time contract conservator from the mid-1990s until May this year, and over the years became a valued member of the team. She undertook a wide range of tasks from routine folder making and book repair, to the reconstitution of photograph albums. Latterly her work at Hackney was informed by the conservation surveys she undertook, which continue to form the basis of planned work in the service.

A lasting record of her craft is the beautifully restored Edwardian Gaviller photograph album. Commissioned by the last owner of one of Hackney's Georgian houses, 183 Lower Clapton Road, the album contained whole-plate photographs of Mr Gaviller's house and garden. The photographs had held up well, but the board on which they were mounted had not. Jacqueline painstakingly separated each photograph from its mount, and made up new pages. The original boards were retained, so the restored album resembles its original form as closely as possible. Copy prints have subsequently appeared in many publications.

Hackney was also able to draw on Jacqueline's talents as a designer. She took on the cover design for the Friends of Hackney Archives annual publication, *Hackney History*, initially building on the existing house style, but later developing a striking series of covers embellishing on illustrations for articles.

In addition to her professional life, Jacqueline engaged in a wide range of activities. She had a love of Latin American music and of sailing, recently acquiring her own boat. She was also involved in local issues, notably in the Fight the Flights campaign since 2007. This was united with her love of art when she was selected for one of the places on Anthony Gormley's plinth in Trafalgar Square in August 2009, where she voiced her opinions on the subject. The record of this is accessible on the web ([www.webarchive.org.uk/wayback/archive/20100223123737/http://www.oneandother.co.uk/participants/Jacqueline\\_B](http://www.webarchive.org.uk/wayback/archive/20100223123737/http://www.oneandother.co.uk/participants/Jacqueline_B))

Jacqueline was diagnosed with breast cancer in 2007 and fought against it bravely, but sadly she became ill during the spring of this year and died on 21 August.

**David Mander, Sally England and Libby Adams**

# Parochial Interests

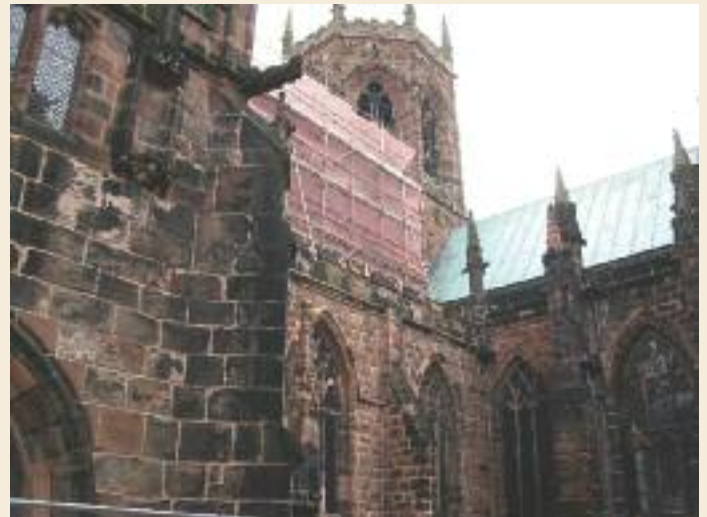
## Mark Furness, Conservator with The John Rylands Library in Manchester, describes the process of accepting a special donation to the Library

St Mary's Church in Nantwich was until recently one of a dwindling number of custodians of a parochial library. Recognising the importance of the collection and the need to preserve it, the Diocese of Chester arranged for its donation to The John Rylands University Library, stimulating a review of the library's procedure for accepting donations.

St Mary's Church was an early leader in establishing a collection of books for the edification of the clergy and the local community. One of only thirty one parish churches to indicate that they made any provision for a library in 1704/5 it received a grant to provide for a parochial library from the Society for Promoting Christian Knowledge, some time before the Parochial Libraries Act of 1708. Between 1712 and the present day the collection has lost books, gained books and had a large portion donated to and eventually returned (in black bin bags) from the Nantwich Free Library. Among the items remaining in the collection is a manuscript catalogue containing a significant amount of detail on the books housed there in 1712, around a hundred of which are still present, an incunabulum and the most significant find, a copy of Wynkyn de Worde's 1502 Hymnal.

The importance of this collection prompted the John Rylands to review its procedures in accepting donations. Normally, a collection would be couriered to the incoming collections room at the University of Manchester's main library, where its condition would be assessed by conservators before passing to the cataloguing department. From a collection care point of view, assessment of the collection's condition should be a priority, to inform any decisions on transportation and identify

The parochial library before removal



St Mary's Church, Nantwich

any items that would be harmful to others. This was a view shared by Ed Potten, Assistant Keeper of Printed Books at the John Rylands and Chair of the Historic Libraries Forum who was in charge of the acquisition. Ed also wanted to include every department that would have a hand in the collection. A joint task force of cataloguers, conservators and curators went to reconnoitre the parochial library in early April last year.

The library was housed in a small room above the south porch, accessible by a squat narrow staircase which is the room's only source of access and ventilation. The original

Several items in situ showing previous efforts to catalogue and protect the library





The work area mid-flow

shelving was replaced with glass cabinets in 1980. The visit raised some concerns and the plan for removing the collection came down to addressing three main points:

**Timeframe** – The church, though undergoing renovations, was still in constant use, and all work would need to be carried out in one week in July alongside normal services, and unexpected events like funerals.

**Access** – The staircase, being the only point of access to the library, was the only route by which the books could leave. The staircase was too treacherous to navigate while holding material and the only viable solution was a human chain passing books down.

**Dust** – the library had a considerable build up of dust that would require anyone working with the books to be wearing

Ed Potten and Pamela Johson begin handing books down the narrow staircase



The crated books are passed up the stairs for processing

protective clothing and masks. Combined with the July date, limited access and poor ventilation the balance of protection versus human tolerance would have to be gauged.

The Diocese also arranged for the use of the adjacent parish rooms to process the books for transport back to Manchester. The room allocated was on the first floor, requiring books to be first brought down from the library, then taken upstairs for processing, then finally brought down again for transportation.

Between April and July the planning of the Nantwich project continued. In Collection Care the materials and equipment to be used were amassed and stored and house services trained in the correct way to unpack crates and handle books. The Printed Books Office organised volunteers from the involved departments, provided a refresher course in manual handling for everyone and arranged enough crates to house the predicted three hundred books and the library van for transportation.

Work began on Tuesday 14 July, arriving early were four conservators, two members of the Printed Books Office and a special collections cataloguer. Since the first visit the Diocese had arranged a preliminary clean of the library which, combined with the temperate weather, meant we were able to work without masks or protective clothing save for nitrile

Books being measured for phase-boxing





Phase-boxing complete, the books await cataloguing

gloves for much of the time. The running order was simple;

- Establish a human chain on the staircase
- Pass each book down individually
- Temporarily crate all the books at the bottom of the stairs
- Move the crates to the workspace in the parish rooms
- Unpack and clean all the books
- Repack the crates
- Load the crates into the van
- Deliver crates to John Rylands library
- Unpack crates into incoming collections space

Before any work began, the collection was photographed in-situ to keep a record of the books' layout for future reference.

The decanting of the library down the staircase moved along more quickly than expected, even with taking regular breaks from the claustrophobic stairs and to get water, and by lunchtime the collection was in crates and ready to be moved to the workspace. The books were eventually to be given custom-made archive boxes, with measurements being taken once cataloguing had begun. It had been initially suggested that we could measure the books while cleaning them and have the boxes cut in time either for their departure from Nantwich or their arrival at the Rylands, but this had been considered unfeasible in the time available. However, with the fast pace of the project, it was decided that we could measure the books as part of the cleaning process.

The books were transported in their crates by another human chain up the staircase to the work area, with each member of the chain on the opposite side of the stairs to his neighbour, reducing strain as the crates were passed between each other.

As we worked through the books it was fascinating to see the variety the library held both in style and content. The idea of these libraries was to educate both clergy and parishioners and expand the depth of their religious and practical understanding. Striking were the number of 16th and 17th century continental books in a wide variety of languages, such as Hebrew and Greek, with dictionaries for Ethiopic, Syriac and Persian. The collection provides an insight into the local, national and international book-trade, the contributors to the parish and library and a wealth of other areas of interest.

The setup of the work area consisted of several tables, covered with bubblewrap and plastic sheeting. A production line began with the books being unpacked, examined by Pamela Johnson, Projects & Special Collections Team Leader, acidic book wrapping material removed but any information retained. The books were then passed to Jim Duff, Conservation Team Leader, to be cleaned with a museum vacuum. Then on to Tim Higson, Preservation Team Leader, who measured the books' dimensions using a book measuring device. These measurements were recorded by me and the books were finally passed to Steve Mooney, Conservator, to have any loose boards tied on and packed into crates with bubble wrap. The whole process took until the Thursday afternoon, finishing a day ahead of schedule. The books were taken back to Manchester and put on the shelves of the incoming collection area.

The measurements of the books were used to create archival boxes on the Collection Care Departments' Kasemake machine. The boxes were made from several different thicknesses of board, determined when the books were measured depending on size. There were two hundred and forty three boxes to be made, their measurements were put onto a spreadsheet and arranged by board thickness and height to aid in spacing the designs for most economic use of board on the Kasemake software. After about a week all the boxes had been cut out and transported to The John Rylands Library. A further three days was spent folding the boxes, mostly by one member of the Collection Care Department, and another two days were spent replacing a few boxes (about five or 2%) that were the wrong size due to incorrect measurement and data entry.

Only one book raised conservation concerns, showing evidence of an inactive mould infestation, but the book was separate from the rest of the collection in an archival box, so was of no risk to the acquisition. Overall, the main action of the project took three weeks, the first with eight to nine staff involved and the final two weeks with one or two Collection Care staff. It gained local and national media attention bringing the importance of parochial libraries to the public view, raising the profile of The John Rylands University Library and was an informative and a useful experience for everyone working on the project, becoming a benchmark for future acquisitions.

# Conservation's relevance to the school curriculum. Discuss!

## INTRODUCTION

Integration of Conservation into the national curriculum is recommended within the Demos Report as a way to 'teach young people the importance of caring for the material world and educate them about objects'.\* The supposition is that raising awareness of heritage conservation at an early age will increase public awareness and support for a profession which is at risk from closure of training courses and the decrease in funding available to the heritage sector. This premise is embraced in Icon's Draft National Conservation Education and Skills Strategy (NCESS) Action Plan which proposes to:

*Build conservation learning opportunities into school curricula and within local communities, by working with museums and other heritage organisations*

In July 2010, three GCSE students spent a week at the Victoria and Albert Museum on work experience. They are studying the sciences (biology, chemistry and physics) as well as English and mathematics and all have already completed the Citizenship CCSEs. In addition they are collectively also studying a range of other GCSE courses including art, history, religious studies, resistant materials, design technology and geography.

The three of them undertook a research project for the Conservation Department, managed by Sandra Smith, Head of Conservation, to examine if and how conservation and the work undertaken in the V&A is relevant to their studies. They were asked to reflect if they would find our work of interest in illustrating parts of their curriculum and to reflect on which GCSEs conservation has a contributions to make to. The following is their report of their findings, which highlight that the activities and decisions made within conservation extend well beyond simply caring for the material world.

## THE STUDENTS' REPORT

**by Math Whittaker, Liam Willcocks & Alexandra Causer, students from Queen Elizabeth's Grammar School, Faversham, Kent**

There are many reasons why conservation could be a valuable addition to the school curriculum. On school trips, for example, students are regularly the visitors to the many museums of London, viewing some of the world's most valuable artefacts and appreciating their rarity and beauty. However, a full appreciation and understanding of the object is not always achieved, as there is little or no emphasis on the importance of restoration, preservation and conservation in the subjects we study in our lessons.

After spending five days walking around the museum, visiting the exhibitions and talking to members of staff about their specialized line of work, we have come up with an idea of the type of subjects where conservation might be integrated into the syllabus:



From Left to right: Alex Causer, Liam Wilcox and Math Whittaker, students from Queen Elizabeth's Grammar School, Faversham, Kent

- Chemistry
- Physics
- Biology

In these areas the main focus would be on the chemical decomposition of the collections and how to preserve them for future generations. For example, in the Miniatures Gallery there are low lighting levels and the objects are stored in glass cabinets with sensors that trigger a light to turn on only when a visitor approaches. This minimises the amount of fading to the watercolours. To be able to recognise this, there needs to be an understanding of artefacts' reactivity to environmental conditions. Another thing that we have learnt is that there is a great emphasis on the importance of controlling pests in the museum, such as moths, beetles (e.g. the Woolly Bear) and woodworm. This is an example of where biology comes into play. Another day, we were lucky enough to visit the science labs, where collections are X-rayed and analysed. This makes the next stage of repairing any damage easier and the overall result much more thorough. These are examples of the application of physics.

Moving away from the scientific courses, the obvious areas into which conservation may be included are the creative subjects, generally not compulsory subjects to study at GCSE level, but which can be chosen by those who wish to have a greater understanding of these areas:

- Art
- Design & Technology
- Textiles
- Photography

Conservation can be applied to these subjects in a number of ways – for example, in conservation you sometimes have to

# Fire!

## Sarah Brown, Director of The York Glaziers' Trust, has some advice gained from first-hand experience

make frames for paintings and in design & technology (DT) you are taught how to make joints and how to use materials properly which could later be used if you were working in the conservation department. Also you have to use brackets to mount objects on the wall so you might need to design a wall bracket for objects, which is also taught in DT. Different pigments, polymers and paints are very important to understand how they will deteriorate and discolour and this could be taught in art.

In the conservation of textiles, materials often have to be repaired or prepared for display; this involves a good knowledge of different types of materials and their properties, as well as being able to make the necessary repairs. Textiles also have to be cleaned, so a wide range of textiles-based skills must be present. These skills should be taught at a GCSE-level. Photography is also quite prominent in the field of conservation – photos often have to be taken to assess the items on a physical level, at different stages of their restoration/preservation. Taking photos is a good way to track the different stages. This requires a more technical photography skill, one that values functionality rather than being aesthetically pleasing. If this was introduced into the syllabus, then students would have a wider range of photographic skills.

As the week has progressed and our understanding of the concept of conservation in museums has deepened, we have identified some other subjects that are studied in school (Religious Studies and Citizenship) where the inclusion of conservation is less apparent but is just as important. When talking to experts, an issue that often posed a challenge for them is that of ethical correctness. If conservators are working on an object which holds some religious relevance to a culture, they must show sensitivity in dismantling an object (for example a Christian reliquary) whilst using conservation materials derived from animal products in conserving Jain Manuscripts may cause cultural offence.

At the start of the week, we did not really have a properly informed concept of what conservation actually was, or how important and vast it is, not just in museums but in many things in our day to day lives. After our work experience week at the V&A museum with the Conservation Department, it has become apparent that should this type of thing be integrated into the school curriculum, young people would probably have a greater awareness and enthusiasm about the subject. As students studying at GCSE level, we believe that it would be a very valuable addition to our lessons, and one that would be both interesting and worthwhile to study, as it shows you how a lot of the things your teachers are telling you can be applied to real life situations, and that some of the things we are being taught actually do have some relevance for later on!

\* Jones. S. , Holden. J. 'It's a material world: caring for the public realm'. Demos 2008 p.99. Copy available in Chantry Library

On the night of 30 December 2009 a fire in the offices of York Minster's stoneyard threatened the Great East Window of 1405-8, stored in a room immediately below the source of the fire. The prompt action of the Minster police, the fire service, York Glaziers Trust staff and local residents, including members of the Cathedral Chapter, ensured that the glass was swiftly removed to safety. No one was hurt and miraculously little damage was done to the glass, although the firemen had received very little training in handling panels of stained glass which, in the case of the east window, average 900mm x 86mm in size and 16–17kg in weight.

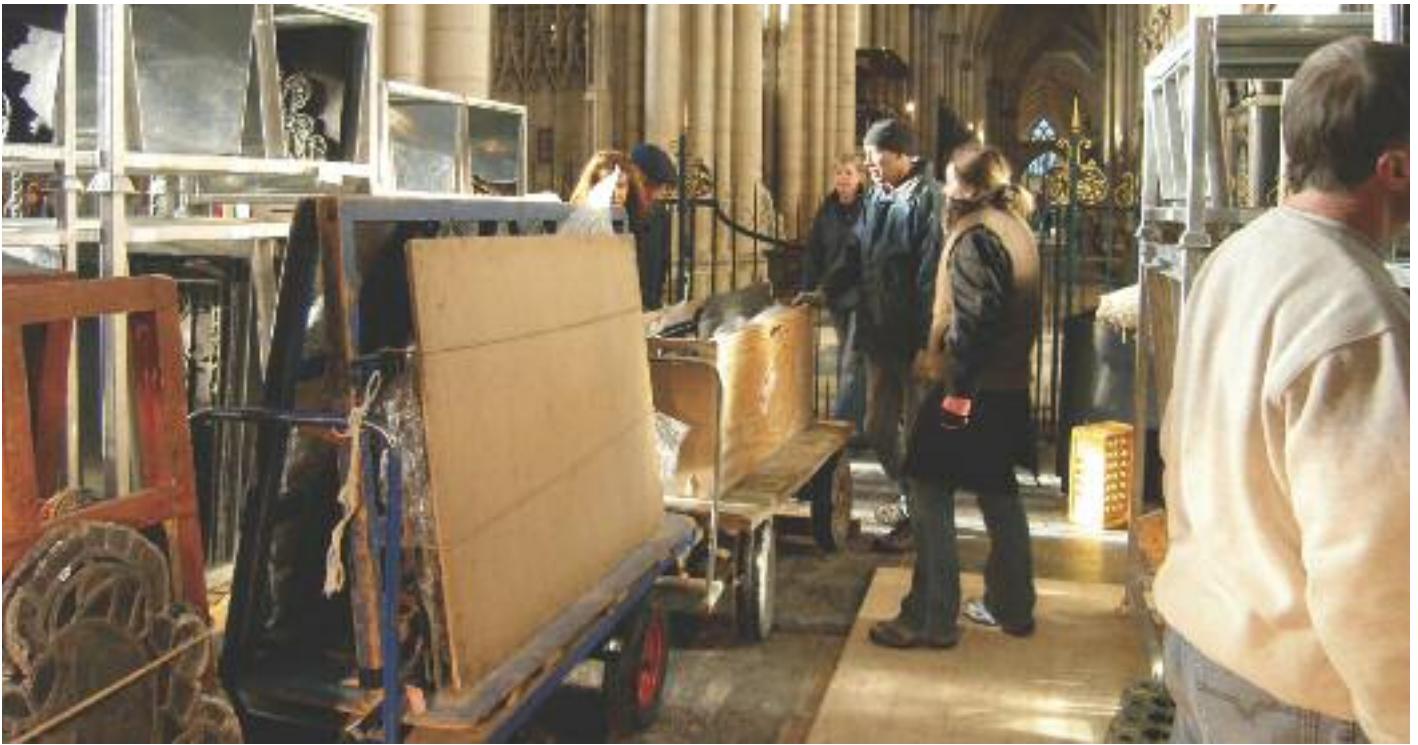
New Year's Eve 2009 and the snowy early days of 2010 were devoted to moving all the glass, hastily stored in spaces throughout the masons' rooms on the night of the fire, to secure and safe storage within the Minster itself. A temporary home in St Stephen's Chapel was equipped with an intruder alarm and its railings were quickly reinforced. A rapid inventory and condition review confirmed that the glass was all present and correct and that damage was very slight.

What have we learned from this experience? First of all, we discovered that people are amazingly resourceful and hard-working in a crisis! Lessons learned fall into two broad categories; rapid response and the 'morning after'. In future, for example, we will ensure that we have a more carefully annotated cascade diagram concerning the availability of staff over a holiday period. As the workshop was closed for the Christmas/New Year break, not everyone on the 'master-plan' was actually in York at the time of the emergency and some returned from leave to find days' old messages on voicemail and answer-machine.

Our immediate problems on the morning after involved the

East window panels stacked in the masons' shop, 31 December





York Glaziers' Trust staff move the glass into temporary store, 2 January 2010

identification of secure alternative storage space large enough to receive so much stained glass. A subsidiary problem was how to rack and support the glass once it arrived in its temporary new home. We were very lucky in that the Minster itself offered a safe haven. With the help of the Minster masons we were able to relocate our custom-made steel racks, having first boarded the chapel floor to protect the historic ledger stones from damage. This solution presented itself very quickly, but the identification of alternative storage space and the materials necessary to safely support a large window is something that every stained glass studio should include in its disaster recovery plan. Prefabricated A-frames that could be assembled rapidly, as needed, could be a sound investment.

As our own studio was unaffected by the fire, we had ready access to keys, salvage materials and a catalogue of all the glass involved, but it underlined the need to have at hand a box of essentials set aside for an emergency. Another short-term problem was the shortage of packing materials. A lot of the plastazote used to cushion the window in storage got wet

and/or dirty during the emergency evacuation. New supplies took time to arrive, especially in a holiday period, and until the loss adjusters had visited the scene any expenditure was 'at risk'. Offers of help were quickly forthcoming from members of the local Rapid Response Network and we would urge everyone to identify their own network of local museums and conservators. Our problems were exacerbated, of course, by the time of year and the weather (it snowed heavily in the days that followed the fire), which made transporting large amounts of glass from one location to another extremely hazardous.

Our most important lesson has been, of course, to guard against complacency. In the event our fire-proofed storage room probably would have withstood the fire, which was quickly spotted and very quickly extinguished. In our main studio the nightly isolation of all electrical appliances significantly reduces risk, but we are now investigating better provision of fire-proof storage within the studio itself. We are now reviewing our procedures in the knowledge that disaster can and does strike and that however busy we are we must all find the time to plan for the unexpected.

Temporary glass store in St. Stephen's Chapel



The glass in relocated glass racks, 3 January 2010



# news from the groups

## PAINTINGS GROUP

The Paintings Group is delighted at the response we have received to the first newsletter. We are now in the process of organising a training day for the Osiris Infra-Red camera. Please let us know what you would like to see in the next newsletter and whether you have anything to contribute.

Congratulations to Tracey Graves for winning the Midsummer Madness competition. Some of the other entries will be published in the next Paintings Group newsletter.

The next Paintings Group talk given by Viola Pemberton Piggott will be at a new venue (see Listing on page 35) and we hope to see you there. We are looking for a new regular venue now that Icon Head Office is leaving 1 London Bridge so please let us know if you have any suggestions.

We are pleased to announce that the next Paintings Group conference will be held at the National Portrait Gallery on Friday 6 May 2011. The theme is adhesives and consolidants (see call for papers on page 36).

[Icon.paintingsgroup@gmail.com](mailto:Icon.paintingsgroup@gmail.com)

### 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](#), [Angelina Barros d'sa](#)  
Co-opted: [Dr. Clare Finn](#)

## SCOTLAND GROUP

ISG has an interesting and active events programme that runs throughout the year combining CPD with socialising and networking! We're always keen to have more participants – so to whet your appetite details follow of our forthcoming annual Plenderleith Lecture and of a couple of our events from the last few months.

May Cassar, Professor of Sustainable Heritage, University College London and Director, AHRC/EPSRC Science and Heritage Programme, will give the 13th annual Dr Harold Plenderleith Memorial Lecture, speaking on 'Science and heritage: Strategies for surviving turbulent times'. The Lecture will take place at 6.15pm on Friday 19 November at The Hawthornden Lecture Theatre in the Weston Link at the National Gallery Complex on Princes Street. Entrance will be by the Princes Street Gardens entrance to the Weston Link from 5.45pm. A wine reception will be held between 7.15 and 9.00pm. All are welcome. Tickets must be booked and paid for in advance using the booking form available on the Icon website. Ticket prices are: Icon members £8, non-members £10, students and unwaged £5. ISG gratefully acknowledges



Scotland Group's Royal Mile Walk

the support of Historic Scotland for this event and the Committee hopes to see you there!

In late August a group of eleven ISG members and friends made their way to Ian Hamilton Findlay's hillside garden Little Sparta, which is on the south-west end of the Pentland Hills, about an hour from Edinburgh. Ian Hamilton Findlay (d.2006) was a Scottish poet, writer, artist and gardener, with an international standing. Little Sparta is the garden that he created with his wife at their home. The garden, which we explored for more than two hours, (and probably none of us managed to see it all in that time!) is an intricate maze of paths, plants and pools, packed with intriguing sculptural works that Hamilton Findlay made with collaborators through his long and productive time there. We were given a warm welcome and plenty of information by Laura Robertson, the custodian, and after our explorations found our way back to her to ask lots of the questions that the garden had provoked. We were lucky with the weather – a sunny, blustery day, so we were able to enjoy the amazing views of the hills in which the garden is placed. To find out more about the garden and plan a visit of your own go to [www.littlesparta.co.uk](http://www.littlesparta.co.uk).

More recently we had a fascinating walking tour of the bottom half of Edinburgh's Royal Mile, led by Simon Green. This was the second part of an equally successful walking tour in 2009 which covered the top half.

We have several new ISG events in the pipeline including a pest day in Glasgow and an iron gall ink day in Dundee, both scheduled for early 2010. Details will be posted once finalised.

At the end of September a well-attended PACR clinic was held in Edinburgh with fourteen participants from across the disciplines. Both public and private sectors were represented and there was a good spread geographically. The Committee

encourages applications to its accreditation grant scheme – please see the ISG webpage for further information.

#### **The Icon Scotland Group Committee**

Chair: **Linda Ramsay**  
Vice Chair: **Kirsten Elliott**  
Treasurer: **Audrey Wilson**  
Vice Treasurer: **Gill Keay**  
Events team: **Helen Creasy, Erica Kotze, Kirsten Elliott and Elizabeth Main**  
Publications/  
publicity team: **Ruth Honeybone**  
Ordinary Committee Members:  
**Sophie Younger, Julian Watson, Mo Bingham, Amanda Clydesdale**  
Observers: **Carol Brown, Craig Kennedy and Clare Meredith**

#### **STONE AND WALL PAINTINGS GROUP**

We have been quiet on these pages of late but busy in other respects. By the time this is published the first instalment of our Going beneath the Surface conference will have taken place (5 November at St Brides Hall, London). Thank you to the speakers for their contributions and to the delegates for attending. Please note the second day of the conference will take place on Friday 25 March 2011 at Stratford Old Town Hall, London E14 4BQ (see Listings page 36). As with Day 1, the presentations will focus on the practical application of a variety of methods for identifying and removing unwanted deposits on decorative surfaces. We aim to publish the conference proceeding in due course.

The proceedings of our two day Polychrome Wood conference which took place at Hampton Court in October 2007 and February 2008 will be published mid-November. Advertisements will appear shortly. This significant collection of papers bridges the specialist fields of panel painting, architectural wood and wall painting conservation. The contributors discuss a diverse range of important historic painted wooden surfaces, the materials involved, their composition and techniques of execution, the agents of deterioration, preventive measures, methods of treatment, and aspects of presentation and display.

The committee have been at the forefront of discussions with Icon and the Construction Skills Certification Scheme (CSCS) to try and ensure that conservators are acknowledged in the heritage skills card scheme. A meeting took place on 20 October and all members will be informed of the outcome shortly. A meeting took place on 20 October and the outcome is reported on page 9.

We would encourage Group members to submit interesting case studies, reviews of courses attended and anything else that may be of interest to colleagues for inclusion in future editions of Icon News. Please contact our News Web Editor:

clara.willett@english-heritage.org.uk

#### **The Stone and Wall Paintings Group Committee**

Co-Chair: **David Odgers**  
Co-Chair: **Richard Lithgow**  
Treasurer: **Peter Martindale**  
Secretary: **Jez Fry**  
News Web Editor: **Clara Willett**  
Events Web Editor: **Berenice Humphreys**  
Ordinary members: **Caroline Babington, Lynne Humphries, Vicki Roulinson, Simon Swann**

#### **TEXTILE GROUP**

On 10 December at 6pm there will be a walk through the exhibition 'Diaghilev & The Golden Age of the Ballet Russes 1909–1929'. Conservators involved in the preparations of this, the major autumn exhibition 2010 at the Victoria & Albert Museum, have kindly offered this visit. The exhibition is a major retrospective that will examine the origins, development and long term influence of the Ballets Russes, timed to celebrate the ballet's first seasons in Europe a hundred years ago. Numbers are limited so please see the Icon website for details.

The annual Textile Group Forum '**Incompatible Partners? Challenges of composite objects**' will be held on Monday 4 April 2011. The forum will explore the conservation of mixed material objects, the challenges faced in storing and displaying them as well as ethical issues, such as prioritising the different materials, collaborative research, working with other specialists and the sequencing of the treatment of the different materials. Abstracts for papers and posters are now invited, and details for submissions are available on the website.

#### **Update**

Soft polyester wadding, available in 4 and 8oz rolls, has been discontinued by the supplier Cowens. However they are now producing a range of 100% polyester wadding called 'Ultrasoft'. This is a solid & hollow fibre mix that produces a material with a softer handle and higher loft, and is also available in 4oz & 8oz. Further information and contact details for Cowens are available on the Textile Group pages on the Icon website.

# Graduate Voice

## THE GREENWICH TOMPION REPLICA

by Johan ten Hoeve with Matthew Read of West Dean College – Edward James Foundation

The Royal Observatory at Greenwich, founded in 1675–6, is one of London's famous landmarks and most visited historical institutions. It is possibly now best known as the home of the Prime Meridian of the World, 0 degrees longitude. Almost 200 years before the modern meridian line was established, the newly appointed Royal Observer, John Flamsteed, was developing star charts and plotting the position of the Moon against those stars using an experimental and ground-breaking type of pendulum clock.

The Observatory at Greenwich was established by King Charles II specifically to improve navigation at sea through providing much needed astronomical data. The astronomical or Lunar Distance Method of finding the longitude, as it became known, relies on accurate star charts and predictions of the position of the Moon in relation to those stars. Like most maps, stars on a chart are plotted by using two coordinates: Declination, or the height of the body, which is found with a telescope mounted on a graduated scale, and Right Ascension, the time at which a star crosses a known point or meridian. This coordinate is found by using a clock, as it is a function of time.

The new observatory was furnished with instruments which included two very similar clocks by the pre-eminent London horologist Thomas Tompion. These clocks were set in the wainscot panelling in the Great Room designed by Wren, what is known today as the Octagon Room. With the help of these clocks, Flamsteed proved the (near) uniform rotation of

The official hand-over of the clock to Greenwich. Jonathan Betts (left) Senior Curator of Horology and Johan ten Hoeve maker of the clock.



the Earth. So Tompion's clocks form a fundamental part of the story of modern science.

Following the death of John Flamsteed in 1719, the two clocks were removed as part of his estate and ultimately sold. Both were then converted to domestic use. One of them is now in the collection of the British Museum and the other was bought from the Earl of Leicester in 1994 by the National Maritime Museum, and remains in its modified form. The space behind the windows in the wainscot which the clocks originally occupied remained vacant until the refurbishment of the Wren building after the second world war, when one of the wainscot windows was occupied by a replica clock movement made by London clockmaker Daniel Parkes, together with a pendulum, hands and dial. The other window was occupied by a replica dial and modern electro-mechanical 'slave' clock movement. Unbeknown to Parkes, yet to be discovered manuscript documents of correspondence between John Flamsteed and natural philosopher Richard Townley, clearly showed that Tompion's clocks originally had thirteen foot long pendulums suspended above the movement, with the pendulum swinging in a plane perpendicular to the clock dial rather than, as in almost every other clock, parallel to the dial.

Between 2008 and 2010 West Dean College student Johan ten Hoeve, with the support of Senior Specialist and Curator of Horology, Jonathan Betts, made a replica movement and pendulum, based on the original Tompion clocks, but with the original designed Townley/Tompion escapement, and critically, the pendulum swinging in the manner it had over three hundred years earlier. This project was of educational value due to the challenge of making the mechanism to the

The depthing tool is used for ensuring correct mesh of the gearing when the clock is being made.





Bolt and shutter maintaining power is a safety mechanism that prevents the movement stopping whilst being wound. It is operated by pulling the lever (top right corner), which exposes the winding square.

high degree of accuracy that is required for a year-going clock. The manufacturing element of the process was based on physical evidence, gathered from disassembly of the original clock at the Royal Observatory. The escapement was designed through interpretation of Flamsteed's 1678 sketch of Tompion's modified pallets, together with the assistance of staff at the British Museum.

This entire process is consistent with the ethos of West Dean's founder Edward James in the teaching and promotion of craft skills. The project however has wider reaching implications, especially from the point of view of the public interpretation and understanding of the room, one of Sir Christopher Wren's most intact interiors. The interpretation of an historic space within the heritage sector lies typically within the remit of the curator, increasingly working within multi-disciplinary teams that include conservators. In the case of the Octagon Room at Greenwich, it could be argued that the two modern clocks, the electro-mechanical clock in particular, had skewed the interpretation of the space. From a curatorial perspective, Tompion's original clocks have both been in a domesticated format for almost three hundred years – far longer than their earlier format. So the case for reinstating at least one of them was not deemed to be strong. The clock belonging to the British Museum has however been reversibly converted back to what is believed to be its original format, and now hangs in the Sir Harry and Lady Djanogly gallery. The option of a new replica clock – effectively a prop – provided a viable option for the Greenwich wainscot space, without the constraint of a partly conjectural reinstatement of an historic object.

With the idea of a replica agreed in principle, ten Hoeve and curatorial staff faced questions relating to the aims and objectives of the project. Clearly the primary objective was to put on display a mechanical clock that at least approximated to the original in overall size, design and function, with the all-important perpendicular plane pendulum. Beyond that overall agreement, questions relating to the types of material to be used and manufacturing techniques had to be answered. Was the replica to be a facsimile, made as close to the original as possible, matching seventeenth century materials and processes, or to be blatantly of new manufacture and a replica in a wider sense? Exploring the first option proved interesting but, in reality, partly due to budgetary and time limitations, unattainable. By closely following the original format and overall outward appearance of the original, but through the use of off-the-shelf materials and some modern manufacturing techniques, the replica was brought to completion and installed in spring 2010.

In the age of interactive and technology based gallery interpretation, this process may appear slightly old-fashioned. The result however fits sensitively within a finely balanced space of significant historic importance. The installation is informative yet not intrusive. It may be explored at different levels, from the almost subliminal ticking of the escapement and subtle oscillations of the pendulum in what is often described as bringing the room to 'life'. As an academic tool the installation can be used from its direct relation to the national curriculum, in the explanation of fundamental physics and mechanics, to the tangible historic relationship with the development of economic, social and military Britain, through its growing dominion at sea.

In its own right, the object has proved the basis for constructive discussion of conservation related issues such as artist's/maker's intent, and the elevation of an object through association. What began as a mechanical process, has led to a far wider experience for those involved and hopefully will continue as a quietly spoken advocate for a variety of branches of science, including the on-going re-interpretation of an historic space.

#### Footnote

Glass and etched dial kindly donated by Johan's father who has a clock making workshop in Holland where glass and etched dials are often used for new made clocks. The glass etched dial for the Tompion allows the visitors to see the movement through the glass, leading to unambiguous interpretation.

#### Biographies

Johan ten Hoeve is a London based conservator, recently graduated from West Dean College conservation restoration of clocks programme. Originally from the Netherlands, Johan grew up in the family-owned clock restoration and making workshop. Initially Johan studied for four years at the furniture making college in Amsterdam before developing an interest in clock making.

Matthew Read is Clocks Programme Tutor at West Dean College. After graduating from West Dean, Matthew worked at the National Maritime Museum with conservation and curatorial duties, before returning to self employment as a conservator working within public, private and heritage collections including the 2008 Bowes Swan conservation project.

# reviews

## BOOK

### ITALIAN RENAISSANCE FRAMES AT THE V&A: A Technical Study

Christine Powell and Zoe Allen

Elsevier Butterworth-Heinemann, 2010

ISBN:978-0-7506-8619-8 328 pages £49.99

Italian Renaissance Frames at the V&A: A Technical Study by Christine Powell and Zoe Allen, published this year, is the Victoria and Albert Museum's first book to focus specifically on the frames in their collection.

Funded by Timothy Plaut, the book is

the result of a year's research and analysis of thirty-six Renaissance frames that are normally not on public display.

The book is divided into two main sections: Renaissance materials and techniques, and the frames themselves. Starting with a brief introduction to the types of Renaissance frames and their uses, Part I goes on to give clearly written explanations of the materials used in their manufacture. From the types of wood used, and the difficulties in their definitive identification, through the different construction methods used, to the applied decorative finishes, the information provided is concise and well reasoned. Every fact is meticulously referenced and the authors are careful to be unambiguous in the use of terminology. For example the differences between Italian gesso grosso, gesso sottile, and what the English call gesso, are explained and the term white ground then used where necessary to avoid confusion. The final chapter of Part I describes the analytical methods used to identify the pigments and binding media used in the often complex, decorative schemes.

Part II is divided into five sections, grouping the frames according to stylistic type. They are Tabernacle, Cassetta and Tondo, Mirror, Sansovino, and Part Renaissance and Renaissance Style Frames. Each sub-section is introduced with a brief explanation of the style and an annotated drawing, naming the particular elements. Each frame is lavishly illustrated and painstakingly described, with measurements, profile diagrams and photos of the reverse being especially noteworthy. The clearly presented scientific analysis informs conclusions drawn about earlier decorative schemes.

This book is beautifully produced and absorbing to read. Written by two conservators it offers an interesting angle on frames scholarship, which often errs on the



side of art historical context. As a frames conservator myself, it is refreshing to see a publication that treats frames as objects in themselves, instead of the adjunct to a painting, and that uses the best tools available to describe and explain them. It is to be hoped that more collections will follow their lead and begin to do research on their frames and, at the very least, include their images and descriptions in publications, instead of cropping them from around paintings. This book is a worthy addition to the library of any conservator or curator concerned with frames and the decorative arts, and a delightful introduction for the interested layman.

**Caroline Oliver** ACR  
Lead Frames Conservator  
Guildhall Art Gallery

## TALK

### COLLEGES, PARISHES AND VILLAS: Stained glass conservation in the South of England

Icon Stained Glass Group Conference  
15 September 2010 Cambridge

Members of the Stained Glass Group convened in the splendid surroundings of the Cripps Auditorium, Magdalene College in historic Cambridge in September for a varied series of talks, ostensibly focusing on stained glass conservation in the south of England, but actually covering a much wider area. The formal proceedings began with **Chris Chesney**, the Group Chair, and some entertaining and thought-provoking words on changing times and attitudes in conservation. **Sebastian Strobl** (Erfurt University and formerly head of Canterbury Cathedral Studios) continued this theme in his talk 'Learning from Mistakes – Confessions of a Sinner'. It was very interesting to hear such an experienced conservator look back over previous projects which might have been approached differently today; reminding us that we should all evaluate past and present practice in order to continue to learn and improve for the future.

After a short break, **Chloe Cockerill** (formerly of the Churches Conservation Trust) gave a nicely-illustrated introduction to 'Heraldry in stained glass', focussing particularly on depictions of the Royal Arms and the importance of heraldry in asserting identity. **Elise Learner** (Chapel Studio) then completed the morning session by describing the 'Strawberry Hill Conservation Project', the major restoration of Horace Walpole's Gothic creation aiming to return Strawberry Hill as far as possible to the condition in which Walpole knew it. Re-creating Walpole's arrangement of his collection of stained glass, much of which has since been lost from Strawberry Hill,

brought conservation challenges including dealing with previous repairs, loss of paint and enamel, reconstruction of lost areas and creating a mounting system to provide a protective environment for vulnerable pieces.

After an excellent lunch and opportunity for delegates to meet and chat, **Joost Caen** (Antwerp University) spoke on 'The production of stained glass in the County of Flanders and the Duchy of Brabant from the XVth to the XVIIIth centuries – materials and techniques'. This wide-ranging talk, taking in archive manuscripts, manufacturing techniques and studio practices, highlighted the need to approach conservation in an interdisciplinary manner, bringing together different disciplines in order to fully understand the history of an object and so develop an appropriate treatment methodology.

**Martin Harrison** concluded the day with his talk on '19th century stained glass – art and technology'. Focusing on the issue of paint loss from 19th century windows (the 'borax problem' referred to by William Morris), placed in the context of the Gothic Revival and contemporary developments in glass making, Harrison echoed Caen's suggestion that meaningful progress in understanding such issues can only be made by bridging the gaps between art history, conservation and scientific analysis.

Overall, this was an interesting and useful conference, much enjoyed by those present. The formal talks made for a varied and balanced day, and the mix of people present, both speaking and in the audience, perhaps represented at least a start towards the idea of interdisciplinary working. It might have been preferable to take audience questions at the end of each talk rather than keeping them all to the end; with such variety in the topics addressed it was difficult to make the panel discussion work. However, this is a minor quibble with an otherwise excellent day. In his final remarks, Chris Chesney pointed out the great opportunity provided by such events to meet people working in similar and related fields – a view endorsed by the number of people continuing the discussion in a local hostelry after the close of the formal proceedings!

**Alison Gilchrist** Icon-HLF Intern, Barley Studio

## WORKSHOP

### MAKING AND SHARPENING KNIVES: A RATIONAL APPROACH

Oxford Conservation Consortium  
September 7 & 8 2010

In September the Oxford Conservation Consortium (OCC) held a two-day, Wellcome Trust-funded workshop, given by **Jeffrey**



Jeff Peachey (far right) with participants.

**Peachey**, on making and sharpening knives. It was attended by conservators from the OCC as well as other institutions.

Book conservators often require a large number of specialist knives, many of which cannot be purchased in a state in which they are ready for use. Often blades need to be adapted from other purposes and some need to be made from stock metal such as hacksaw blades. Furthermore, edge tool sharpening training is not always offered on paper/book conservation courses and can be difficult to arrange; Jeff Peachey offers sharpening advice and experience directly from the perspective of a practising book conservator, something which can be hard to find. For these reasons, Jeff was invited to host a workshop to give us a more informed approach to both making and maintaining sharp edge tools. The aim of the workshop was to dispel much of the mystery and misinformation about the subject and to give those attending practical confidence based upon a sound understanding of the subject.

Jeff has specialised in book conservation for more than twenty years and runs a book conservation studio in New York. More recently he has become known for the knives that he makes and for the Peachy Board Slotting Machine that is now in many well respected conservation studios around the

Jeff Peachey demonstrating how to sharpen a French paring knife.



world. You can find out more about Jeff's 'board slotting' machine at <http://jeffpeachey.wordpress.com/board-slotting-machine-2/> and his knives on <http://jeffpeachey.wordpress.com/knife-catalog/>.

Jeff explained that edge sharpening can be broken into three stages: grinding, sharpening and stropping. We looked in some detail at the sharpening stage and Jeff provided a number of practical guidelines, some of which can be remembered with his useful mnemonic, 'BITS'.

**B** – Burr. You need to feel it before moving to the next, finer grit or switching to the other side of the knife. If you do not feel the burr then the two planes are not meeting and the knife will never be sharp.

**I** – 'I wouldn't round the bevel if I were you'. This will create an obtuse bevel angle that will not cut.

**T** – Thirteen degrees. This is the angle Jeff has found to be the best for leather paring.

**S** – Scratches in the metal. Examine the scratch pattern by slightly changing the angle of sharpening to make sure all the previous grit is gone. Make sure the scratch pattern extends to the cutting edge.

In particular, we looked at the types of abrasive used. All the workshop participants tried out 3M microfinishing films; a system for sharpening that Jeff has found to be particularly effective and good value. Strips of the abrasive film are cut to approximately 300mm by 60mm, and then adhered to a piece of glass with the self-adhesive backing. This gives you a good flat surface to work on. Each participant then made a small lifting knife from a hack-saw blade, working the blade by hand, using the four different grades of abrasive paper in turn, and then stropping to provide the finish.

Over the two days we looked at many of the different knives that conservators use but it was rounded blades in particular, such as French paring knives, that many were keen to learn how to sharpen. We also looked at how to improve our spoke-shaves and a number of us changed the angle on these by re-grinding the body.

The workshop proved to be useful, both helping us to understand the principles of

how to improve and bring back to life tools that are in everyday use, and by giving us the confidence to bring about those improvements in practice. Having conservators from a number of institutions also gave a good balance as it was useful to have a variety of experience of different sharpening systems and the successes or problems with sharpening.

Jeff displayed a deep understanding of his subject and clearly has a real passion for this area of his work. There are few book conservators who have undertaken such a comprehensive study of sharpening. Jeff's style of teaching is relaxed and informal, he is generous with his knowledge and his overall delivery and understanding of the subject gave the participants confidence in the skills and knowledge that were being taught.

We are grateful to the Wellcome Trust for funding this workshop training and to Jeff for showing us a simple and effective method for sharpening edge tools.

*Arthur Green & Maria Kalligerou*  
Conservators, Oxford Conservation Consortium

## CONFERENCES

**23RD IIC CONGRESS**  
**Conservation and the Eastern Mediterranean**  
20–24 September 2010 Istanbul

The IIC congress is held every two years and this year, in partnership with the Sakıp Sabancı Museum, took place in Istanbul. The opportunity to return to my Middle Eastern archaeological conservation roots was not to be missed. What follows is a personal take on the five day congress, attended by around three hundred delegates from forty countries, including Iraq, Jordan, Qatar, Egypt, Israel, Malaysia, the USA, UK and countries throughout Europe, with a strong contingency from Turkey.

The forty or so papers ranged from the concept of underwater museums for deep water shipwrecks to the conservation of a single volume in a monastic cell at St Catherine's Monastery to on-site lime mortar capping of walls at Aphrodisias to the preservation of living communities in historic areas and the on-site conservation of Nabatean wall paintings. There was awareness that collaboration has to be in a form appropriate to the countries and organisations involved. As with so much we learnt that the concept of a museum emerged to the east of the Mediterranean. Babylonian texts indicate that kings looked after their possessions and that Nebuchadnezzar collected items, for what



Cityscape Istanbul

may be regarded as the earliest museum.

Highlights included:

- The truly inspiring Forbes Prize Lecture given by David Lowenthal, author of *The Past is a Foreign Country*.
- Highlights from papers/posters included: a new investigative procedure for detecting Egyptian blue pigment, which can detect the pigment in what may appear to be soil deposits on objects, all too easily removed inadvertently; the discovery of stamped verse endings in an early Qur'an; unique silver secondary end bindings on a volume from St Catherine's monastery; historic preventive conservation methods, such as boxes for Qur'ans and textiles; in-situ protection for mosaics, which are being lost at an alarming rate; the photographic archive held by the Arab Image Foundation; training initiatives such as Mosaikon and the development of a distance learning programme for preventive conservation by Ankara University.
- The Civic Involvement Project, working with various groups across Turkey, awakening students' responsibility to society through working with these groups.



Pre-reception: The Sakip Sabanci Museum

- The reception at the Sakip Sabanci Museum with glorious views across the Bosphorus, following a round table discussion, *Between Home and History*, which included a taped interview with the author Orhan Pamuk.
- The opportunity to meet with those working in other countries and the sense of collaboration and willingness to work together. An IIC group for Arab Countries was set up during the course of the congress.

Useful websites cited included:

- [www.eqprotection-museums.org](http://www.eqprotection-museums.org) A site giving guidance on protection for collections and buildings from earthquakes.
- [www.ignatius.org.uk](http://www.ignatius.org.uk) A site which has emerged from a conservation project at St

Catherine's Monastery, studying historic book bindings.

- [www.getty.edu/conservation/education/mosaikon/](http://www.getty.edu/conservation/education/mosaikon/) A collaborative venture for on-site training in the care of mosaics. Technical training for the Maintenance of in-Situ Mosaics.
- <http://Arabimages.com> – making accessible its substantial photographic archive.
- [www.cip.sabanciuniv.edu](http://www.cip.sabanciuniv.edu) The university has run a very effective Civic Involvement Project since 1999 and in 09/10 one of the projects has been Cultural Heritage and Conservation Project, a demonstration of which was given during the congress, teaching children interactively about conservation.
- [www.museenkoeln.de/impressionismus](http://www.museenkoeln.de/impressionismus) [not accessible at the time of writing]. The site presents the findings of a four year research project analysing seventy five impressionist paintings using non-destructive techniques and was awarded the Keck Prize.

Sarcophagus of Mourning Women, Sidon, c.350 BC



Tours were available. I spent four hours amidst the spectacular collection of the Istanbul Archaeology Museum and, on the day I left, visited the Sadberk Hanım Museum, an exquisite jewel of a museum with a superb exhibition of Ottoman costume and important archaeological collections; the first private museum in Turkey [www.sadberkhanimmuzesi.org.tr/](http://www.sadberkhanimmuzesi.org.tr/) The conference was well organised. The beautifully presented publication of all the papers and abstracts of posters formed part of the delegate pack. The conference centre was comfortable and the simultaneous translation in Turkish/English worked well. Many left feeling inspired by the presentations, posters, discussions and having made valuable new contacts and friends. In September 2012 the IIC Congress will be held in Vienna.

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## CLEANING 2010: New Insights into the Cleaning of Paintings

Universidad Politecnica de Valencia,  
Instituto de Restauracion del Patrimonio  
and Smithsonian Museum Conservation  
Institute

26–28 May 2010 Valencia, Spain

This two and a half day conference was held in the astonishing Auditorium Mar Rojo (complete with aquarium backdrop) in the grounds of the Oceanogràfic City of Arts and Sciences in Valencia. From here we enjoyed a full programme of presentations, posters and a substantial panel discussion, enabling the paintings conservation community to debate new and established scientific research on the cleaning of paintings, a subject last significantly addressed in the 1990 IIC Brussels Congress.

Sessions included Ethics and Aesthetics; Traditional Painting Media: Egg Tempera and Oil; Acrylics and Polyvinylacetates; Alkyds and Modern Oils; and Cleaning Systems. The full programme and further information is accessible at [www.cleaning2010.upv.es](http://www.cleaning2010.upv.es). Pre-prints of abstracts (presentations and posters) are available with post-prints due for publication in 2011.

**Laura Fuster-López** (Instituto Universitario de Restauracion del Patrimonio) introduced the conference. An extract from the feature film *Bean* (Polygram, 1997) followed, with Mr. Bean obliterating the face of 'Whistler's Mother', funny yet terrifying! **Stephen Hackney** (Tate) gave the opening talk, suggesting themes for discussion: removal of unwanted material from surfaces; cleaning controversies; cleaning as a multi-disciplinary approach; the risks and benefits of cleaning; the problems of dirt accumulation, visual change and surface quality; the cleaning of unvarnished paintings and preventive issues.

In session two **Erminio Signorini** (Centro per lo Studio dei Materiali per il Restauro-Cesmar7) reviewed the adoption of different cleaning materials and techniques in Italy over the last fifteen years. **Stephen Gritt** (National Gallery of Canada) reviewed the term and notion of 'patina', suggesting it is no longer relevant in professional discourse on the cleaning of paintings because of developments in technical examination and research and increased control of the cleaning process. **Konrad Laudénbacher** (Former Head Doerner Institut, Neue Pinakothek, Schackgalerie) surveyed paintings cleaned in institutions where he has worked, citing examples of the benefits and risks of removing discoloured varnishes and old restorations.

In session three speakers discussed established and novel research into the effects of solvents on the physical and visual properties of traditional egg tempera and oil paint. **Antonella Casoli** (University of Parma) presented research on the interaction of



The aquarium backdrop to the auditorium

organic solvents and water with egg binding medium, showing that some leaching was evident in laboratory prepared paint samples, although the extraction content was probably higher than on original paint films. **Charles Tumosa** (University of Baltimore) presented 'Oils: The Chemistry of Drying Oils and the Potential for Solvent Disruption', discussing the 'drying' processes of oil films (auto-oxidation, hydrolysis, migration) and the risks and consequences of solvents extracting low molecular compounds. **Marion Mecklenburg** (Museum Conservation Institute-Smithsonian Institute) followed with 'The Influence of Pigments and Ion Migration on the Durability of Drying Oil and Alkyd Paints' explaining that durability is often a consequence of chemistry. His research suggests different drying oils, pigments and pigment mixes affect the durability of the oil paint film. For example, a wide variety of metal ions (in pigments) affect oil film formation and deterioration, as they are sufficiently mobile to migrate between different paint layers.

**Alan Phenix** (Getty Conservation Institute) summarised his published research on the swelling effects of organic solvents on oil paint films, demonstrating the limitations of the Teas fractional solubility parameter system as a framework for solvent selection for varnish removal. **Ken Sutherland** (Philadelphia Museum of Art) looked at quantifying solvent leaching effects on oil paint films. He emphasised that while leaching of soluble components of the binding media remains a consequence of solvent cleaning this may be minimal. However multiple cleaning treatments can have cumulative effects. **Aviva Burnstock** (Courtauld Institute of Art) assessed the potential for reducing the visual impact of previous treatments (wax lining and varnishing) on a group of Van Gogh oil paintings.

Sessions four and five focussed on acrylics, polyvinylacetates, alkyds and modern oils, covering current and developing research into the characteristics of these modern paint systems: their stability; sensitivity to solvents, solvent mixes and water; the presence of potentially extractable materials, and the methods and effects of cleaning. The Tate AXA Art Modern Paints Project (TAAMPP) and the 2006 Modern Paints

Uncovered symposium at Tate, London were referenced.

In session four **Richard Wolbers** (University of Delaware) presented elements of his current research on practical aspects of cleaning acrylic paintings, looking specifically at extractive materials from two commercially available acrylic paints, Golden and Liquitex acrylics. Water proved the most effective dirt removing solvent; while experiment showed that lowering pH and raising conductivity reduces paint film swelling. He also warned against using deionised water due to ion exchange between paint film and water. A poster 'The Effect of Conductivity on Water Solubility: Cleaning a Modern Chinese Oil Painting' **Gillian Osmond** (Queensland Art Gallery) demonstrated practical application of this research. **Bronwyn Ormsby** (Tate) spoke about surface surfactants on acrylic paintings and the consequences of their removal, specifically addressing concerns raised at the Tate symposium. While surfactants continue to migrate to the surface, their removal does not appear to affect the paint bulk. Research is ongoing but the benefits of removal can be seen to outweigh risks. **Teresa Doménech-Carbó** (Instituto Universitario de Restauracion del Patrimonio-UPV) presented her research evaluating cleaning treatments of acrylics and PVAc paint. She concluded that the consequences of cleaning with water include initial reduction of stiffness followed by increased overall stiffness. Other solvents appear to increase stiffness and brittleness.

**Rebecca Ploeger** (University of Turin) surveyed the characteristics and stability of

### The panel discussion



alkyd paints, addressing concerns of extreme brittleness, sensitivity to organic solvents and bloom. **Stefan Zumbühl** (Bern University of Applied Sciences BFH-HKB) presented his research on non-ideal behaviour of binary solvent mixes on oil and alkyd paints, concluding that adverse actions of solvent mixes, such as solvent restructuring, selective solvation and greater leaching potential, put the paint surface at greater risk than using pure solvents. **Klaas Jan van den Berg** (Netherlands Institute for Cultural Heritage) closed session five with investigations of the sensitivity of modern oils to water and other solvents; a problem encountered by many conservators. His research shows that, as a consequence of changes in manufacture of oil paints from the beginning of the twentieth century, additives such as hydrolysed linseed oil, castor oil and aluminium hydroxide have increased the paint's overall sensitivity to water and saliva. Session six looked at new and established cleaning systems. **Paolo Cremonesi** (Centro per lo Studio dei Materiali per il Restauro-Cesmar7) discussed rigid Agar gels and enzymes for aqueous cleaning to remove dirt, providing recipes and illustrations of use. **Andrés Sánchez-Ledesma** (Museo Thyssen Bornemisza) studied the detrimental effects of the commercially available liquid soap Vulpex® on unvarnished painted surfaces. **Maude Daudin-Schotte** (Freelance) presented a survey of a broad range of dry cleaning materials (sponges, cloths, erasers, etc) and their impact on the painted surface. Updates on this continuing research are available at [www.scribd.com/doc](http://www.scribd.com/doc). **Chris Stavroudis** (Private Practice) described updates to the web-based Modular Cleaning Programme, a 'conceptual helper for the conservator to tailor cleaning processes', including help in designing cleaning systems for acrylic paintings. A number of poster presentations, such as 'The "Schlurfer": A Vacuum Technique for the Cleaning of Paintings' by **Ina Hausmann** (Private Practice) and 'Tissue Gel Composite Cleaning at SRAL' by **Gwendoline Fife** (SRAL), continued the cleaning theme. Session eight was a panel discussion 'Influence of Research in the Practice of Cleaning Treatments' (with Marion Mecklenberg, Pilar Sedano [Museo del Prado], Stephen Gritt, Paolo Cremonesi and Alan Phenix and moderated by Jacqueline Ridge [National Galleries of Scotland]). Topics discussed were 'A cleaning moratorium – what would this mean for you, your institution, your cultural heritage and the conservation profession'; 'Risk benefit analysis for cleaning – what are the principles, terms of reference'; 'Communication and dissemination of conservation scientific research to working practice – next steps in conservation science' and 'What causes the greatest anxiety when

cleaning paintings'.

Each panel member introduced a topic and then opened the floor for debate. The session was lively and inclusive and proved a perfect summary of the conference. From a personal perspective it provided an opportunity to reflect on the wealth of information presented and to debate such weighty issues as how to balance the risks and benefits of cleaning paintings. Increasing knowledge always enhances our awareness of the impact of such activity on painted surfaces, thus equipping the conservator with the means to optimise appropriate levels of intervention. There was a general feeling that, as with the 1974 Greenwich lining conference, this meeting may prove influential in supporting paintings conservation practice of bespoke cleaning systems that satisfy specific requirements for individual paintings. Personally I left keener than ever to expand my practice and develop skills in new areas, to address the disparate demands of daily conservation activities.

It seems appropriate to end this review with a quote from Stephen Hackney, 'This conference is a great opportunity not only to bring together the best expertise but also for each of us to learn more about unfamiliar aspects of cleaning'. How right he was!

**Lynne Harrison**, The British Museum

### EXPANDING THE BENEFITS OF CULTURAL HERITAGE CONSERVATION: The European Year of Volunteering 6–7 July 2010 Belgium

Did you know that 2011 is the *European Year of Volunteering* (EYC 2011), that 5.2 million people in the European Union are employed in the 'culture sector' and that 2.6% of its GDP comes from this sector? These were some of the messages from 'Civil Society and Heritage', the *European conference on voluntary organisations* active in the field of heritage, held in Mechelen, Belgium. What follows is a review of the conference focusing on aims, methodology and issues. The papers and workshop reports are available at: [www.heritageorganisations.eu](http://www.heritageorganisations.eu)

A network of Flemish organisations and international partners (in France, Netherlands, Poland, Italy, Croatia as well as ECOVAST – European Council for the Village and Small Town and Europa Nostra) initiated this conference. The timing coincided with the Belgian Presidency of the EU, with Belgium attempting to ratify the European Convention of Faro on the value of heritage for society. This Convention reflects a shift from the question 'How and by what procedures can we preserve the heritage?' to 'Why should we enhance its value, and for whom?' based on the idea that the use of cultural heritage is a citizen's right as defined



The logo of The Flemish Centre for Voluntary Non-profit Organizations

in the Universal Declaration of Human Rights. The conference also celebrated the European cultural sector's preparation for the European Year of Volunteering in 2011 (1).

#### Aims

The organisers' aim was to develop a list of recommendations leading ultimately to a European declaration on the needs, rights and responsibilities of civil society in the conservation of cultural heritage. The conference of 2010 was one outcome of the European conference *Heritage Care through Active Citizenship*, held in March 2009, also in Mechelen (see review in *Icon News* issue 24, September 2009). Deisser, who attended both conferences, noted that at the 2009 conference there was a lack of understanding about what makes people work as volunteers in heritage care; it was recognised that identification of these motivations (individual, political, social, cultural, economic) would provide policy makers with a greater awareness of what people value. The 2010 conference addressed issues of active citizenship and civil society within the European heritage sector, focusing on the 'roles' and 'identities' of volunteers active in the preservation of tangible, intangible and natural heritage.

#### Methodology

The 2010 event was not a conventional conference, where a prearranged and formal timetable of presentations has become the norm. The explicit objective, to promote free discussion and the exchange of good practices, meant it was organised more as a workshop with three types of activities and four themes. Activities included plenary sessions with keynote presentations by professionals from the museum, social policy and independent sectors; a lively, interactive poster session; and 'World Café' sessions (2) on the following themes:

- Sustainable use of the cultural heritage
- The role of heritage organisations
- Cultural heritage and digital technology
- The value of cultural heritage for society.

#### Keynotes Presentations

There were three excellent keynote presentations. The first was by **Adele Finley** (Manchester Museum) on Volunteers for

Cultural Heritage [VOCH]: a partnership perspective on current trends and future challenges. The second was by **Adina Dragu** of the Centre of Professional Training in Culture, Romania, *Volunteering for culture in Romania – building the relation[ship], focusing on the potential of partnership between the public ‘volunteers’ and ‘public structures’*. Finley and Dragu presented significantly different views on volunteering and approaches to heritage care and access. Finley demonstrated the expanding phenomenon of museums acting as heritage hubs, places for public engagement and the promotion of cultural tolerance, where the role of ‘heritage’ is questioned and its potential for fostering social inclusion is explored. She offered an analysis of these concepts through her case study of a VOCH project at Manchester Museum. This EU-funded project (part of the *Life Long Learning Programme*) is part of a European research project on the roles and values of volunteers. Through practical examples, she explained why the development of sustainable relationships between professionals and volunteers is crucial. She underlined the challenges met by museum staff and volunteers to develop practices which place people at the centre of heritage care in the context of real democracy within museums, which she characterised as the sharing of space, authority and authorship. VOCH project: [www.amitie.it/voch/janja.rebolj@mm-lj.si](http://www.amitie.it/voch/janja.rebolj@mm-lj.si)

Dragu introduced the *Centre of Professional Training in Culture* based in Bucharest. She explained the legacy for a Romanian tradition of ‘heritage destruction’ to serve political aims of undermining particular national identities. This had fostered public ignorance of cultural heritage and generated a negative perception of the status of ‘volunteers’, which are still linked in many people’s minds to ‘forced labour’. As in other parts of the world, the concept of ‘volunteering’ was introduced in Romania in the 1990s, and is seen as a new social trend in Bucharest.

The third keynote presentation, *Volunteering and influencing policy (makers)*, was made by **Eva Hambach**, President of the Centre Européen du Volontariat. She summarised the issues at stake in the field of heritage from the perspective of volunteers in Europe, and described the challenges encountered in formulating clear strategies and best practices, particularly where issues of identity and cultural value are threatened. She explained the direct and indirect contribution of volunteers to ‘civil society’. Of particular interest was her framework proposal for best practice: a set of four strategic approaches aimed at the development of knowledge and the effective influencing of policy makers.

### ‘World Café’ and poster sessions

The ‘World Café’ of parallel workshops was very effective. The small workshop groups led to quick interactions, generating a dynamic between participants, and stimulating people to share views, opinions and personal experiences. As a quick process, there was little time for analysis and there seemed to be an underlying presumption that the participants shared a common understanding of the key terms: sustainability, identity, cultural heritage, cultural value, civic society and volunteer. This led to some rather fruitless discussion. The poster session, the ‘info market’, was very effective, giving just five minutes for people to introduce the key points of their posters; the quality of the material presented was very good and reflected a great diversity of voluntary work.

### Key terms and key issues

Attendance at this conference confirmed that:

- Heritage care is interlinked with issues of development, health and security
- Policy makers in Europe are integrating and using cultural heritage to serve social and political agendas
- Caring for cultural heritage has a positive impact on the health and welfare of volunteers, and can foster social integration and cultural recognition, e.g. the migrant project I AM ANTWERP: [www.iam-antwerpen.tk](http://www.iam-antwerpen.tk)
- Heritage professionals are viewed as ‘translators’ of cultural heritage (between the general public and state authorities) and may need help to ensure that volunteer initiatives are truly inclusive. See, for example the BEN, Black Environment Network. [www.ben-network.org.uk/about\\_ben](http://www.ben-network.org.uk/about_ben)
- The concept of intangible heritage is widely understood and can be integrated with the care of tangible cultural heritage, when CH is understood as an active social practice. However the term ‘intangible heritage’ can be unhelpful, and may be better served when linked with terms like well-being and belonging.

### The conference demonstrated:

- The vitality and cross-border cooperation within the CH sector in mainland Europe
- That establishing a ‘European identity’ is a fundamental issue
- That volunteering can be valued as part of intangible heritage itself, but it has to be meaningful and involve volunteers in decision-making, valuing both their time and their expertise
- Proactive linkage between heritage and contemporary practices, as one means of building a European identity

- Recognition and understanding of intangible values as a tool and a medium for socio-cultural development
- The need to diversify the workforce and foster partnerships within the heritage sector, and between the heritage sector and other sectors, e.g. health, welfare, law and order

### Issues at stake:

- Use of ‘intangible heritage’ by political parties. The term ‘identity’ was considered culturally ‘incorrect’ in most of the workshops perhaps because the term has been associated with the emergence of extremist political parties in Europe.
- The urgent need to improve the sustainability of heritage and of CH organisations, through making CH more visible on the EU agenda. A key message was that effective volunteering can improve the sustainability of both CH and of CH organisations as well as bringing social benefits.

In conclusion, the conference was brilliant for seeing the bigger picture and for exposure to a huge range of projects and people in the cultural heritage sector. The conference is expected to lead to the formulation of a set of recommendations which cultural heritage organizations and policy makers at European level can use to address the needs of collections and their users.

### **The European Year of Volunteering 2011 is an opportunity not to be missed.**

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### Links

**Investing in the Past. Funding heritage projects: global and local.** Glasgow, 18–20 November 2010. [www.investininthepast.co.uk](http://www.investininthepast.co.uk)

Stimulating cultural heritage as a resource in Serbia: [www.kulturklanmmer.org](http://www.kulturklanmmer.org)

*itineraria nova*, Leuven city archive project: [www.itineraria.be](http://www.itineraria.be)

Bruges city street regeneration project: [www.tapisplein.be](http://www.tapisplein.be)

### Endnotes

1. See: [http://ec.europa.eu/dgs/education\\_culture/calls/grants\\_en.html](http://ec.europa.eu/dgs/education_culture/calls/grants_en.html)

2. The ‘World Café’ is a methodology for hosting conversations that link and build on each other as people move between groups. See: [www.theworldcafe.com/](http://www.theworldcafe.com/)

# in practice

## INVESTIGATION OF TYVEK® AND ITS SUITABILITY FOR CONSERVATION USE

by Sharon Penton, Preventive Conservator, Conservation & Scientific Research, The British Museum

### INTRODUCTION

Tyvek®, manufactured by Dupont™, is a non-woven fabric made of spun, high-density polyethylene fibres that are formed into a sheet structure through the application of pressure and heat (DuPont™ Tyvek® 2008) (Figs.1 and 2). Tyvek® is widely used in the conservation and heritage sectors, especially as a protective covering for objects. It possesses many advantages for use in these fields including durability, flexibility, water resistance, gas-permeability and chemical stability. However, for a number of years there has been speculation that the antistatic agent on Tyvek® can cause corrosion of metal objects. An investigation was undertaken at The British Museum to determine whether there are grounds for concern and to assess the effectiveness of washing Tyvek® to remove the antistatic agent.

Wide use of Tyvek® in the heritage sector began in the 1980s and questions about an anti-static agent and its potential to cause corrosion of metal objects were raised shortly after its introduction (Walker 1986). Since then there have been conflicting opinions about the suitability of this product, but little research appears to have taken place and no definitive reports linking Tyvek® to any kind of corrosion damage could be found in the available literature. The purpose of this investigation was to answer some of the questions about this material as currently formulated and to alleviate doubts about its application as a conservation material.

Specific questions raised by conservators at the British Museum were:

- What is the anti-static agent?

Fig 1: Close-up of *soft structure* Tyvek® commonly used in conservation and museums



- Is Tyvek® available without the antistatic agent?
- Is the antistatic agent harmful to museum objects (particularly metal objects)?
- Does the antistatic agent wash out and what is the best way to remove it?

### BACKGROUND INVESTIGATION

The antistatic agent applied to most 'styles' of Tyvek® is called ZELEC® TY, manufactured by Stepan Company Europe. According to the Material Safety Data Sheet the agent contains a neutralised phosphate ester as a potassium salt. Possibly, it is the use of the term 'salt' that seems to have initiated the first fears about the product's use with metal objects.

According to Dupont™ there are styles of Tyvek® available without the agent specifically intended for preservation applications called Archival Tyvek® or Tyvek® 14M. Enquiries were made to the three main conservation materials suppliers in the UK, Conservation by Design, Ltd, Preservation Equipment, Ltd., and Conservation Resources. All three were found to supply only treated styles. However, a supplier of Archival Tyvek® and Tyvek® 14M has been identified in the United States called Material Concepts, Inc. Also, some medical suppliers in the UK may stock medical grade Tyvek® which is known to be produced without the antistatic agent.

### MATERIALS TESTING

The British Museum's first materials testing of Tyvek® with the antistatic agent was in 2005. The test performed was an accelerated corrosion test (or Oddy test) which determines the potential corrosive effects of a material using copper, silver and lead test coupons (Green and Thickett 1995; Robinet and Thickett 2003). As no corrosion was present on any of the coupons at the end of the test period, Tyvek® was deemed suitable for 'permanent use'. However, the test was never carried out with the coupons in direct contact with the

Fig 2: Scanning electron microscope image of *soft structure* Tyvek® at 1200 times magnification

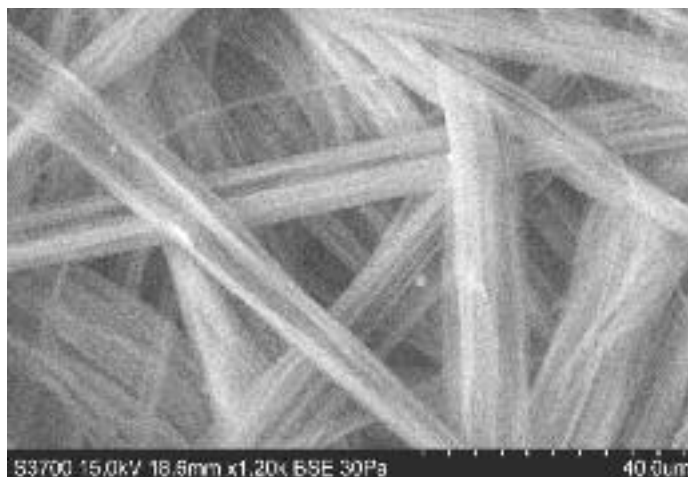




Fig.3: A 2g rectangle of Tyvek® was cut, folded in half and sewn with polyester thread to create pockets to hold the test coupons

Tyvek® and only looked at the possibility of Tyvek® off-gassing corrosive components.

Thus during this study, in addition to a standard set-up for the 3-in-1 Oddy test (with three coupons suspended in a silicone stopper of a test tube above the test material) three further coupons were placed in direct contact with the treated Tyvek®. A 2 g rectangle of the material was prepared and then folded in half lengthwise with the perforated side facing out.\* Polyester thread was then used to sew three pockets (Fig.3). Two samples were prepared this way, one using Tyvek® treated with the antistatic agent, and the other using Tyvek® 14M. The accelerated aging test was run at 60°C and 100% humidity for 28 days. After a visual examination of the coupons from the stopper and those that were in the pockets, both types of Tyvek® were found 'suitable for permanent' use as no corrosion was observed.

## WASHING TRIALS

Despite the materials testing results obtained there were still conservators with concerns about the antistatic agent who preferred to use untreated Tyvek® or to wash Tyvek® to remove the agent. Thus, washing trials were carried out to explore different methods and to determine which were the most effective at removing the antistatic agent.

In order to trial the various washing methods and assess their effectiveness, it was necessary to be able to detect the presence of the agent. Of the various analytical methods explored, X-ray fluorescence (XRF) proved to be the most sensitive method (Fig. 4). Using XRF, treated Tyvek® shows prominent potassium and phosphorus peaks compared to an untreated sample. (See Fig. 5 on page 34)

Having established a semi-quantitative method by which to determine the presence of the antistatic agent, an experiment was set up to determine the efficiency of different washing methods to remove the agent. Twelve 8 × 8cm<sup>2</sup> samples of treated Tyvek® were prepared and separated into four groups of three to be washed using deionised water alone, a non-ionic detergent (Synperonic 91/6), and an anionic detergent (Orvus WA). Each method was tested at four different washing temperatures (20, 40, 60 and 90°C) and consisted of stirring the samples in a beaker for five minutes then rinsing them with deionised water. After each sample had dried it was analysed by XRF to determine if the antistatic agent had been successfully removed.

The results showed that the deionised water alone worked just as effectively as using detergents. Additionally, a sample



Fig. 4: XRF measurements were made using a Bruker Artax spectrometer fitted with a 1.5 mm collimator, operating at 50 kV and 0.8 mA, and counting for 200 seconds.

was machine washed without detergent at a temperature of 30°C. This proved to be equally effective at removing the antistatic agent as washing at higher temperatures. (See Fig. 6 on page 34)

## CONCLUSIONS

During the course of this project, no evidence was found to suggest that the presence of the antistatic agent ZELEC® TY on Tyvek® used in conservation or heritage applications causes corrosion of metals. Accelerated corrosion testing showed the treated material (as currently formulated) to be safe even in direct contact with metals. The washing trials demonstrated that, if desired, washing could remove the antistatic agent. Also, that machine washing at a low temperature without detergent was as effective as washing the material with detergent, or at higher temperatures. Thus, the environmental impact of using this material may be reduced by eliminating the need for potentially environmentally harmful detergents and by reducing the energy required for washing with hot water (Penton 2009). Alternatively, Archival Tyvek® or Tyvek® 14M could be used, eliminating the need for washing. Furthermore, Tyvek® is reusable and 100% recyclable.

Based on the findings of this investigation Tyvek®, with or without the antistatic agent, is deemed to be a safe material to be used in conservation applications and packaging in the heritage sector.

\* Both sides of the treated Tyvek® were analysed using XRF, and phosphorus and potassium were detected on both. However, this does not confirm if the antistatic agent was applied to both sides

### Acknowledgements

The author would like to thank Duncan Hook, Marei Hacke and Nigel Meeks from the British Museum Department of Conservation and Scientific Research for their guidance and advice with the analysis for this project.

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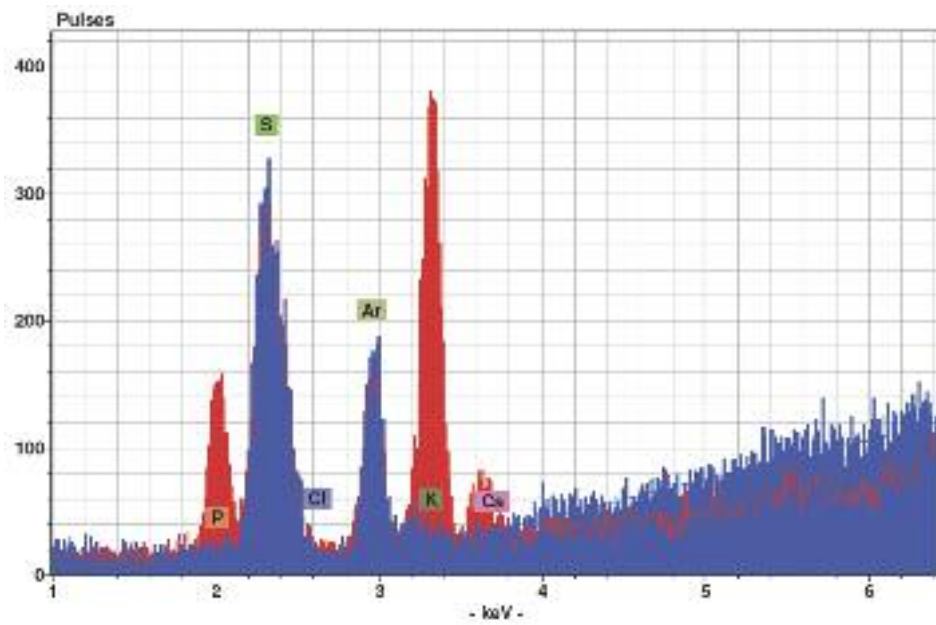


Fig. 5: X-ray fluorescence analysis spectra of Tyvek® with (red) and without (blue) antistatic agent. Analysis of the treated sample shows the presence of potassium (K) and phosphorus (P). A trace of calcium (Ca) was also detected in some of the samples.

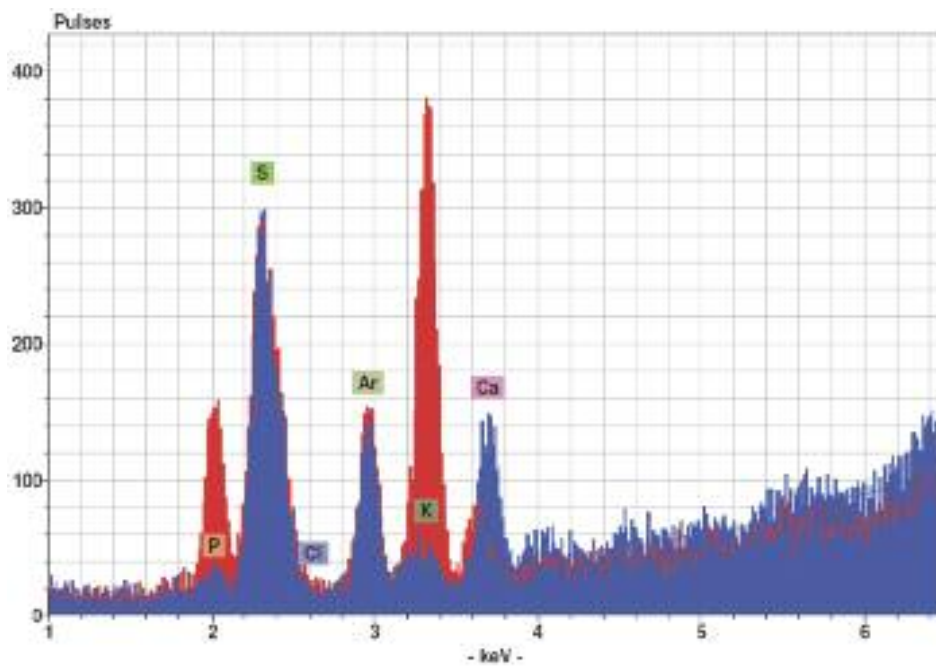
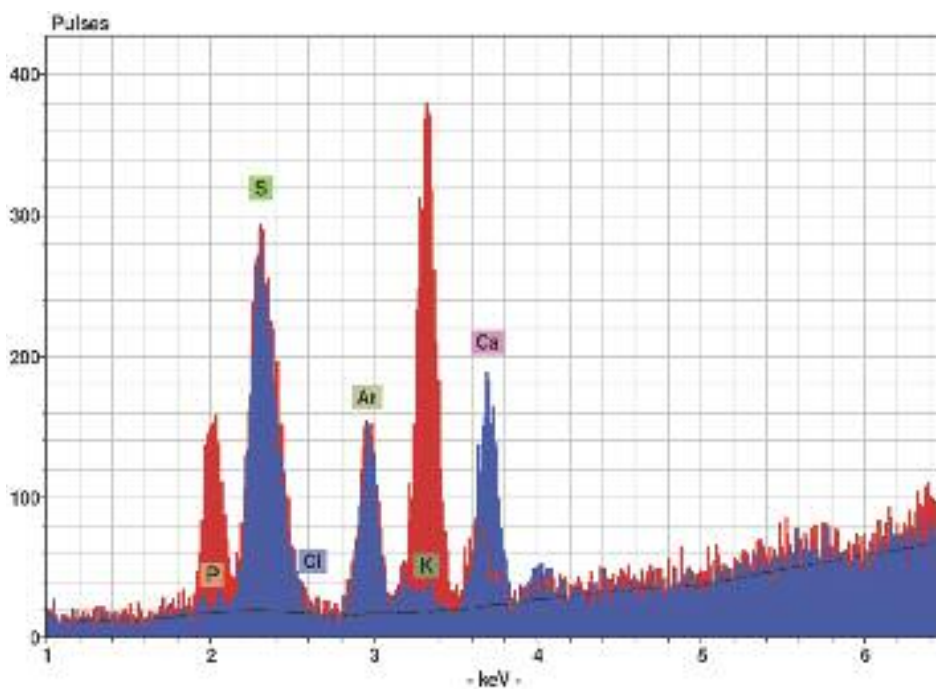


Fig.6: Left – XRF analysis spectra of treated Tyvek® (red) and a treated sample washed at 90°C (blue). Below – XRF spectra of treated Tyvek® (red) and a treated sample machine washed at 30°C. In both cases the spectra of the washed samples look virtually identical to the XRF spectra of the untreated Tyvek® in Figure 5.



# 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.

11 November

## Icon Metals Group

### One Day Conference and AGM

Venue: The Royal Institution of Naval Architects, London.

An eclectic programme will explore the pivotal role of the conservator and project management tasked with conserving the Staffordshire Hoard, the conservation and interpretative challenges faced by English Heritage at J.W.Evans Works, the unique and extreme personal and professional demands of project conservation in Antarctica to the responsibilities of being the Queen's Armourer. Additional specific case studies will explore sector attitudes towards the use of traditional wrought iron, an update of current work on archaeological iron to innovative specialist treatment of Damascus Steel.

Contact: Jacqui Ready. Hampshire County Council Museums Service, Chilcomb House, Chilcomb Lane, Winchester, Hampshire. SO23 8RD,  
e: [jacqui.ready@hants.gov.uk](mailto:jacqui.ready@hants.gov.uk)  
t: 01962 826737

16 November, 6.30pm

## Icon Paintings Group Gainsborough as Magician

Venue: Freemason's Hall, 60 Great Queen Street, London, WC2B 5AZ

Speaker: Viola Pemberton-Pigott

The most beautiful of Gainsborough's paintings give the impression of extreme spontaneity, yet often when examined under magnification, an apparently serendipitous passage of paint shows that Gainsborough has contrived the effects by careful calculation. This talk illustrates some of these effects from paintings that the speaker knows well.

Cost: £10 (£15 non members)

Contact: register by 12 November with Clare Finn on e: [FinnClare@aol.com](mailto:FinnClare@aol.com) or t: 020 7937 1895

16 November

## The Historic Buildings, Parks and Gardens Event 2010

Venue: The Queen Elizabeth II Conference Centre, London

Cost: Free

Contact: t: 01462 896688 or e: [events@hall-mccartney.co.uk](mailto:events@hall-mccartney.co.uk) to reserve a place.

16 November

## Church Buildings Council Conservation Forum 2010

### Conservation Issues Caused by the Presence of Bats

Venue: The Guard Room, Lambeth Palace, London, SE1 7JU

Contact: Debbie Cunningham on t: 020 7898 1863

18–19 November

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

Venue: Hampton Court Palace, Surrey  
Speaker: Lesley Wilson – a freelance conservator working on public and private collections specialising in upholstery and the historic development of upholstery techniques and materials.

Fully Booked

19 November, 6.15pm

## Icon Scotland Group Plenderleith Memorial Lecture Science and Heritage: Strategies for surviving turbulent times

Venue: Hawthornden Lecture Theatre, National Gallery, Princes Street, Edinburgh.

Speaker: May Cassar, Professor of Sustainable Heritage, University College London and Director, AHRC/EPSC Science and Heritage Programme.

Cost: £8 (£10 non-members, £5 students and unwaged)

Tickets must be booked and paid for in advance using the Icon booking form available on the Icon website.

18–20 November

## MUTEC 2010 Museums and the Digital Challenge

Venue: Leipzig

International trade fair for museum and exhibition technology

1 December

## Icon AGM

Venue: Royal Institution, London.

Followed by the 2010 Conservation Awards ceremony. Register for the AGM on [ccowin@icon.org.uk](mailto:ccowin@icon.org.uk) and for the Awards on [awards@icon.org.uk](mailto:awards@icon.org.uk). Places are limited for the Awards

6–8 December

## Conservation Methodology – Exploring the relationship between theory and practise

Venue: Sir John Soane Museum, London  
A repeat of the successful course held last November.

Contact: Helen Hughes on e: [hh@historicinteriorsresearch.co.uk](mailto:hh@historicinteriorsresearch.co.uk)

10 December

## Icon Textiles Group A walk through 'Diaghilev & the Golden Age of the Ballet Russes 1909 – 1929 with conservators involved in the preparation of the exhibition.

Venue: Victoria and Albert Museum.  
Places are limited.

2011

**A Pest Odyssey 2011: Ten Years Later**

Venue: The British Museum, London  
Focussing on developments that have been made in the last 10 years, highlighting international priorities and how these have changed.

Contact: Dee Lauder at  
dee.lauder@english-heritage.org.uk

17 March 2011, 6pm

**Icon Book and Paper Group  
'The Conservation of Lord Byron's  
Screen'**

Venue: The Wellcome Institute Conference  
Centre, 183 Euston Rd, London

Speaker: Graeme Storey

In an illustrated talk on the conservation of a four panel decoupage screen built by Lord Byron in the early nineteenth century, the speaker will describe the practical conservation and then focus on a consideration of the ethics of preserving the bonds between maker and object.

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

Contact: register in advance with Joanna  
Payne on e: jw@joannapayne.com

6–18 March, 2011

**Papermaking and Printmaking Tour in  
Japan  
Providing an opportunity to  
understand Japanese papermaking and  
printmaking and experience of  
Japanese culture and life style.**

Contact: Megumi Mizumura on  
Oe: megumimizumura@aol.com

25 March 2011

**Icon Stone and Wall Paintings Group  
Going Beneath the Surface – Day 2**

Venue: The Council Chamber, Stratford  
Old Town Hall, 29 The Broadway, Stratford,  
London, E14 4BQ.

Second instalment of the conference  
looking at the removal of unwanted  
deposits from decorative surfaces,  
focussing on laser cleaning, latex removal  
methods, poulticing, and removal of  
overpaint, mould growth and staining.

Cost: £45 (£60 non-members, £25  
students)

**CALL FOR PAPERS**

Contact: register via Icon website – S&WP  
Group events page or

e: swpconference@gmail.com

If you would like to present a paper on  
Day 2 please contact Peter Martindale on  
e: petermartindale@btinternet.com

4 April 2011

**Icon Textile Group Annual Forum  
Incompatible Partners? Challenges of  
composite objects**

Venue: London

Papers will explore the conservation of  
mixed material objects, including  
innovative or challenging conservation  
projects of textiles with other materials  
such as wood, plastics, metals, feathers,  
precious stones, glass and leather, as well  
as the challenges faced in storing and  
displaying them. Papers highlighting  
ethical issues such as prioritising the  
different materials, collaborative research,  
working with other specialists and the  
sequencing of the treatment of the  
different materials are also encouraged.

**CALL FOR PAPERS**

28 April 2011, 7.15p.m.

**Icon Book and Paper Group  
Keeping Fit for Conservation – Part 2**

Venue: St. Michael's and All Angels Church  
Hall, Bath Road, Chiswick, London W4.

A physiotherapist who teaches Pilates and  
a trainer will work with the group to advise  
and show them stretches and other  
exercises which can be developed into a  
simple daily routine to relieve stiffness in  
the back, neck, arms and hands caused by  
poor working positions. Please bring mats  
and wear loose clothing.

Cost: £30

Contact: register in advance with Joanna  
Payne on e: jw@joannapayne.com

6 May 2011

**Icon Paintings Group Conference**

Venue: National Portrait Gallery London  
Adhesives and Consolidants used in  
paintings conservation: case studies,  
materials testing, experience with new  
materials

**CALL FOR PAPERS**

Deadline: 31st December

Contact: icon.paintingsgroup@gmail.com

14 May, 2011

**Icon Ceramics and Glass Group  
Losing Your Lustre?**

Venue: Hochhauser Auditorium, V&A,  
London.

The conservation and restoration of  
lusted ceramic and glass surfaces  
presents a unique problem arising with a  
variety of objects, whether in response to  
conservation based priorities or when  
working with approaches suited to the  
private collector and the commercial  
market.

This conference is concerned primarily  
with practical approaches to conservation  
and restoration treatments. However, there  
is scope for a presentation that examines  
the evolution of the processes involved in  
the production of lusted ceramics over  
time; and a presentation that considers  
the cultural and historical contexts of  
production.

**CALL FOR PAPERS**

Deadline: 19 November

Contact: Nancy Sharpe on  
highfired@fsmail.net or  
rswiftccg@hotmail.com

19-23 September 2011

**ICOM-CC 16th Triennial Conference**

Venue: Lisbon, Portugal

- 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.

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