

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • NOVEMBER 2007 • ISSUE 13



Headstones and their lichen

Also in this issue

The Conservation Awards,
a new batch of Interns,
talking PR & all about The
Digital Curation Centre

NOVEMBER 2007

Issue 13

Outsiders' who encounter conservation generally do so in ignorance of what we do and end up marvelling at it. So you would think that the profession should have no trouble selling itself and its worth to the wider world. Well, the marvels were unveiled at the Conservation Awards and once again, it was a privilege and a treat to go to the event. But along with the report of the evening, you will also find a salutary conversation between Maev Kennedy of The Guardian and Helen Boulton, Communications Manager at the British Museum, on how to draw attention to conservation stories in the media: harder than you might think but be persistent.

Elsewhere in this issue: meet some of the new intake of Interns; see how the relationship with ECCO unfolds; ponder the results of the Book and Paper Group's survey of its members; enjoy a deathbed reconciliation of cultural and environmental conservation and learn how speed-dating came to academia.

Lynette Gill, Editor



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prize day !

The Conservation Awards ceremony goes from strength to strength. It doesn't seem possible that the 2007 event could better that of 2005 but so it proved. All the hard work which went into preparing for the evening and which was described in September's Icon News, paid off handsomely. Icon is lucky to have Susan Hughes to organise the whole Awards scheme from start to finish.

Readers will by now have received their copies of the Awards Despatch and will know the identity of the winners. But the Despatch is printed ahead of time, in deepest secrecy of course, so that it is ready for those lucky enough to be present at the ceremony to take away with them at the end. It doesn't therefore capture the flavour of the evening itself, which unfolded with slickness and pizzazz, under the guidance of master of ceremonies David Leigh, Chair of the Awards Advisory Panel.

From the dousing of the lights and the opening music (by Sir Paul McCartney, appropriately enough, as he is the Awards' sponsor), the audience received full measure of entertainment: education, flattery, tension, excitement and laughter - even the appearance of a wraith from the past. The pace was cracking. The presenters of the various awards spoke eloquently but succinctly and in each award category, each short-listed project was described and explained by a polished two-minute video which proved conclusively how invidious the task of choosing a winner must be for the judges.

As the audience settled in its seats, an opening video showed the making of the new glass trophies, specially commissioned from Newcastle glass designer and maker Sue Woolhouse. After welcoming words from Dr David Saunders of the British Museum, where the ceremony was held, David Leigh touched briefly on the history of the event, noting its growing popularity and importance. He then introduced the keynote speaker, Baroness Sharp of Guildford, Chair of last year's House of Lords committee



Master of ceremonies: David Leigh

report which provided such a welcome boost for heritage science. She observed with relish that they had rapped the knuckles of the Department for Culture, Media and Sport but she did not let us off the hook either, commenting that the conservation community did itself no favours by its many divisions, such as that between the university and the non-university sectors or between moveable and immovable heritage. She expressed delight at the progress made by the profession in uniting to speak with a common voice. Conservation was 'absolutely fascinating' and the public are as fascinated by it as they are by forensic science, she declared. 'Tonight shows how science and conservation can work hand in hand to help the public understand its heritage',

And it was Baroness Sharp who opened the envelope to reveal the first winner of the evening - of the Anna Plowden Trust Award for research and innovation. This was followed by the Digital Preservation Award, presented by Loyd Grossman, who picked up Lady Sharp's theme to tell us that the coming together of the various disciplines was inspirational and had raised the profile of conservation. 'We must all work to raise its status', he urged.

At the reception afterwards



In the auditorium





Baroness Sharp of Guildford delivers the keynote address



Icon Chief Executive Alastair McCapra



Dan Cruickshank and the Spirit of the Doublet acknowledge each other, whilst the winners of the 2007 Award for Conservation, Sue Payne and Tuula Pardoe look on

Dame Liz Forgan, Chair of the Heritage Lottery Fund, then took us through the three final awards, speaking warmly and, as Chair of the Judging Panel, authoritatively, about all the short-listed projects. The envelope for the winner of Student Conservator of the Year, was opened by Dr Edward Impey of English Heritage, whilst Mark Wood, Chairman of MLA, (Museums, Libraries and Archives) revealed the winner of the Care of Collections Award. English Heritage and MLA help to fund and run the Awards, and these senior representatives took the opportunity to say a few words about the importance of conservation training and collections care respectively.

And on to the final presentation of the evening: the 2007 Award for Conservation, revealed by broadcaster and author Dan Cruickshank, himself a judge in the 2005 awards and glad not to be on this occasion, he told us, because it was such an agonising decision. The winners, conservator Tuula Pardoe and curator Sue Payne, took delivery of the trophy for their work on the conservation and display of a rare silk doublet from the 1620s. And as they basked in the applause, a slim figure in doublet and breeches slipped through the backdrop to join them on the podium, giving life to their work and providing a satisfying coup de théâtre for the climax of the evening. In a final organisational flourish, Susan Hughes had persuaded her son Robert to wear the replica garment and matching breeches made for visitors to Perth Museum where the doublet is displayed. He threw himself valiantly into the part even, it is said, growing a suitable beard for the occasion.

David Leigh gave thanks to all the judges, presenters, organisers and warmest congratulations to the winners. He also paid tribute to Mrs Joyce Henderson, the donor of the doublet to Perth Museum, and present in the audience to see it win its accolade. Icon's Chief Executive Alastair McCapra wrapped up the proceedings with praise for the pioneering spirit of conservators and their ability to find revolutionary techniques and solve previously insoluble problems. We need to keep up the flow of new conservators, he said, but judging by the success of last year's HLF interns and the four hundred applicants for this year's scheme, the outlook for the future is great.

Perhaps it would be nice if the winners had the chance to say a few words on receiving their awards? (Though, cave the Oscars, be careful what you wish for!) But if there can be one regret about the event it is surely that the practicalities rule out its staging in front of a bigger audience, allowing more of us to rejoice in our colleagues' triumphs and a broader audience to learn about and marvel at our work.

Pictures capturing the event can be seen on the Awards website – go to www.conservationawards.org.uk and click on the link on the 'Winners 2007' page.

The next Awards presentation will be in the autumn of 2009. Details of how to enter will be posted on the website next summer.

Winners, runners-up, judges, organisers and The Doublet presenters



around & about

Making history

A interesting exhibition at the Royal Academy of Arts in London, Making History: Antiquaries in Britain 1707–2007 celebrates the tercentenary of the Society of Antiquaries of London. The Society, along with two other learned bodies, the Royal Academy and the Royal Society, was founded well before the national public collections in the mid-18th century and there is a long tradition of collecting amongst its Fellows. So the Society was a unique repository of these collections, comprising an astonishing variety of documents, paintings and objects. The exhibition tells its story through a fascinating display of these artefacts and also charts how the activities of the Society shaped our view of the past. Guest curator, the celebrated historian Dr David Starkey, himself a fellow of the Society, said 'For me, history has always been as much about things – buildings, paintings, jewels – as written documents. So this exhibition

William Abell, Noah's Ark from the Roll Chronicle, circa 1450. Illumination on vellum 1248 x 58cm The Society of Antiquaries of London



Hans Eworth, Portrait of Queen Mary I, 1554, Oil on oak panels 104 x 78cm The Society of Antiquaries of London

won't simply be a display of the Society's treasures – wonderful though they are – it's also an opportunity to show how history is made and why it matters'

Today the Society has around two and a half thousand Fellows, who work in such fields as archaeology, art and history. Conservators are amongst their number. This is the first time that items from the Society's holdings have been put on show to the public and many of them needed preparatory work such as mount-making, framing and cleaning. A number of conservators were brought in to contribute to this task, including Plowden & Smith (mounts), the Hamilton Kerr Institute (oil on panel portraits), Museum of London Archaeological Service (metal artefacts), Graeme Gardiner and team of Preservation Solutions (manuscripts), Elizabeth Neville (book binding), Louise Squire and Poppy Singer (textiles) and others. David Gaimster*, the Society's General Secretary, told Icon News that their work had transformed many of the objects. 'We had grown accustomed to seeing some of the pictures hanging on our walls more or less as



Thomas Becket casket, 1195–1200. Enamel on copper 15.5 × 21 × 9.3cm The Society of Antiquaries of London on loan to the British Museum

murky shadows. To look at them after treatment is a revelation'. The pictures in question include some astonishing Royal portraits from the 16th century, not least two of Richard III painted fifty years apart which show how the man morphed into the hunchback villain. Nothing new about spin and propaganda, then!

The exhibition starts with a look at the history of Britain as it was told in myth and legend and exemplified by a beautiful genealogical roll, over twelve metres long and made of vellum illuminated with coloured inks, which charts the descent of Charles II from Adam and Eve. The rest of the exhibition illustrates how the antiquaries brought scholarship to bear on the task of recording and understanding the past, not in an ivory tower, academic sort of way but through the study of material culture. Illustrating this is the eclectic wealth of the objects on display, which includes an early copy of the Magna Carta, the inventory of Henry VIII's possessions at his death and early drawings of Stonehenge.

The exhibition continues to 2 December.

* David Gaimster writes this issue's *Intervention* column – see page 52

Art access

AXA Art is offering Icon members a complimentary copy of *Plastic Art – A Precarious Success Story*. This limited edition publication deals with the conservation of art made of plastic materials and has been made possible by the research carried out as a result of the AXA Art Research Grant, which currently funds the TAAMPP. For more information about Plastic Art, and all other AXA Art research activities, please go to the AXA website.

If you would like to receive a copy of *Plastic Art – A Precarious Success Story*, please contact frances.fogel@axa-art.co.uk

Meanwhile, over at the National Gallery, its *Technical Bulletin*, a scholarly journal devoted to the technical study and care of the National Gallery's collection, has recently been made available online for subscription or purchase. The *Bulletin* is a scholarly journal devoted to all aspects of

the technical study and care of the National Gallery's collection. It has been published annually since 1977 and the complete archive is available online. So subscribers will have access to all its volumes, including those now out of print. In addition, individual articles can be ordered for \$25 each. www.nationalgallery.org.uk/about/press/2007/technical_bulletin.htm

In another welcome development, the National Gallery is making available digital images of the entire collection free of charge for scholarly publications, where orders are processed and delivered online from the Picture Library. www.nationalgallery.org.uk

On the box

It's good to see conservators putting in an appearance on BBC2's *The History Detectives*. Spotted so far, Linda Ramsay, Chair of Scotland Group, Aline Angus of the Leather Conservation Centre and Dr Paul Garside, who researches and teaches conservation science at Southampton University's Textile Conservation Centre. The formal opening of the British Library's new Conservation Centre (see July Icon News issue 11) also featured on the BBC London news in early October, when HRH the Princess Royal toured the Centre. The BBC website is showing a video tour of the centre with Head of Conservation, Vicki Humphrey and other publications have picked up the story and are encouraging the public to visit the Centre, now that regular Thursday afternoon behind-the-scenes tours have begun. If you know you are going to appear in a programme, however far ahead, do let the Icon office know so that they can spread the word.

HRH The Princess Royal opens the British Library' Conservation Centre



Photographer: Roland Kemp

more around & about

Applying for documentation funding

The MDA and MLA East of England have published a guide to help museums, libraries and archives secure funding for vital documentation projects such as clearing backlogs. This kind of back-of-house work can be difficult to fund but a well-documented collection is vital for user access. As well as covering the economic, legal, social and other arguments, the guide includes a series of successful case studies which can be used as templates for applications. 'Making the case' can be downloaded free from: www.collectionslink.org.uk/raise_funds

Paint it black

DEFRA (the Department for Environment, Food and Rural Affairs) has launched a consultation on a licensing scheme for the sale and purchase of non-compliant paints for use on historic buildings and vintage vehicles.

This consultation outlines proposals for a licensing scheme which implements a derogation in the 'Paints' Directive 2004/42/EC.

This is a deregulatory measure which would enable a licence-holder to continue to obtain non-compliant paint products in strictly limited quantities for the purposes of restoring and maintaining historic buildings and vintage vehicles. Introduction of a licensing scheme will provide economic benefits to the specialist companies undertaking this restoration work and help to ensure that the cultural value of historic buildings and vintage vehicles can be maintained.

Consultation responses should be received by DEFRA by 10 am, 12 December 2007. Further information can be found at: <http://www.defra.gov.uk/corporate/consult/paint-buildings-vehicles/index.htm>

Historic ships audit

National Historic Ships – a non-departmental public body advising the government on historic ship preservation – have recently commissioned an Infrastructure Audit of all the skills and facilities available for the repair and maintenance of historic vessels in the UK. The information gathered will be published on National Historic Ships' website www.nationalhistoricships.org.uk in spring 2008, allowing visitors instant access to a nationwide database of services in the form of a readily searchable gazetteer of contact details.

The questionnaire associated with the survey has been designed from the viewpoint of the commissioner or ship owner rather than the provider of skills and facilities but interested Icon members can find the survey form at www.nhsc.org.uk or contact cunlifferesearch@aol.com about the project.

Royal Patron for CCT

The Churches Conservation Trust has just announced that the Prince of Wales has agreed to become its Patron. He has been a long-standing private supporter of the Trust's work, attending services in some of the Trust's historic rural churches and writing the foreword to the guidebook for St Arild's church, Oldbury-on-the-Hill, Gloucestershire. Loyd Grossman OBE (one of the presenters at the Conservation Awards) was appointed as the Trust's new Chairman in July this year, whilst Alan Bennett is Patron of the Supporters Scheme. Support like this can only help in the perennial challenge to meet increasing costs in caring for historic buildings.

The show goes on...and on

Depending on how they felt about the BBC TV show 'The Good Old Days', older readers may have mixed reactions to the news that the Heritage Lottery Fund has earmarked £3m to restore the City Varieties Music Hall in Leeds. The programme ran for thirty years, 1953–1983, from there. Built in 1865, the Hall is apparently the UK's longest continuous running music hall and saw performances by Charlie Chaplin, Harry Houdini and Marie Lloyd. However, given its relatively untouched condition with its many original

Leeds Music Hall c.1900





The City Varieties Music Hall in Leeds

features, decoration and fittings, along with the plan to turn it into a 'living classroom', perhaps one should reluctantly concede that conservation is justified!

Bread and circuses

Or beer and art galleries. Icon's Beer Meeting group might want to consider meeting at one of the 35 Fuller's pubs which are currently offering a two-for-one ticket deal to Tate Britain's Millais exhibition. In return for buying two pints or bottles of a beer called Organic Honey Dew, the drinker gets tickets for two for £11. The exhibition is on until 13 January.

A Royal Wedding dress

The Buckingham Palace summer opening exhibition this year celebrated HM The Queen and Prince Philip's 60th wedding anniversary. The exhibition included wedding gifts, jewellery, associated ephemera and several outfits worn by key guests including those worn by King George VI and Queen Elizabeth, two bridesmaids and of course Princess Elizabeth's wedding dress.

Since 1947 the wedding dress has been displayed numerous times; the last occasion being at Kensington Palace five years ago as part of their Royal wedding dress exhibition. For that exhibition the wedding dress was conserved by Historic Royal Palaces (HRP) Textile Conservation Studio.

The dress is made from a heavy weight silk satin fabric of deep cream colour, which is richly decorated all over with beadwork and cut out flower shapes. Consequently the dress is very heavy to handle. The dress was already in poor condition when HRP received it; the silk ground fabric was deteriorating with damage to the surface and also

areas of loss particularly at the shoulders, around the waist area and at the hem. In the five years since HRP carried out the conservation treatment, the silk has continued to deteriorate and on close examination prior to this exhibition several new holes and splits were evident and more loss of beads noted.

The silk is in this condition because it was tin-weighted during production. This is a common technique to stiffen the material, to give it a distinctive rustle noise and also originally to add weight to a light fabric which was sold by weight. The metallic solution however also accelerates the rate of decay.

In spite of the problems of condition of the silk the dress still conveys all the glamour and allure of the wedding. It is also worth pointing out that the silk used for the appliqué flowers on the train is not affected in the same way

The continuing fragile nature/poor condition of the fabric means this may well be the last time the wedding dress is put on public display.

Deborah Phipps

Freelance Textile Conservator

The Royal Wedding Dress



The Royal Collection © 2007 Her Majesty Queen Elizabeth II

professional matters

LOOKING FOR A (RESEARCH) PARTNER?

Speed Dating can help you find much more than just a suitable husband or wife – it can help you find a good research partner and develop innovative ideas. On 16 October the Icon Science Group organised a speed dating event jointly with the new Science and Heritage Programme run by the Arts and Humanities Research Council (AHRC) and the Engineering and Physical Science Research Council (EPSRC).

The purpose of the event was to bring together conservators in private practice, museums, galleries, universities, laboratories and researchers to exchange ideas and prepare the way for formal proposals to the research councils for collaborative doctoral awards in heritage science.

Professor May Cassar ACR, Director of the Science and Heritage Programme, expects around ten doctoral awards to be made.

The speed dating event attracted around forty lonely-heart researchers, who brought with them proposals for working on questions such as:

- How to protect stained glass from condensation and weathering
- The effectiveness of BS5454 in reducing the deterioration of archival materials
- The effects of climate change on the life cycles of common insect pests
- The causes and control of re-brown staining of lead statuary
- The value of computer modelling in managing the effects of moisture on stone decay
- The characterisation of volatile organic compounds from books

Details of all the proposals and the kinds of partner sought will be published on the Icon and AHRC websites. Full details of the Science and Heritage Programme are on the AHRC website (www.ahrc.ac.uk). Anyone with research ideas to discuss or questions about how to get involved can contact May Cassar at m.cassar@heritagescience.ac.uk

But you will need to make haste. The first call for the AHRC and EPSRC Science and Heritage Collaborative Research Studentships was made in early October and **the closing date for the competition is 16.00 on Thursday 6 December**

LEADERSHIP DEVELOPMENT DAYS

Thirty leadership development days are being held at various cities around the UK. These day training courses are free and form part of the two-year Treasury-funded Cultural Leadership Programme (CLP) intended to promote excellence in management and leadership within the cultural sector. The series started in October but runs through until March 2008. Twenty of the one-day workshops set out to provide support for those on the cusp of taking on leadership roles, formal or otherwise. The other ten sessions provide a more intensive and advanced level of support aimed at individuals who have already attended an LDD day, or leaders who are already established, but who recognise a need to broaden their approach to leadership.

The CLP is primarily targeting those working in small enterprises of between one to five employees or potential leaders with disabilities or from black, Asian and minority ethnic backgrounds. Several of the sessions will include signed interpretation.

Full details can be found at www.leadershipdevelopmentdays.org.uk

Accreditation for Conservation Science

At the Icon Science Group AGM in July 2007, it was announced that a conservation science route for PACR accreditation would be developed in 2008 on a trial basis, and in dialogue with the Science Group members. Informal expressions of interest were given by several members at the AGM. The Science Group Committee is now requesting formal register of intention by potential candidates by 7 January 2008 to Icon (ccowan@icon.org.uk).

For an informal discussion about what might be involved, please contact Barry Knight (email barry.knight@bl.uk). A form is available for download at http://www.icon.org.uk/images/stories/register_of_intention_07.doc and draft guidance notes can be downloaded from the Science Group web page, but please do not send any money yet! We need to confirm the level of interest and then develop details for the accreditation route first.



Figure 1 – The Heritage Conservation Search Engine search box embedded in the Web resources home page

CHANTRY LIBRARY WEB RESOURCES – NOW FULLY SEARCHABLE

In issue 12 of Icon News I announced the launch of a new Web-based resource for conservators, providing links to subject-specific sources and more reliable information, and allowing users to browse through a selection of useful websites. Since the publication of issue 12, additional functionality has been added to this resource to make it even easier to use.

By using the Google™ custom search facility I have built a new search engine that specifically searches the content of the websites featured within the Web Resources page, called the Heritage Conservation Search Engine. It does not search any other websites unless the user chooses to broaden the scope of their initial enquiry [in which case they would select the box marked "Web Search" and then click on "search again"].

The Heritage Conservation Search Engine provides the power of a Google™ search with the knowledge that the resources it is searching are both reliable and relevant to the conservator. To use this new search facility visit the Chantry Library's Web resources home page, where a search box has been embedded [http://www.lib.ox.ac.uk/ipc-chantry/web_resources.htm] – see figure 1

Alternatively, visit the Chantry Library page of the Icon website and follow the link to the Heritage Conservation Search Engine. This will redirect you to the search engine's home page, where your search can begin.

Like all Web-based search engines, the Heritage Conservation Search Engine has some limitations. For example, it cannot search abstracting services such as the AATA or BCIN, or individual library catalogues, despite their inclusion in the Web resources page. Such sites are founded on databases that require the direct input of specific information by humans in order to generate results that we see on a screen. Search engine 'crawlers' (the software that companies like Google™ use to collect information from websites) are not capable of entering specific queries into these searchable databases, and therefore cannot retrieve search results from them. Hence databases with Web-based interfaces make up what is commonly termed the 'invisible Web', because its content cannot be made 'visible' through the use of standard Web search tools.

However, these exceptions are in the minority – the vast majority of the websites listed in the new Web resources page are now fully searchable. So, the next time you are searching for conservation-related information, why not try these new innovations from the Chantry Library? What you need may be just a click away!

James Andrews
Chantry Librarian

CONSERVATION TEACHING FORUM NEWS

Report on Meeting of the Conservation Teaching Forum held on 18 September 2007 at the Royal College of Art

Employers, educators and professional bodies need to work together to produce well-rounded graduates. Employers need to decide what they want in terms of staff and decide whether they are prepared to support the training of students accordingly. Course leaders need to work together to identify common aims and to support each other in combating the erosion of funding. Icon will continue to contribute to a mixed economy of education and training by running training initiatives of its own and to lead on advocating the education and training required to meet the challenge of preserving our cultural heritage.

These were some of the messages that came from the Conservation Teaching Forum held in September in London. The CTF is a loose network of teachers, training providers and internship hosts that in the past has met fairly regularly every year or two. However, nearly four years had past since our last meeting and there was a lot to talk about. Much had happened since: convergence, the HLF Bursary scheme, Conservation Technicians' Qualification, to name a few. The context in which we operate had shifted, too. The increased pressure on higher education institutions to fund themselves through student numbers was beginning to take its toll; project/contract culture in museums was having an impact on training time available; ECCO's requirement that all members adopt the European Professional Profile of a 3-year BA plus a 2-year MA had only recently been voted out.

Twenty-eight representatives of higher education institutes, employers/internship hosts, and Icon gathered to update themselves on recent developments and to discuss student outcomes and employers' needs, the current state of courses, and the relationship between Icon and education/training providers.

There were concerns expressed that the profession was setting up competition between courses which run practical training in a working conservation environment, and the HLF-funded bursary scheme. Educators were disappointed that there were no mechanism for linking the

two. The scheme was work-based training and not intended to replace education. Regarded as a great success, the scheme provides a useful model for the future. There were unexpected benefits: For some conservators, the bursary scheme provided an opportunity to develop supervision and mentoring skills before taking on responsibilities for postgraduate students. The HLF funding is due to come to an end in 2010 and now we have the opportunity to design the next generation of 'experiential learning opportunity' ourselves.

While there was not time for a comprehensive update on course funding, a couple of points are worth mentioning here: Eve Graves, from Camberwell College of Arts, noted that the financial burden of full-time study on students had affected the take-up on the new Books Conservation Foundation Course. Moreover, Anne Bacon, Northumbria University, believes that if the current trend of high fees for first degree courses continues, we will not be able to educate in conservation past undergraduate level, because students will not be able to afford to continue their education.

One of the options that had been suggested for dealing with the funding deficit for conservation courses was for conservation to be defined as a Strategic and Vulnerable Subject (SAVS). Alastair McCapra had looked into this and it is not as straightforward as first thought; the Government decides what is strategic and HEFCE defines what is vulnerable. Moreover, there is a risk that it might be considered that there are too many conservation courses.

Chris Woods reported that there has been feedback from employers that courses are not providing the skills students need. However, employers cannot expect courses alone to provide these and more dialogue is needed between the training and the employment sectors to identify and fill the gaps. Sherry Doyal, speaking from the employer's point of view, felt that we needed a diverse education sector especially as we were failing to deliver diversity in the employment sector.

What next? A meeting will be organised in the next few months to bring education providers together to discuss the issues pertinent to them. In addition, a one-day conference, which would include employers and education providers, will be organised to discuss the 'training gap' and other issues. The Forum will aim to meet again around the same time next year. The British Library has kindly offered to host the meeting. If you would like to be put on the CTF mailing list please contact training@icon.org.uk. The minutes of the September meeting are available on the training page of the Icon website.

Alison Richmond, Deputy Head
RCA/V&A Conservation
12 October 2007

AWARDS

PLOWDEN MEDAL 2008 NOMINATIONS INVITED

To commemorate the life and work of the late Hon. Anna Plowden CBE who died in 1997, The Royal Warrant Holders Association endowed a Gold Medal, which is awarded annually to the individual who has made the most significant recent contribution to the advancement of the conservation profession.

Nominations for the 2008 Plowden Medal are now invited. A selection board drawn from the conservation community and the Council of the Royal Warrant Holders Association will consider nominations in March 2008.

Nominations (closing date Friday 15 February 2008) must be made on a form which may be obtained from: The Secretary, The Royal Warrant Holders Association, No. 1 Buckingham Place, London SW1E 6HR.

Previous Plowden Medal winners have included Dr Jonathan Ashley-Smith, Head of Conservation at the V&A in 2000; Donald Insall, CBE, Conservation Architect (2001); Dr David Leigh, Executive Director, UKIC (2002); Clare Meredith, Paintings Conservator (2003); Christopher Clarkson, Book and Manuscript Conservator (2004) and last year's winner Dr Vincent Daniels.

DENISE LYALL MEMORIAL PRIZE

This Prize is awarded annually to the student on the Conservation and Restoration of Ceramics and Related Materials Programme at West Dean College, who has produced the best conservation research project.

Congratulations to this year's winner, **Katie Clark**, on all her hard work. You can read more about Katie in Graduate Voice on page xx.

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

Recipients of the Denise Lyall Prize to date:

- 1993 Bouke de Vries Glass density: techniques and tests.
- 1994 Paul Calcutt The use of gold leaf & powdered gold in ceramic restoration.



Katie Clark (left) receiving the award from Lesley Urquhart, the Committee secretary, at West Dean.

- 1995 Belen Cobo del Arco In depth consolidation of low fired ceramics.
- 1996 Janet Haynes Study of the effect of humidity on Fynebond.
- 1997 Carolina Nunes da Silva A comparison between the epoxy resins HXTAL-NYL-1, Araldite 2020 and Fynebond.
- 1998 Sabine Westerhuis Chelating agents for the removal of iron stains from ceramics
- 1999 Katrina Pantelli A comparative study testing various media used for gap-filling glazed ceramics
- 2000 Claire Magill Comparative study of three methacrylate resins as a gap filling material for glazed ceramics
- 2001 Jennifer Charles Dirt Out, Brightness In. Is this a Fair Exchange?
- 2002 Amanda Barnes The fabrication of a removable gap fill for a ceramic object using 3D laser scanning and digital/solid 3D modeling.
- 2003 Helen Thomas Wild The use of enzymes in cleaning ceramics.
- 2004 Lesley Urquhart A Study to compare the appearances of various commercially available white pigments in three epoxy resins after light ageing.
- 2005 Rachel Swift A comparative study of three epoxy resins - Fynebond, HXTAL NYL-1 and Araldite 2020
- 2006 Dana Norris Methods of altering the surface of jade, its production and relevance in conservation.

Rosalind Hodges – CGG Chair, on behalf of the Committee

SSGB WINS AGAIN

It may have been pipped at the post for the 2007 Conservation Award but the ss Great Britain wins yet another award to add to its trophy shelf. This time it's the Crown Estate Conservation Award. This prize is for the best work of conservation which demonstrates successful restoration or adaptation of an architecturally significant building. The announcement was made at a special awards ceremony for the RIBA Stirling Prize. The Award judges – conservation architects, the Chief Executive of The Crown Estate; and RIBA Head of Awards said: 'The restoration of the ship and her return to the dry-dock in which she was built make a unique exhibition, but so magical and beguiling are the water-roof and the dock/hull space below that the whole experience produces a delightful moment of architecture as metaphor that is legible and accessible to all.'

QEST SUCCESSES

QEST – The Queen Elizabeth Scholarship Trust – continues its generous tradition of supporting conservation with the announcement of two more scholarships: to Felix Thornton Jones and Anna Rolls.

Icon News reported on Felix in May (issue 10), as he studies for an MA in the conservation of archaeological materials at Xi'an Jiaotong University. The blog of his experiences in China can be found at www.felixthorntonjones.com. He is currently midway through the second half of the Masters programme. The Chinese half of the class are in Italy working in various conservation laboratories and studios, whilst the 'western' half are in Xi'an attached to the Shaanxi Historical

Felix Thornton Jones





Anna Rolls

Museum's Xi'an Center for the Conservation & Restoration of Cultural Relics.

Anna is a metal sculptor from Norfolk, who specialises in creating steel sculptures from everyday objects such as keys and cutlery. Inspiration is drawn from her keen interest in wildlife. Working from drawings of the birds around her, for the past three years she has created sculptures that capture the form and characteristics of an individual species. 'Many of the pieces are fine, delicate and in some ways more aligned with jewellery'. Her Scholarship is enabling her to add to her skills by studying conservation and restoration of metalwork at West Dean College. The programme will provide her with new metalworking skills, a sound knowledge of conservation and restoration and experience of a wide range of different metals, including gold, spelter and copper alloys.

QEST was endowed by the Royal Warrant Holders Association to advance education in modern and traditional crafts and trades in the UK. Scholarships, open to men and women of all ages, are awarded twice a year. This autumn seven awards were made totalling £50,800.

Application forms for QEST Scholarships can be downloaded from the website: www.qest.org.uk. They may also be obtained by sending an SAE (50p) to: The Secretary, The Queen Elizabeth Scholarship Trust, No.1 Buckingham Place, London SW1E 6HR. **Closing date for spring 2008 Scholarships is 11 January 2008.**

ROBERT LOGAN AWARD

Congratulations to Lucy Price, winner of the 2007 Robert Logan Award, which is presented every two years to a young person working in the heritage sector. The Award was set up by the British Association of Friends of Museums in 1999 in memory of Robert Logan, BAFM

Chairman 1996-1998, who was killed in a climbing accident whilst still in office. In 2006 the Association of Independent Museum, AIM, joined with BAFM in sponsoring the prize, which was judged by Mark Taylor, Director of the Museums Association.

Lucy Price studied history and then completed an MSc at Cardiff University in Care of Collections. After working for two years as a Preventive Conservator for Historic Royal Palaces, in 2004, she joined the London Fire Brigade Museum as Assistant Curator and is currently acting as Curator. The collection was opened to the public for the first time in the 1990s and was initially staffed by ex-fire-fighters but now employs qualified museum professionals. The role is very varied, covering everything from running school visits, research into brigade history, preventive conservation and caring for the many artefacts. As there are only two full time members of staff, the work of the nine volunteers is essential to the running of the museum.

Lucy wins a cash prize and an invitation to take part as one of the panel of speakers at both the BAFM and the AIM conferences, giving her the opportunity to meet a range of people who work in and support museums and the wider heritage sector.

Expressing her pleasure in the Award, Lucy told Icon News: 'It's been a really rewarding experience having contact with BAFM and the award will promote both BAFM and the LFB museum, as well as the hard work of the volunteers we have here'.

Lucy Price



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 is being launched to encourage individuals engaged in the field of book or paper conservation, or in related activities to enable them to complete an article or a chapter of a book to peer reviewed publication standard.

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

Further information and application forms can be downloaded from www.icon.org.uk and returned electronically to sophie@zedat.fu-berlin.de by **31 December 2007**.

Successful applicant(s) will be informed by **1 March 2008**.

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

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institute briefing

HLF SCHEME UPDATE

New starts for Year 2

Late September and early October saw eleven interns start their HLF-funded placements with supervisors across the UK from Belfast to South Devon. These join the two existing 24-month interns **Zoe Finlay** (Books, Oxford) and **Carolyn Halcrow** (Stained Glass, Glasgow). At the start of December they will be joined by Andrew Hughes in a nine-month placement in conservation of ethnographic artefacts at Pitt Rivers Museum, Oxford.

We introduce three new interns below and will continue to profile others in the following editions of Icon News. To find out more, please go to the Internships webpages of the Icon website.

Architectural intern **Alison Foster's** first test was at the interview itself at Hirst Conservation's headquarters in rural Lincolnshire. Interviews coincided with a spell of the heaviest rainfall of the year, and interviewers and interviewees alike were forced to battle with rising water! Alison is a graduate from the City & Guilds course where

Alison Foster



Gary Graves

she chose to focus on her favourite materials – stone and decorative surfaces. She sees the internship as an opportunity to learn more practical skills and to gain confidence by working alongside Hirst's experienced staff – including supervisor Rhiannon Clarricoates. In her first few weeks, Alison has been working in the Prospect Room at Wollaton Hall, Nottingham. The room has rare 19th c. paint schemes which she is helping preserve.

Gary Graves has been interested in glass since he was a small child and he left his architectural training behind to find a way of working hands-on with this material. He learnt glass techniques and technology in evening classes while working as a salesman. It's not surprising that he jumped at the chance of applying for the stained glass conservation placement with Steve Clare at Holy Well Glass in Wells. This is a two-year internship and Gary has relocated from Birmingham with his wife and two small children in support.

As a geology student at Aberdeen University **Jonathan Leburn** spent three summers on a holiday job cleaning marble garden statuary at Drummond Castle in the Scottish Highlands. He went on to a career working offshore in the oil and gas industry but kept his enthusiasm for the hands-on work he had enjoyed. Subsequently he applied for and was appointed to the Stone and Sculpture conservation internship with Graciela Ainsworth in Edinburgh. He too has made a major career change, but felt the time was right to make the move. His first job with Graciela has been to try his hand at lettercarving...

Icon's HLF scheme exists to increase the fund of conservation skills available for use in conservation projects and collections care across the UK. Newly-graduated conservators like Alison above can use these internships as a valuable bridge between learning and the world of work – ensuring a faster track towards competence and



Jonathan Leburn and Graciela Ainsworth

accreditation. Attracting interns like Gary and Jonathan without conservation qualifications helps broaden the intake to the profession, particularly in those disciplines where there is little or no conservation training and where there is an untapped fund of candidates with excellent crafts, scientific and preventive skills.

Icon continues to be grateful to the Heritage Lottery Fund for the funds to enable us to carry out the project and to the Pilgrim Trust who are supporting the Stained Glass placement in Glasgow. We extend a warm welcome to all our new intake, and hope that Icon members will make contact with individuals on the scheme whenever the opportunity arises.

Contact **Carol Brown** at the Edinburgh office on 0131 240 5032 hlfb@icon.org.uk to find out more.

Icon Training Office

22–26 George Street
Edinburgh, EH2 2PQ
0131 240 5038/2
training@icon.org.uk

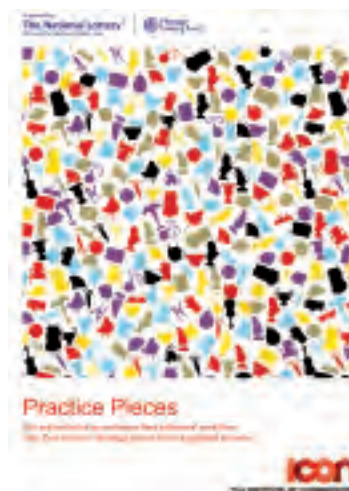
PRACTICE PIECES AT THE AWARDS

Icon's 2006/7 HLF interns made their presence felt at the Conservation Awards ceremony this year, to celebrate the success of the scheme to date and help Icon launch a promotional CD of their work done over the last year.

Fifteen interns from the scheme's first year finished their placements in September – and every one has made use of the opportunity on offer to give their conservation career a fantastic start. At the time of writing, eleven have gone on to full-time conservation employment, three to further training and one is working as a volunteer. The scheme has proved to be a great source of fresh new

talent and has been successful in opening up new training routes for a wide range of candidates.

Titled '*Practice Pieces*', the CD contains a series of snapshot posters of work done over the year by each intern. If you would like free copies, please contact the training office (see details above). Please do take the time to view a copy and enjoy our first year's successes.



ICON WITHDRAWS FROM ECCO

As was reported in the last edition of Icon News, the Icon Board of Trustees reviewed our membership of ECCO when it met on 28 September. At the end of discussion the Board voted to withdraw from ECCO.

For Icon to continue in membership of ECCO we would have been required to amend our Articles of Association to bring our membership criteria into conformity with all other ECCO organisations. This would have had a number of consequences for Icon, including the future exclusion of conservation scientists, conservation managers, educators and advisors from voting membership.

It would also have obliged us to redefine what we mean by 'entry into the profession'. We have always considered that a person 'enters' the profession at the point at which he/she has been trained and gained employment in the sector. This is not necessarily the same thing as acting as a fully autonomous professional, which we verify through accreditation. In other ECCO member organisations, full membership is, in effect, restricted to the equivalent of our Accredited Member category. This would have been a radical departure from the principles on which Icon was founded, and it was not a step which the Board wished to take.

In informing colleagues in ECCO of our decision, we have kept the door open for further discussions. We have also emphasised that although, for the time being, we are not able to comply with ECCO's membership requirements, we wish to continue to collaborate with sister organisations in ECCO in other areas where we share common interests.

Verband der Restauratoren (VDR), the German professional body, remains in ECCO and there is therefore no likelihood for the time being of forming a new European body in partnership with them.

ADVERTISING THE CONSERVATION REGISTER

The past couple of months have combined traditional advertising, editorial work and attendance at events such as the LAPADA fine art and antiques fair, the Council for the Care of Churches' conference for DACs and the Museums Association conference. As well as reviewing activity over the past six months, we have been consolidating plans for the second half of the year and turning attention to the best use of resources for 2007–08.

The Register is enjoying a good profile and the support of organizations such as the National Trust – referring to it in their Members' magazine – is invaluable. However, the level of use is now such that it's time for a concerted recruitment drive. Over the next few months I will be looking at how we can simplify the list of search terms and evaluating how the public access and heritage login processes work.

This would be a good time to hear from people working within the commercial sector who have not joined the Conservation Register. What would we need to change to make you want to join? Is there anything we do now that you feel we could do better? Should we be covering anything else, (equipment, suppliers etc)? Do you think we should be targeting a different audience with our promotional work, or building links with specific organizations?

Please let me know your thoughts.

Caroline Saye csaye@icon.org.uk

AGM

There is still just time to book a place (email: membership@icon.org.uk) to attend Icon's AGM on Tuesday 27 November at the National Railway Academy in York. After the formal meeting, the rest of the afternoon will consist of sessions on CPD topics. The venue forms part of York's Railway Museum – itself well worth a visit if you haven't ever explored it before.

FROM THE LIBRARY

Special bookplates for donations

The Chantry Library receives occasional donations of conservation books and materials from a number of Icon members, who give from their personal collections. Their generosity in recent times has allowed the Library to expand its holdings in new directions and to develop at a greater pace. Such donations are gratefully received by both the Librarian and library users, who often find these newly acquired resources very beneficial to their research.

In order to recognise these gifts formally, the Library has commissioned a series of bookplates. From now on, everyone giving relevant materials to the Chantry Library will have an individualised bookplate inserted into their donation in recognition of their kindness.

Donations are welcome from all conservation disciplines. If you are thinking of disposing of spare publications, or would like to discuss becoming a book donor, please get in touch with me.

New material

The past month or so has been a busy one in the Chantry Library, with the building of the *Heritage Conservation Website* (see page xx), further additions to the Web resources page, lending a hand at the excellent Conservation Awards ceremony and my own hands-on experiences of preventive conservation! However, there has still been time for the purchase of new materials. Amongst the library's recent acquisitions are the following:

Keene, S. (2005). *Fragments of the world: use of museum collections*.

Lang, J. & Middleton, A. (eds.) (2005). *Radiography of cultural material* – 2nd edition.

Rivers, S. & Umney, N. (2003). *Conservation of furniture*.

Clarke, M., Townsend, J.H. & Stijnman, A. (eds.) (2005). *Art of the past: sources and reconstructions: proceedings of the first symposium of the Art Technological Source Research study group, 2004*.

Allardyce, F. (2007). *Conservation of Phoebe Anna Traquair murals at Mansfield Traquair Centre Edinburgh*.

Instituto Andaluz del Patrimonio Historico (2006). *Restauracion de la Anunciacion del Carmen de Antequera*.

Jaques, S. (ed.) (2006). *Edinburgh conference papers 2006: proceedings from the fifth international conference of the Institute of Paper Conservation and first international conference of the Institute of Conservation, Book & Paper Group, 26-29 July 2006*.

These publications, along with the articles listed below, are available to consult at Icon's Chantry Library. Copies of articles are available on request, subject to copyright restrictions. We offer subsidised copies to Icon members quoting their membership number. I will be happy to provide you with any relevant conservation literature to help you in your work.

Librarian
Email
Tel./Fax
Address

Website

James Andrews

chantrylibrary@icon.org.uk

+ 44 (0) 1865 251 303

**The Chantry Library, Grove Cottage,
St Cross Road, Oxford, OX1 3TX, UK**

www.icon.org.uk

This is a selection of recently published articles of interest to Icon members. For the complete list visit the Chantry Library website at <http://www.lib.ox.ac.uk/ipc-chantry/> and follow the 'New Titles' link.

On quoting their membership number Icon members can receive up to ten articles free per person, per financial year. Thereafter copies are charged at the standard rate (25p per copy plus postage).

From *Reviews in conservation*, 7

Fischer, C. and Kakoulli, I. (2006). 'Multispectral and hyperspectral imaging technologies in conservation: current research and potential applications'. pp. 3–16.

Rhyl-Svendsen, M. (2006). 'Indoor air pollution in museums: prediction models and control strategies'. pp. 27–41.

Tabasso, M.L. and Simon, S. (2006). 'Testing methods and criteria for the selection/evaluation of products for the conservation of porous building materials'. pp. 67–82.

From *Guild of Book Workers Journal*, 40(1)

Maziarczyk, C. (2005). 'Getting the look: paste papers'. pp. 6–12.

Baker, R. (2005). 'Springback ledger bindings'. pp. 19–26.

Esser, M. (2005). 'Covering in leather'. pp. 27–39.

Conroy, T. (2005). 'Finishing tools & their makers'. pp. 43–76.

From *Art Business Today*, 2007(4)

Sims, M. (2007). 'Digital canvas: riding high'. pp. 56–63.

Ruston, A. (2007). 'Framing's future?'. pp. 64–69.

From *PH: Boletín del Instituto Andaluz del Patrimonio Histórico*, 63

Villalobos, C.A. (2007). 'SICNauta: un sistema para la información y gestión del patrimonio arqueológica subacuática de Andalucía'. pp. 26–41.

Román, F.J.F. [et al.] (2007). 'Caracterización química in situ de los materiales de construcción de la Catedral de Málaga usando un sistema láser portátil'. pp. 114–125.

From *PapierRestauration mitteilungen der IADA*, 8(3)

Brinkhus, G. and Issem, R. van (2007). '50 Jahre für die Erhaltung von Archiv- und Bibliotheksgut'. pp. 14–28.

'XI. IADA Congress, Vienna 2007: Besichtigungen: werkstätten stellen sich vor'. pp. 35–44.

From *Print Quarterly*, 24(3)

Carnegie, D. and Gunby, D. (2007). 'The progeny of Prince James: sources and states'. pp. 238–254.

Michelozzi, M. (2007). 'A new state for Dürer's St Jerome by the Pollard Willow'. pp. 254–269.

From *Journal of the American Institute of Conservation*, 46(2)

Braun, T.J. (2007). 'Short communications: an alternative technique for applying accession numbers to museum artifacts'. pp. 91–104.

Choi, S. (2007). 'Foxing on paper: a literature review'. pp. 137–152.

La Camera, D. (2007). 'Crystal formations within iron gall ink: observations and analysis'. pp. 153–174.

Tang, M.W. and Lai, W.F. (2007). 'Short communication: the clay print librettos: history and conservation implications'. pp. 175–185.

From *AICCM National Newsletter*, 104

Myers, M. (2007). 'The Coolgardie diving suit: construction of internal and external supports'. pp. 2–5.

From *The Picture Restorer*, 31

Nieder, E. (2007). 'BAPCR/ICON conference review'. pp. 5–9.

Perry, R.A. (2007). 'BAPCR meeting notes: Continuity and change: reflections on the Tate Conservation Department, 1968-2005'. pp. 11–14.

Hudson, J. (2007). 'Conference review: Issues surrounding wall and easel painting separation treatments in the light of contemporary achievements'. pp. 16–19.

From *CCI Newsletter*, 38

Vuori, J., Dancause, R. and Wagner, J. (2007). 'Small-scale tests for a large-scale project: first steps for cleaning the decorative stage curtain at the National Arts Centre'. pp. 3–5.

Binnie, N. (2007). 'Site to shelf: recovery of a historic aircraft from Charron Lake, Manitoba'. pp. 10–12.

Baker, W. and McKay, H. (2007). 'Recovering the decorative interior of St Ninian's Cathedral, Antigonish, Nova Scotia'. pp. 14–15.

From *The Quarterly*, 63

Vellam, N. (2007). 'The pile à maillets or French stamper beater'. pp. 1–8.

Bromage, S., McCleery, A. and Finkelstein, D. (2007). 'A most serviceable drudge: the papermills of the Water of Leith'. pp. 9–16.

From *National Library of Australia News*, 18(1)

Christofis, L. (2007). 'New light on the Ballet Russes: the Hugh P. Hall photographic collection'. pp. 3–6.

CONGRATULATIONS

Andy Holbrook has been confirmed in the post of Collections Care Manager at the Imperial War Museum, where he is been working for nearly two years in an acting capacity. He is responsible for the management of care projects and strategy across the five main IWM sites. After studying at Cardiff University for his BSc and then an MSc in Conservation, Andy went to work on London's Museum in Docklands project for two years. This was followed by four years as Collections Care Officer at the Museum of London before he moved on to IWM. He has been a member of Icon's Collections Care Group for four years and has been closely involved in the Renaissance training programme for the West Midlands.



published widely on issues related to library and archival conservation. Her latest publication, *Buildings in Line, Shade and Shadow, the Fabrication and Preservation of Architectural Drawings*, is due to come out next year.

DOCTORAL SUCCESS

Congratulations to Irene Brückle for gaining her doctorate from the State Academy of Art and Design Stuttgart, Faculty of Conservation Technology/Art History. Her dissertation 'Practical and Theoretical Knowledge in Conservation: Working with Paper and Water' is related to the book she is co-authoring and editing with Professor Gerhard Banik, Director of the Conservation Graduate Course at the State Academy. (www.sabk.de)



WINTERTHUR NEWS

Lois Olcott Price has been named as the new Director of Conservation at the Winterthur Museum – known worldwide for its collection of American antiques and research library for the study of American art and material culture. Lois Price has a long history with the organisation, being the only person to be awarded degrees from both the Winterthur Program in American Material Culture and the Winterthur University of Delaware Program in Art Conservation. As the senior conservator for library collections since 1994, she has been responsible for resources which include 87,000 volumes of printed books and serials; manuscripts and printed ephemera; and more than 200,000 photographs. She also teaches in both of Winterthur's masters programs. In 2005, Price was a key member of the Winterthur conservation team that traveled to Biloxi, Mississippi in the aftermath of Hurricane Katrina to assist two Gulf Coast museums devastated by the storm. She has lectured, consulted, and



Several chapters of her dissertation will appear in the book, *Water and Paper: A Guide for Conservators*, whilst one part, concerning the status of practical knowledge in conservation expertise, will appear as a separate publication. Readers may remember trialling parts of this book by some members of the Book and Paper Group under the EU funded Leonardo Project. The book will also feature contributions by Dr Vincent Daniels, Joanna Kosek, Dr Antony (Tony) Smith, Alfred Vendl and Paul Whitmore and is scheduled for publication later this year.

Before returning to Germany in 2005 to take up the post of Head of Conservation at the Kupferstichkabinette (Prints and Drawings) at The National Museums in Berlin, Irene was Associate Professor at the Art Conservation Department at Buffalo State College, a position she held for more than ten years. Her current research is the analysis and treatment of several drawings by Caspar David Friedrich.

CHANGES AT CITY & GUILDS

It's all change at the City & Guilds of London Art School, where in June this year **Kiffy Stainer-Hutchins** ACR stepped down as Head of Conservation. Regrettably, she reports, as the position is traditionally part time, the pressures of juggling this important role with the demands

of a growing private practice became unsustainable.

During her three year tenure, Kiffy stabilised the various conservation training programmes, including a significant increase in student intake, and brought greater transparency in coursework studied, through improved assessment procedures and by improving writing skills to bring reports and research papers to publishable standard. Whilst developing both the existing BA (Hons) and Postgraduate Diploma courses, Kiffy also instigated an increased science input in to the department. With the support of Richard Cook ACR (Senior Conservation Tutor: Sculpture) she also set up an integral technical science section (under Dr. Marina Sokhan) as well as a new career development course in 'Comparative Cleaning Techniques' for qualified and established conservators. This included up-to-date facilities for the objective study, practice and development of LASER cleaning. With the help of Deirdre Mulley ACR (Course Administrator), she also helped students achieve internship placements and permanent positions in leading institutions (including Tate, V&A, Science Museum, Horniman Museum, NM Liverpool and further afield in Madrid, Baltimore, Sydney, Washington and San Francisco), as well as awards and a runner-up for Student Conservator of the Year in 2005.

Moving in to the post of Head of Conservation we welcome Dr **Marina Sokhan**, whose background lies in science. After receiving an MSc in physics from Kiev State University, she worked for six years as a research engineer at the Kiev Institute of Plant Physiology followed by a further four years as a physics lecturer at Kiev State High School. After moving to the UK she lectured in higher mathematics for the international baccalaureate in Southampton and studied for a BA (Hons) in Fine Arts Evaluation and Art History. In 2006 she completed a PhD in Conservation Science at Imperial College, London with a thesis on 'The surface analysis of LASER cleaned museum materials' – a project carried out with in collaboration with Tate and the Victoria and Albert and Natural History Museums – along with conducting a series of training seminars for conservators. In 2005 she joined the C&G as senior conservator tutor in materials science and laser cleaning, also helping to develop the department's LASER technology section. With her considerable experience in LASER treatment technology and practice, she has been one of the main instigators behind the LASER Consortium and has a number of publications and presentations on the subject to her name.

'I don't believe that there is such thing as division of art and science. I don't agree when people talk as if there are special brains for art and science', she says. 'Being a



physicist and a historian of art I have found my vocation in conservation science, which brilliantly combines challenges of scientific research with the preservation of the historical and cultural heritage of our civilisation. In the modern world conservation science has a paramount importance: so many mistakes were done in the past just because conservators and scientists did not understand each other.'

HEINZ LEITNER 1953–2007

Colleagues will be shocked to learn of the untimely death of Heinz Leitner, wall painting conservator and teacher, who had an immense influence on the conservation of wall painting around the world. Icon News will carry an obituary in a future issue.

The Digital Curation Centre

Sarah Higgins, Standards Advisor at the Centre, which is part of the University of Edinburgh, describes its work

Whether born digital or digitised from analogue materials, the increasingly vast quantities of digital information being produced represents a significant investment of human effort and financial resources. However, unless properly managed these digital resources are at risk from hardware and software obsolescence, media degradation, and loss of comprehensibility and contextualisation due to poor documentation. Digital curation is the process of actively managing digital resources throughout their entire lifecycle to ensure their current and future use; it also serves to maximise and justify the initial investment.

The Digital Curation Centre (DCC) serves as a centre of excellence in digital curation and preservation in the UK. It is funded by the Joint Information Services Council (JISC) whose programmes promote and support the innovative use of new technologies to enhance learning and research in UK higher and further education institutions. The Centre provides expert advice and guidance concerning digital curation through the provision of a range of support services, resources, software and tools. A key goal for the DCC is to facilitate communication and collaboration between disparate stakeholders with a particular emphasis on the scientific and research communities.

The DCC Consortium comprises the following partners:

- The University of Edinburgh, including:
 - Database Research Group within the School of Informatics
 - AHRC Research Centre for Studies in Intellectual Property and Technology Law
 - EDINA (a JISC-funded national data centre)
- National e-Science Centre (at the Universities of Edinburgh and Glasgow)
- Humanities Advanced Technology and Information Institute (HATII) at the University of Glasgow
- UKOLN, a centre of expertise in digital information management, based at the University of Bath
- Science and Technology Facilities Council (STFC), which operate the Rutherford Appleton and Daresbury Laboratories

Phase 1 of the DCC ran for 3 years beginning in March 2004. DCC Phase 1 activities included:

- Research into issues surrounding the sociological and technical challenges associated with digital curation and databases in particular.
- Development of tools to aid the process of digital curation. The main areas of development activity were the creation of RRORI (Repository and Registry of Representation Information) and the creation of the Digital Repository Audit Method Based on Risk Assessment (DRAMBORA). RRORI includes information which needs to be kept in conjunction with digital materials, such as file format specifications and standards specifications, to ensure that it can be used in the future. DRAMBORA provides a self-assessment and repository management tool, intended to measure how well an organisation is doing in preserving its digital materials, or conducting its business activities more generally if preservation is not a predefined objective.
- Service provision, which included the creation of learning resources, the delivery of workshops and information days, and on-demand, bespoke advice to assist with the decision-making process concerning digital curation and preservation action. Learning resources include *DCC Curation Manual* instalments, briefing papers, technology and standards watch papers, and DCC DIFFUSE – a registry of relevant standards.
- Outreach activity including the development of the Associates Network (described below), the delivery of two *International Digital Curation Conferences* and the publication of the *International Journal of Digital Curation* (<http://www.ijdc.net>).

DCC Phase 2, which began on 1 March 2007 and will run until the end of February 2010, aims to build on the successes of the previous phase and will continue to develop and refine our suite of services and tools. To better meet our users' needs, a greater emphasis is placed on community building in Phase 2. Particular objectives include:

- Providing strategic leadership in digital curation and preservation for the UK research community, with

DCC
Digital Curation Centre

3rd International Digital Curation Conference 2007
Washington DC, USA 11-13 December 2007
Registration open

Welcome

The purpose of our centre is to provide a national focus for research and development into curation issues and to promote expertise and good practice, both national and international, for the management of all research outputs in digital format. [Find out more about the DCC.](#)

We welcome all comments and suggestions regarding this website. Please, [tell us what you think!](#)

News

Ordered by: **Date, full view** [Go](#)

☐ DCC news ☐ External news

17 October 2007
October 2007 Edition of NoSC News Now Available
The October 2007 edition (issue 53) of NoSC News, an online newsletter from the [National e-Science Centre](#) ([external](#)) that summarises the latest news and activities of the centre, is now available. Highlights this month include reports from Ian Coleman on this year's All-Hands Meeting, news from the NIS2007 GDS Service about the launch of its second phase, plus an Applications Repository and the use of Calamity for a Web Services registry.
[Find out more](#) ([external](#))

17 October 2007
Positions and Challenges in Preservation and Access for Scientific and Scholarly Digital Repositories
The DCC, Digital Preservation Europe (DPE), Digital Repository Infrastructure Vision for European Research (DRIVER), and Network of Expertise in Long-Term Storage of Digital Resources (nestor) are delivering a joint workshop on the long-term curation of scientific and scholarly digital repository content on 27-28 November 2007 at Campus Adlershof, Humboldt University Berlin.
[Find out more](#) ([external](#))

9 October 2007
Scottish Higher Education Digital Library (SHEDL)
The final report and executive summary of an investigative study into the establishment of a Scottish Higher Education Digital Library is now available. The study was sponsored by the Scottish Confederation of University and Research Libraries (SCURL), and funded by the Universities of Edinburgh and Glasgow.
[Find out more](#) ([external](#))

8 October 2007
IRAIL Projects Will be Publisher Preservation Issues
A new wiki has been created for commenting on the preservation issues that face electronic resources. Volunteers are sought to join an ad hoc group to examine these issues further. They will begin by taking a look at archiving/preservation models for past resources such as LOCKSS, CLOCKSS and Portico by assessing and expanding them. If you are interested in volunteering, please contact [Nancy Royle](#).
[Find out more](#) ([external](#))

5 October 2007
UC Berkeley to Post Fall Lectures on YouTube
UC Berkeley announced on Wednesday that it has begun posting entire course lectures on YouTube. Berkeley officials claimed in a statement that the university is the first to make full course lectures available on this popular video sharing site. Over 300 hours of videotaped courses will be made available.
[Find out more](#) ([external](#))

4 October 2007
Digital Lives Research Project
The Digital Lives project, designed to provide a major path-finding study of personal digital collections, and blog is now live. The project team drawn from the British Library, University College London and University of Bristol is led by Neil Burgess of the British Library (the lead partner) and funded by the Arts and Humanities Research Council (AHRC).
[Find out more](#) ([external](#))

4 October 2007
Repositories Research Team Newsletter Now Available
The Autumn 2007 edition of the Repositories Research Team Newsletter is now available. This issue features items on ECDL 2007, Repository Ecology, Object Rescue and Exchange, RepositoryWiki, upcoming events, recent news, staff changes, Sustaining Repositories, CTRWatch Quarterly and featured blog posts.
[Find out more](#) ([external](#))

4 October 2007
Dissect: an Emulator for Digital Preservation
The Koninklijke Bibliotheek (National Library of the Netherlands) and the National Archief have recently released a new version of Dissect, a Java-based application capable of emulating an Intel 8086-based computer platform with support for VGA-graphics, sound, keyboard, and storage devices.
[Find out more](#) ([external](#))

particular emphasis on science data

- Informing and influencing national and international policy development
- Promoting advocacy and providing expert advice and guidance to practitioners and funding bodies
- Developing, refining, and maintaining an outstanding suite of resources and tools
- Raising the level of awareness and expertise amongst data creators and curators, and other individuals with a curation role
- Strengthening community curation networks and collaborative partnerships
- Continuing strong associations with the related research programme

The DCC provides a wide range of advice, resources and tools to help organisations curate their digital data. The website also hosts an active discussion forum in which members of the Associates Network can share their personal experiences and debate key curation issues. Membership of the Associates Network is free and open to all individuals and groups who create, use, or manage digital information. Details of how to join can be found on the website. Membership includes a regular newsletter, invitations to special events and reduced rates at DCC events or workshops. Bespoke help and information is also available from a range of specialist advisors via the DCC.

DCC Helpdesk – info@dcc.ac.uk.

DCC Website – <http://www.dcc.ac.uk/>



A liking for lichen

In a plea for greater consideration when treating external stone covered in microbiological growth, Michael Sheppard argues the case for combining both cultural and environmental conservation. Michael is project manager with Paine and Stewart for the Heritage Lottery funded Burgess interior project at Cardiff Castle.

Cemeteries and churchyards are a valuable and diverse habitat for lichen species. They provide not only non-native outcrops of stone, but shelter from the elements and human disturbance. Over the past decade the level of atmospheric pollution has fallen and air quality is much more suitable for an increase in lichen population. This is reflected particularly in the rural churchyard environment. It is easy to imagine that this sustained environment is a lichen heaven.

The removal of lichen from headstones and monuments is widely practised but is frequently damaging to the stone surfaces and, of course, the lichen it supports. By removing

the lichen, and with it the patina of age, conservators are changing the nature of the monument by dramatically altering its environment and aesthetic value. The lichen is an integral part of the monument's essence, as sometimes it is as old as the structure itself. The evolution of headstones and monuments in churchyards and cemeteries is therefore chronicled by these micro-organisms.

There are numerous ways of recording monuments and headstones without disturbing the surface. This non-invasive treatment is favoured and should be implemented when viable and sufficient. If it is desirable to remove the lichen, conservators must research satisfactory methods which do not risk damaging the surface decoration. Can it be justified to remove the lichen which in its growth, physically and aesthetically, has become inextricably linked with the monument and the stone surface? Ethical decisions must be made as the foundation for all treatments but there are often conflicting considerations. For example, safety and maintenance may initially appear to conflict with considerations such as appearance and context. An example of this is when it is deemed ethically acceptable to maintain and preserve a municipal aesthetic for war memorials and monuments with the associated uniform cleaning treatments, without thinking seriously about the long term risk to the monuments.

It is possible that the structure and function of lichens, or any other parasitical organisms, once firmly inhabiting the stone surface can create weaknesses and possible structural impairments. It is therefore beneficial to understand the lichen species and the role that they have in the environment, as doing so will help to recognise the problems and advantages for both conservation treatments and biodeterioration.

LICHEN STRUCTURE AND COMPOSITION

Lichens are a large group of composite organisms formed by the symbiotic (co-habiting) association of an algae and a fungus. They are extremely slow growing organisms, generally growing only one millimetre per year. You will possibly see lichens two hundred years old and for this reason **they are protected by law under the Wildlife and Countryside Act 1981**. The dual partnership of a mycobiont (fungus) and photobiont (cyanobacteria/algae) is now widely recognised, along with an understanding of their physiological integration. The relationship between the algae and fungus is complicated but complementary. For most lichen associations the mycobiont organises and concentrates the photobiont into a distinct layer within the fungal superstructure. It then regulates the quality and quantity of light reaching the photobiont, delivers water and mineral nutrients, promotes gas exchange and effectively neutralises some groups of potentially toxic elements that the lichen may accumulate from atmospheric outwash. In return the photobiont fixes carbon through photosynthesis, of which a significant amount is transferred to the mycobiont. The mycobiont in turn uses this carbon to meet its own basic energy needs and to construct a unique and complex structure, which accommodates and enhances the operation of the



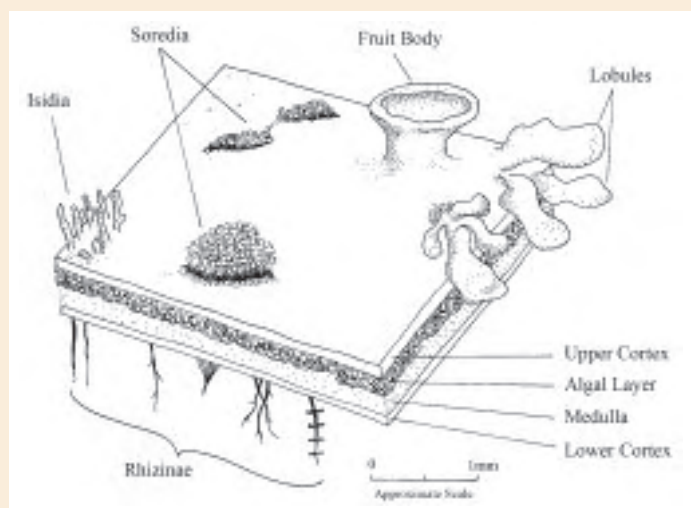
Tabletop monument with lichen cover at All Saints, Hough on the Hill, Lincolnshire

photobiont. This unique structure is called the thallus. The thallus is the layer for the production and protrusion of the fruit bodies and soredia (for reproduction), and other extensions. Below the thallus layer there are the algal layers and the medulla, with the hyphae and rhizoids (root system) following them.

The interface between the lichen and substrate is the concern for most conservators when confronted by a monument with a colonisation inhabiting the surface. The lichen thallus acts both physically and chemically on the substrate. The physical attack from the hyphae and rhizoids can sometimes be a tremendous strain on the surface of the substrate, penetrating 15–20 mm in depth. Chemical actions are induced when the mycobiont generates organic acids, in turn forming a crust on the surface of the substrate if the lichen is epilithic (non penetrating) or by aggravating the interparticle bonds and severely damaging the substrate if the lichen is endolithic (penetrating). Both of these factors contribute to the degradation of stone surfaces but the endolithic type tend to cause worse damage as they sink hyphae and inject organic acids deep into the substrate. Further still, the thalli physically incorporate broken fragments of substrate which have been detached by the contraction and expansion of the thalli under wet or dry conditions.

It is important to stress that the chemical action of the thalli is the greatest harm to the stone substrate, rather than the physical penetration of the hyphae and rhizoids. The first action is the catalyst for the second. The excretion and production of carbonic acids, compounds with

The general structure of lichen





Typical Commonwealth War Graves Commission Portland limestone headstones



Lichen inhabiting a 19th century carved headstone at St Vincent church, Caythorpe, Lincolnshire

chelating abilities (removal of metal ions) and oxalic acids are the main contributors to substrate deterioration. For example, when these organic acids are released they are capable of dissolving intergrain cementing materials between particles in the stone. This aggressive process is the first step in the deterioration of stone substrates. Adding this chemical reaction to other atmospheric actions can result in loss of debonded mineral fragments and eventual delamination of the stone surface. This amalgamation of problems in destabilised areas is a major physio-chemical cause of stone erosion.

In summary, lichens contribute to the weathering of rock in four ways. The main accountability is the penetration of mycobiont hyphae and rhizoids and their expansion and contraction. This is followed by the expansion and contraction of lichen thalli with daily and seasonal changes in ambient temperature and humidity. Then there is the swelling action of organic salts and acids produced by the lichens and finally the fracturing and incorporation of mineral fragments by lichen thalli. It is an extremely multifaceted process and these points are just the main, generalised occurrences.

CLEANING TECHNIQUES AND CONSERVATION PROCESSES

The cleaning of the substrate is by nature a sensitive process but as illustrated earlier can be made more so by the integration of the substrate into the lichen thalli. The mechanical action required for removal can easily abrade the surface and dislodge the granular components of the stone, and even vigorous action cannot remove the hyphae from deep within the substrate. Most cleaning proves complicated when trying to remove the thalli without disturbing the surface of the stone.

Consider these options:

- Leave (no treatment)
- Record with non-invasive techniques
- Record after removing lichen mechanically
- Monitoring and recording degradation
- Mechanical cleaning
- Solvent cleaning

- Biocide treatments
- Biocide and stone consolidation (combination)
- Digital imaging
- Lime shelter coats
- Synthetic protection

Most of the treatments here are responsive conservation treatments; only a few are preventative conservation treatments. From my research into the removal of microfloral growths on churchyard monuments, I have found that the method of cleaning varies greatly and the techniques employed very much reflect the amount of stone in need of treatment.

Mechanical cleaning as described previously is usually destructive to the surface of the stone given the physical integration of the lichen and the fragmented substrate. The use of shelter coats or synthetic protection would also therefore probably fail, given the stubborn nature of the lichen and any later growth. The use of solvents is common when cleaning monuments in conjunction with mechanical methods. The common solvents used are acetone, IMS and white spirit combined with distilled water to dilute after treatment.

The use of biocides should be limited or at least supervised under maximum scrutiny as they are extremely dangerous to both the operative and the environment. One example of this is the constant application of biocides under the Commonwealth War Graves Commission's





Headstone detail is partially obscured by lichen growth.
St Helen's, Leadenham, Lincolnshire



An example of an old and primitive church headstone at
St Nicholas, Roxby in North Yorkshire. Its coastal location has
inhibited lichen colonisation

(CWGC) conservation programme. The CWGC is custodian to more than 180,000 war graves in the UK and approximately 1.2 million worldwide, so it is important to overcome any problems effectively. The main concern is for the headstones' permanence, uniformity and legibility. Biodeterioration is noticeably the CWGC's main woe, as it would actively disfigure the stones, covering the inscriptions which provide individual commemoration. The CWGC utilises a 'blanket' treatment as each headstone is managed in a cyclical system with regular inspections. Each is treated with biocide or pH soap followed by further mechanical cleaning with a nylon brush. The biocide used is Rhodaqueate RP50, applied bi-annually by spraying. The chemical has the ability to remove the thallus of the lichen and is more effective on wet lichens, as the moisture assists absorption. This biocide has demonstrated effective results, inhibiting lichen re-growth for three years continuously without further treatment. So this approach offers good preventative measures for the Portland limestone monuments but not for the biological community, both on and around the monuments. The preventative conservation theory is to impede biological growth, which as a result limits the damage to the surface of the stone.

It is necessary to consider whether a combination of biocide and consolidant solution can achieve a less permeable surface which reduces the capacity for growth on the surface of the stone. It may increase the cohesion of the inter-particle structure and at the same time reduce the porosity of the stone but this action creates further

conservation problems. Lichen will generally grow less on a non-porous material but it not desirable to create more conservation issues for the future in this way, especially as lichens are relatively stable. Although it sounds like a good preventative conservation treatment, Professor Seaward from the British Lichen Society and lecturer at Bradford University in an interview shared his views on the treatment, describing it as an 'ineffective treatment to a wide range of stone due to the changing rates of cementation of grains, even within one class of homogenous stone' which was enforced by the 'lack of quantitative research into the long term effects of the consolidant to the substrate'.

Other organisations adopt minimal intervention conservation techniques. The director of conservation of the Churches Conservation Trust (CCT), Sarah Robinson, commented in 2006 that where they do hold responsibility for the churchyard, they do not clean monuments because the patina of weathering and lichen add to the character of the place and provide a more appropriate setting for a historic environment. She also mentioned that the many methods of cleaning stone each have associated problems, primarily loss of surface. The Trust's community worker for the North West of England drew my attention to the Trust's general advice for cleaning monuments:

'...no cleaning to stones is recommended whatsoever. Where stones have been damaged by paint or vandalism a specialist conservator should treat it. Stones should not even be washed with water, brushed



Rural churchyard tranquillity. St Mary's, Lowdham, Nottinghamshire

to remove lichens/moss or cleaned in any way. This is to prevent further damage.'

Similarly the Ancient Monuments Society and Friends of Friendless Churches state:

'...general guidance on cleaning would almost always be don't. The variation in colours and weathering patterns is part of the character whilst cleaning could damage friable surfaces and lichens...'

This response by the director of the two associations, Matthew Saunders, clearly agrees with the CCT approach to the holistic management of monument conservation.

It is necessary, before taking any irreversible action, that considered judgments are made. When conserving monuments less intervention is always preferable. It is possible to record historic monuments without disturbing the lichens and ultimately the surface of the stone. This can be achieved by saturating the face of the monument by spraying with water and striking a raking light across it. The lichen becomes transparent in the saturation making the inscription legible. This is a good method to use if the task is simply to record the monument. The monument can then remain untouched, the lichens and inscriptions remain intact. There are fewer problems generated by leaving the lichens to continue inhabiting these historic places than

attempting to remove them. If the stones can be recorded for future reference and maintained to a safe and satisfactory standard until new conservation methods are found then this can be a good preventative conservation treatment in itself. We should not change the nature of the material with invasive treatments, for instance, applying the consolidation technique, as this could have any number of other dramatic effects.

When monuments have become unsafe due to higher plant inhabitants, vandalism or structural impairment it is necessary to clean specific areas to aid treatment and access to areas otherwise covered. Cleaning should be minimal as the tough, rather thick lichen thalli can protect the underlying stone from the weathering effects of wind, rain and frost. Above all most lichen species are protected by law under the Wildlife and Countryside Act (1981). Advice should be sought from the British Lichen Society before any removal of lichens during conservation treatments.

One last personal point: lichens contribute to the aesthetics of our churchyards and cemeteries. These historic, relaxing, natural resources which remain largely outside of human disturbance should remain so, as much as possible.

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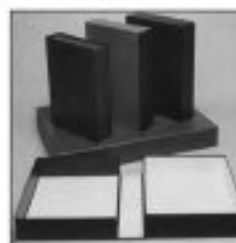
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news from the groups

ARCHAEOLOGY GROUP

Keep your diary free for the Archaeology Group meeting and Christmas party on 12 December 2007 in London.

The topic for the meeting will be 'Conservation Cock-ups, and what we can learn from them'. If you know of anything that has gone horribly wrong and are brave enough to tell us about it, either in person (in disguise or not) or as a written submission, please contact Jim Spriggs on 01904 632827 or email: spriggs.conserve@hotmail.co.uk

The meeting will run from 2 until 5.30 pm at Gordon House, around the corner from the Institute of Archaeology, Gordon Square, London WC1, and then PARTY! from 6.00 – 8.45 at the IoA's 6th floor common room. Price to be confirmed, but early bookings welcomed to Jim Spriggs.

BOOK AND PAPER GROUP

Do read the analysis of our member's survey in the 'In Practice' section on page xx. And place a note in your diaries for next year's B&PG annual meeting, Thursday 10 April 2008, 5.30pm at the Art Workers Guild. Speaker to be announced nearer the time.

Helen Lindsay, Chair B&PG committee

SCIENCE GROUP

In early October the committee of the Science Group met in Edinburgh for its first formal meeting since the AGM in July 2007. The main topic of discussion was how the group, and Icon, can best contribute to the formation of a UK-wide strategy for heritage science. Developing such a strategy was one of the primary recommendations of the House of Lords Inquiry Report last year. The report recommended that English Heritage should provide the secretariat for a working group drawn from across the UK. In developing strategy the report made it clear that the views of 'users and doers' was particularly important and that the strategy should be developed from the bottom up. Whilst in no way suggesting that the Icon Science Group represents the bottom, the recent move by English Heritage to accept their proposed role gives Icon a clear opportunity to put forward what we see as the priority issues. One point that has already emerged is that the initial focus of the House of Lords Report on 'Conservation Science' has been broadened to 'Heritage Science', so it is more important than ever for us to express the need for a strong and well resourced science base to support heritage conservation and interpretation.

An initial draft of the key points which the Committee has considered have been posted on the Icon website (Science Group web page) to allow comment from members, and these documents will be updated following the meeting

and membership feedback. What would we like to see overall? Well:

In five years time, understanding and preservation of the UK's heritage to be improved by a robust, internationally recognised, coordinated heritage science programme that meets the present and future needs of the heritage sector.

And what is our role?

The ICON Science Group leads, supports and enables the achievement of this vision by representing the needs of the membership and engaging with the wider scientific community.

The committee is working to identify the actions which will deliver this strategy.

At the same time as the Strategy Group is being developed, the funding support from the Research Councils, RCUK through AHRC and EPSRC, is being announced by the Programme Director, Professor May Cassar. May organised, with Icon's support, a 'Speed Dating for Research' meeting at University College London on 16 October – see report on page xx. There are also plans for a Heritage Science meeting in Scotland in early November, as well as the two-day 'Managing Material Change' meeting which will take place in London on 10–11 December. The first opportunity for the heritage community to demonstrate its need for funding will be the call for collaborative doctoral research studentships, (recently announced at http://www.ahrc.ac.uk/apply/research/sfi/ahrcsi/science_heritage.asp)

The Icon Science Group has a forthcoming event planned for members: on 5 December 2007, there will be a one-day seminar on Current Conservation Science at Cardiff University, with talks organised and presented by Professors Tim Wess and Ian Freestone, Dr David Watkinson and their colleagues. This will be a great opportunity to hear of current work from the museum and university community which has recently been much in the national and conservation news. Please book early as advised in the Icon Science Group web page.

For news about accreditation for Conservation Science please go to page xx

SCOTLAND GROUP

The events team continues to work to produce a full and varied programme for the end of 2007 and into 2008, beginning with the tenth annual Plenderleith Memorial Lecture. This will be held on 30 November and Sarah Staniforth, Historic Properties Director at the National Trust, will give a lecture titled 'The Impact of Climate Change on Cultural Heritage'. A wine and finger food buffet will follow. A tour of the Conservation Department of the National Galleries of Scotland has also been

arranged for the afternoon of 30 November. For further information on this and all other events please see the Scotland Group page on www.icon.org.uk.

Unfortunately, the 4 October 2007 tour of the Conservation Department at the National Archives of Scotland was postponed. It will be re-scheduled for 2008 and further details of this and other events for 2008 will follow. Any suggestions for future events are very welcome, please contact Kirsten Elliott on kelliott@nationalgalleries.org.

In other Committee business, a grant to support conservators in the PACR process is now established. Applicants must be full members of Icon, members of the Icon Scotland Group, and living and working in Scotland. An application form can be downloaded from the Scotland Group page of the website or is available by emailing scotland@icon.org.uk. Completed forms should be sent to: The Chair, Icon Scotland Group, c/o Icon, 22-26 George Street, Edinburgh EH2 2PQ. Awards to successful candidates will normally be £100 paid on receipt of confirmation that accredited status has been conferred. Icon Scotland Group hopes to make four awards a year and, in the event of multiple applicants, preference will be given to equal distribution between the disciplines. Applications are reviewed by Icon Scotland Group office bearers and awards are conditional on achieving ACR status. All applications will be treated in the strictest confidence.

The Committee would like to congratulate Tuula Pardoe of The Scottish Conservation Studio, and Norman Tennent of Fyne Conservation Services and James Nobbs of the University of Leeds, for winning the Award for Conservation and the Anna Plowden Award respectively. Congratulations also go to the Book and Paper Conservation Studio in Dundee, and Jim Tate and colleagues at the National Museums of Scotland and the Universities of Edinburgh and Paris for the short listing of their projects. It was great to see such a strong Scottish showing at the 2007 Conservation Awards.

The Committee would also like to extend a warm welcome to Louise Lawson, Icon's newly elected Scotland Member of the Board of Trustees, and looks forward to working with her.

The next Group Committee meeting will be held on 11 December 2007, time and venue to be confirmed.

The Committee is as follows:

Chair:	Linda Ramsay
Secretary:	Amanda Clydesdale
Vice Secretary:	Antonia Craster
Treasurer:	Audrey Wilson
Vice Treasurer:	Gill Keay
Events team:	Helen Creasy, Kirsten Elliott,

Erica Kotze, Sophie Younger,
Elizabeth Main

Publications/publicity team: Stephen Umpleby and
Ruth Honeybone

Ordinary Committee
Members: Wilma Bouwmeester,
Julian Watson, Mo Bingham

Icon Scotland Member of
the Board of Trustees: Jim Tate

Observers: Carol Brown and
Clare Meredith

TEXTILE GROUP

The Spring Forum 2008

Next year's Spring Forum will be: 'The Furnished Room'. This is a Call for papers on the theme of furnishings. Objects can include but are not limited to beds, carpets, curtains, wall hangings, chairs and stools. Papers are particularly sought on interesting treatments, analysis and composite objects. Please send abstracts of no more than 500 words, with full contact details of the author(s), to Nicola Yates at nsyate@nmm.ac.uk. Venue and date tbc.

Update

Autumn has been a busy time for the Textile Group with two visits and a seminar day. September started with a visit to Burghley and a review of the day can be found in the Reviews section on page xx. The visit to the Textile Conservancy Studio on 24 September offered an opportunity to discuss solvent cleaning and its current use in textile conservation. Alex Seth-Smith demonstrated the use of the studio's facilities and shared her experiences of using solvents to clean textiles. Discussion was lively and ended with the decision that the Group would organise a seminar day next year with potential contribution from members of the dry cleaning industry to update and inform current practice and highlight possibilities.

We were delighted to join with the Book & Paper Group to host a seminar day on 27 September 'Everyday issues for freelance conservators. The event explored many different aspects of running a conservation studio and topics included how to make the best of formatting reports, how to make money from VAT, how the National Trust commissions conservation, as well as updates on insurance, the Conservation Register and the CPD process. The group was small enough to allow for an informal event with opportunity for open discussion and sharing of information. For a fuller review of both of these events see the Textile Group pages of the website.

Finally, the Textile Group would like to congratulate Tuula Pardoe of the Scottish Conservation Studio on winning the 2007 Conservation Award for the conservation and display of a 1620s silk doublet. A wonderful achievement!

Graduate Voice

Katie Clark, winner of the 2007 Denise Lyall Prize – see page xx – explains how she came to study conservation and her fascination with the subject of her prize-winning project: 'Manufacturing Techniques of 17th Century English Slipware and its significance on present day condition'

I studied art at Central Saint Martins in London for a year and was subsequently accepted to do a Textile Design degree at Chelsea Art College. However, after the first year I felt that I wasn't getting as much as I could out of the course and that it wasn't focusing enough upon historical aspects, so I left. I had always been interested in ceramics, as my Grandmother was a potter and after moving down to the Sussex and seeing what West Dean had to offer I couldn't resist trying to get onto a course that combined history, art and hand skills, all of which would be used whilst working on incredible objects. Luckily I got accepted and my love of ceramics and conservation has grown ever since. I especially love the really old objects, such as Bronze Age to Medieval earthenware pieces, but am also very interested in English heritage and so was immediately drawn to English slipware.

Having worked on an 18thC piece and also attempted to make a few pieces at college, I became aware of how difficult the manufacture of such objects was. My project looked at the processes involved in creating some of the famous English slipware objects that were made in Staffordshire in the mid to late 17thC by makers such as Thomas Toft, Ralph Toft and Ralph Simpson. And through it I have demonstrated how the manufacture may impact on the current stability and condition of an object of this type. Little is known about how these potters created such exceptionally skilled pieces of work in such a difficult medium and where they would have sourced the raw materials. By understanding the manufacturing processes and acknowledging the various difficulties that can befall

slipware, such as flaking and chipping, conservators can make more informed ethical decisions as to whether an object needs restoration or conservation, given the fact that the visible damage on the object may derive from flaws in the original manufacturing process. Using the example of a slipware chest of drawers with no original drawers intact, tests were carried out to determine the complicated processes of manufacture. My project also discussed the ethical considerations that the use of ceramic inserts present to the conservator. By trying to recreate the processes used in the 17th century, a greater understanding of the difficulties that the potters faced has emerged and demonstrated the possible reasons for the damage and degradation of the slip, which a conservator may now face.

I was extremely proud to have won the prize for the project as I felt that it was a subject that hadn't really been addressed in the past, that it could be a real help to working conservators, and was a subject that I felt very passionate about. English slipware, especially from the 17th century, has had so little written about it, yet it is such a huge part of our culture and I feel that much more research should be done on it to help conservators maintain these incredible objects for the future. I am very honoured and grateful to have won the prize as it was such an interesting subject which I hope to keep researching in the future.

Now that I have completed my training at West Dean, I am planning to set up my own freelance practice in the Chichester area of West Sussex. I also hope to get involved with the local museums, such as Fishbourne Roman Palace and Chichester District Museum and work on as many archaeological pieces as I can. And I would be very interested in further training, especially if it is in the museum/ archaeological field.



Royal College of Art/ Victoria and Albert Museum Conservation

Invitation to collaborate in conservation education and training

RCA/V&A Conservation wishes to expand its select portfolio of collaborating organisations for 2008.

RCA/V&A Conservation delivers postgraduate education and training at an advanced level. The RCA/V&A Conservation MA experience is typified by a course of study based on work-place learning. We operate through collaboration with leading conservation and heritage organisations, providing specialised courses of study. We embrace a diverse field of conservation disciplines including conservation science, preventive conservation, collections management, and a range of objects conservation disciplines. More than 90% of our graduates work in conservation fields, in the UK and abroad.

In recent years we have benefited from the involvement of a number of organisations, including English Heritage, the Horniman Museum, Historic Royal Palaces, the Museum

of London, The British Museum, The Natural History Museum, the National Trust, Shephard Travis Textile Conservation Studio, and Tate, as well as the V&A. We are now offering the opportunity to additional centres of excellence in the care and conservation of collections to participate in our unique educational approach.

If you would like to know more about the opportunities and benefits for you in the development of a highly skilled and educated conservation profession through collaboration in RCA/V&A Conservation, please contact:

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Royal College of Art
London SW7 2EU
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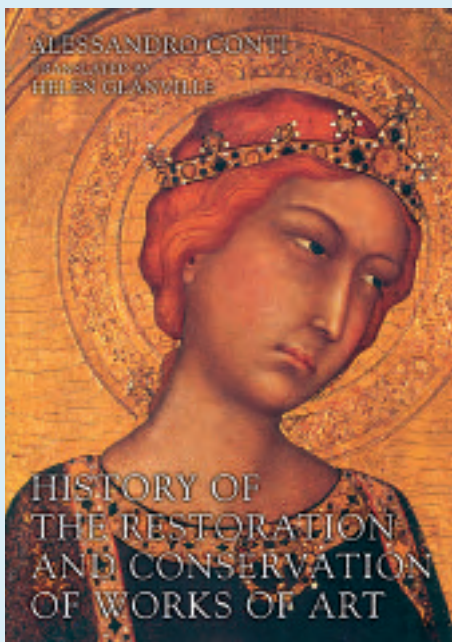
reviews

BOOKS

HISTORY OF THE RESTORATION AND CONSERVATION OF WORKS OF ART

Alessandro Conti (translated by Helen Glanville)

Elsevier Butterworth-Heinemann 2007
ISBN: 9780750669535 464 pages £34.99



Alessandro Conti's *Storia del restauro e della conservazione delle opere d'arte* was first published in 1973. In that first edition, it included an introduction by Roberto Longhi, who was said to have inspired the book. In 1983, more than fifteen years later, a second edition was published. This edition included substantial differences: new photographs were substituted, while some parts of the text were removed (including Longhi's essay) and new ones inserted. In 2007, an English translation of this book has been published by Butterworth-Heinemann. Perhaps the most relevant difference between the Italian original and its English translation is the addition of an introductory essay, a closing essay, and a glossary. The introductory essay, by Helen Glanville, defends the idea that conservation is based on relative (read 'subjective') values. This idea is far from new, though it is still worth remembering. The closing essay, on the other hand, is an almost first-hand account of the creation of this text, which does not spare Conti some implicit criticism, down to a personal level.

One thing that soon becomes apparent to the reader is that Conti's *History of the Restoration and Conservation of Works of Art* is not a history of artwork conservation. The title is misleading and the blurb text even more so, as it is stated that Conti's is

'the only attempt to comprehensively chart in time, the changing impact of man's desire to preserve [artworks] for future generations'.

It could be expected that a 'history of conservation' would be either an historical account of the care of artworks (which has been done since the dawn of history) or an historical account of 'conservation' as we understand it (which, instead, began to be practised around the eighteenth century). However, Conti's history is neither of these. This history of conservation arbitrarily begins in the late Middle Ages and ends in the nineteenth century (the 1973 edition was equally arbitrary, as it began in classical antiquity and ended *Tra settecento ed Ottocento* – between the eighteenth and the nineteenth centuries). Furthermore, this history does not really deal with *artworks*: some isolated references to sculptures hardly hide the fact that this is actually a history of the conservation of *paintings*. Finally, the fact that, with a few exceptions, only the Italian conservation scene is considered in this history is yet another disagreement between the actual scope of the work and what the reader might reasonably expect after reading the title or the blurb.

Once the reader has realized this, there is, however, little room for disappointment. The book contains a plethora of examples illustrating how paintings were freely re-shaped, re-framed, repainted, or recycled to better fit the tastes and needs of the owners, and how this all changed in the eighteenth century. The account oozes a solid knowledge of the field, and the many illustrations are really useful in helping the reader to understand how different those attitudes were from ours. Conti's work gives the reader a hint about how many of the things that we take for granted are actually transient; a clue as to how much our attitudes towards paintings (or artwork, or heritage), which seem so natural to us, are actually an historical construct. In this regard, the book is very enlightening and extremely instructive.

Those looking for technical information may find that the text is less concerned with the materials and techniques of the restorer than with the impact of the activity on the look of the paintings. However, even in this regard, there are really interesting jewels of information for the discerning reader – for instance, the reader may find it very revealing to learn that some sort of recognizable inpainting was already practised in the eighteenth century, or how early conservators were disregarded for not being intellectual enough.

The sheer erudition shown in the book is remarkable: this historical account is simply

overwhelming. Conti's text flows well, and is based on describing one historical case after the other, and then yet another. However, Conti does not explicitly defend any thesis in his book: aside from the occasional comment, there is no such thing as a fully-fledged theoretical or historical reflection based on the raw data he has gathered – and it is not actually necessary, as his work is appealing in other ways. The effect of this lack of a 'closed' discourse is very interesting: the reader is allowed to reach his or her own conclusions – and these can be very different indeed. The examples in the text may be used to prove how creatively art has been maintained and refurbished down history or just as an example of how wildly artworks were treated before the advent of the contemporary notion of conservation – or any other position in between, and then some. It is up to the reader to use Conti's examples to demonstrate how many differences or how many similarities there are between our views and those of the past. If only for this reason, and in spite of its shortcomings (basically, a misleading title), Conti's text will have a strong appeal to anyone involved in conservation decision-making. For anyone involved in conservation ethics, it is simply a must.

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THE CREATION OF COLOR IN EIGHTEENTH-CENTURY EUROPE

Sarah Lowengard

<http://www.gutenberg-e.org>

Columbia University Press £32

The great majority of the literature available to conservators is still paper based, in books and journals. This study, based on Sarah Lowengard's doctoral thesis, is published as an electronic book on the website <http://www.gutenberg-e.org>, Columbia University Press. It is a glimpse into a fast approaching world when web-based publishing is likely to be the norm.

The book is a technical and scientific history of colour production, but it is written from a much broader perspective, setting developments in the overall context of progress as part of the Enlightenment. It draws on arts and sciences, technical processes and theory, across national boundaries in 18th century Europe. It looks at colour as an idea, from a philosophical standpoint, as well as from technical and economic perspectives. Lowengard investigates developments in the processes of colour production in the varied fields of textile dyeing and printing, pigment making and vitreous colourmaking for ceramics,

glass and enamel; she is interested in the way developments in one area impact on others. Colour is the unifying theme in a study which links developments in these different technologies with the contemporary understanding of chemistry, physics and optics. Ultimately the book aims to investigate the dissemination of knowledge, and the interplay between theory and practice.

The book is divided into three chapters or layers: the first, *Technological Tasks and Philosophical Ideas*, sets the broad context of the Enlightenment and introduces key themes: progress, improvement, innovation, changing attitudes towards commerce and the goal of increased consumption, alongside the development of systems for understanding, ordering and classifying colours. The second chapter, *Interactions Between Techniques and Ideas*, discusses quality and production standards and 18th century theories of colour chemistry. A section called *Sources, Materials, Techniques* provides technical information on how colouring material is produced and how it is used to create coloured objects.

The third chapter, *Details of Products and Production*, consists of a series of short sections: on the methods used to disseminate information, on individual artists, colourmen, inventors and artisans, on individual colours or production techniques. These include an account of improvements in dyeing at the Gobelins Tapestry Manufacture in Paris, early theories concerning the deterioration and preservation of oil paintings and a history of the development of Prussian Blue, for example. The final section relates the theory to objects, with discussion of artefacts ranging from a portrait medallion of painted and stained glass to a dress made from painted silk fabric. The book draws on archival records from Britain, France and Germany, and contains many quotations from primary sources. It has a very comprehensive glossary of materials, techniques and individuals, which contains its own references.

The advantages of publishing this text as an ebook are manifold. The text can be printed, but the electronic version offers many additional options which add interest and colour on the screen. Links in the text take you automatically to the footnotes or to the glossary and back again, and there are links to a wealth of other sources of information. Clicking on an image brings up a large, high quality version with supplementary information; click on a document and you can read the text. The result is a rich and multi-layered experience. The book can be read in any order, and each reader will experience it differently, taking his or her

own path through the pages. The text is clearly and systematically laid out, although there is so much information here that it would be hard not to miss something. It is easy to navigate, although it's sometimes difficult to return to your starting point.

Conservators working with many different materials will find this book fascinating and useful. The book licence currently costs \$49.50 or £32; this includes access in perpetuity to all of the text and supplementary materials. Many institutions such as universities, particularly in the USA, and the British Library, have access to it.

Frances Lennard

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STUDY TOUR

THE FUTURE OF INDIAN ARMS AND ARMOUR

Rajasthan, India. 17 February – 3 March, 2007

On 17 February 2007, Arms and Armour conservators Suzanne Kitto (Head of Collections Care at the Royal Armouries, Leeds) and David Edge (Head of Conservation at the Wallace Collection in London) set out with eight other experts in the field of historic arms and armour, including a blacksmith, an academic, three archaeometallurgists and three museum curators, on a two-week study tour of arms and armour in Rajasthan, India. The research trip, organised by Dr. Robert Elgood, honorary curator of Oriental Arms and

Koftgari work; gold wire being inlayed into a cross hatched base



Craftsmanship in action

Armour at the Wallace Collection, culminated in a two-day conference on 'The Future of Indian Arms and Armour Collections: Their Study and Conservation' at Mehrangarh Fort, Jodhpur. The conference primarily was to be a platform to promote and encourage the establishment of a conservation centre in Rajasthan specifically for the treatment and care of arms and armour, in order to maintain and restore collections in private and public museums in India.

The study tour took us on a whirlwind trip of wonders, with not only the chance to see the collections on display but often the opportunity to see collections in store as well, meeting Indian curators and conservators and discussing with them the very different sort of conditions they face. Our first taste of India was Delhi and the National Museum, where we were fortunate to see the reserve collection as well as the general displays. We then took the train to Agra where we enjoyed viewing the legendary Taj Mahal and the Red Fort. But we were here for arms and armour, not for mere sight-seeing, so boarding our hired

The sword store at Mehrangarh Fort





Koftgari work being burnished with jade

minibus we then travelled on across country, to explore the important historic military collections at Bharatpur and Alwar.

In the City Palace at Alwar we saw some amazing 'watered'-steel blades, with patterns created by chiselling into the cast-crystalline crucible-steel surface of the 'wootz' or 'bulat' blade-blanks, prior to re-forging, grinding, polishing and etching of the blades to bring out the subtly beautiful 'watered' patterns inherent in the steel. The blades here were some of the finest that the group had ever seen, many being hand-forged with the rare 'Ladder of the Prophet' design, amongst others. At the Amber Fort in Jaipur, the sign 'WELCOME' in knives greeted us on the wall above the entrance as we entered... and then as we left we looked up and saw 'GOODBYE' above us, spelt out in pistols! There again we encountered some fine pieces, including a stunning Indian lacquered shield, incorporating flakes of gold set in the lacquer in the style of the Japanese hirame technique. Jaipur was also interesting for the large cannon-casting facility nearby, where many of the tools and moulds for making brass and bronze cannon had been

An example of work from Gopil's workshop, Udaipur



Swordsman Gopil Bhanwarlal at work

preserved.

From Jaipur we drove north to Bikaner. The land became more arid, but the treasures richer, as we discovered at Junagarh Fort. In addition to the magnificent array of arms and armour there was a stunning painted room that depicted in vibrant colours those same types of arms and armour in action, chiefly in hunting scenes, where mounted hunters were pictured attacking tigers and wild boars. The Colonel in charge (retired from the Indian Army but now working harder than ever, it seemed) was responsible for running all aspects of the Fort, including conservation and display not only of the exhibits but of the very architecture itself. He had an enormous task ahead of him; however with the assistance of thirty staff (many, though not all, practising more-or-less constant 'hands-on' conservation/restoration work in virtually every material you could think of) he had achieved a steady balance between conservation and restoration. Every year the metal objects were cleaned and coated with coconut oil applied directly from the coconut flesh. This seemed to be a universal treatment, which we encountered quite frequently during our travels. Not only was it relatively cheap, but it seemed to work well in the harsh environment of high humidity, temperature and wind-blown dust, especially on objects kept in display-cases. Eventually, however, it was time to leave, and we headed south, sad at leaving our hotel, the beautiful Gajner Palace hunting lodge, and our new friend the Colonel and his family.

Next stop was Jodhpur, where we toured the Mehrangarh Fort and again were

privileged to view the Reserve collection in detail. Here the opportunity arose for archaeometallurgist Dr. Alan Williams to carry out some hardness tests on various different Indian blade-types, using a portable Sondahur Krautkramer electronic hardness-tester, brought from the Wallace Collection. We would return to the Fort after a two-night stop in Udaipur. For many of our group Udaipur was the highlight of the trip, since it was here that we saw present-day swordsmith Gopil Bhanwarlal in action. He and his workshop were making pattern-welded 'watered'-steel blades, by both modern and traditional means. Gopil's sons are carrying on in their father's footsteps, in the craft that he carried on from his father and so on back through countless generations for at least 350 years. One of the sons had tried to bring modern technology into the workshop in the form of a high-powered computer-controlled laser-cutter. However, as we were all standing around admiring it, there was a power failure (a not-infrequent occurrence in India), the lights went out, and the computer died.....but the craftsman sitting cross-legged on the floor next door, damascening sword and dagger hilts in gold and silver by hand, just continued his work unperturbed, pausing only to shuffle a little closer to the light from a nearby window. The skill with which these men worked was amazing to see, laying on the complex designs by hand with gold and silver wire, the sword or dagger hilt held steady against their feet in many cases, and all the detail chiselled and inlaid by hand, from memory. We watched in awe at the speed and skill with which such beautiful designs were created in



Armours lined up for working on at the workshops of Himmat Singh Parihar, Udaipur

traditional *koftgari*-work. We left the blacksmith of our team, Ric, to stay for the rest of the day 'talking steel', while a few of us went to yet another swordsmith's workshop. This was a smaller operation, but the craftsmanship-in-action was equally fascinating to see as the men worked on helmets and daggers, again all sitting cross-legged on the floor, with a minimum of the tooling that Western European craftsmen seem to find so essential. Inevitably, we ended up in the shop and made some purchases, some of the pieces being perfect for museum object-handling and educational collections.

The following day it was back to Jodhpur and the conference. The first day we learned about early depictions of Indian armour in sculptures and manuscripts from Dr Naman Ahulja. Dr Paul Craddock, formerly of the British Museum, spoke of mining for metal ores in India. Dr. Alan Williams, honorary Scientific Consultant at the Wallace Collection, delivered a fascinating talk on the import of Indian crucible steel into Europe, and its possible presence (ascertained by his metallurgical analysis) in north-west European Viking-era blades. David Edge gave a comprehensive talk on the conservation of arms and armour at the Wallace Collection and had the sterling job

Archeometallurgist Dr. Alan Williams carrying out hardness tests



A souvenir or two perhaps?

of continuing un-phased by the arrival and welcoming of his Royal Highness the Maharaja of Jodhpur. This was followed by an exuberant talk by Professor Balasubramanian on cannon of the Mehrangarh. To close the day's proceedings, Susan Stronge of the Victoria and Albert Museum delighted us with 'Tipu's Tigers', a discussion of objects depicting tigers or tiger-stripe ('bubri') decoration, belonging to the legendary Tipu Sultan of Mysore. The following day was equally fascinating as we were treated to a sword-polishing demonstration using an array of different grits and oils applied initially on a mango-wood paddle or batten (bearing a remarkable resemblance to those depicted in 16th-century German woodcuts... though the latter were probably not made of mango wood) followed by polishing to a high shine with a flat circular polished-edge steel burnishing tool pressed hard against the blade and rubbed smoothly and rhythmically back and forth. Some of us noticed that the sword-polisher's thumb was bent back beyond a right-angle through a lifetime of blade-polishing by hand. The conference continued with a talk by the Curator of Mehrangarh Fort, Karni Jasol, on the traditional care of weapons and armour in Rajput armouries. In contrast, Suzanne Kitto presented recent experimental results of the effects of different modern and traditional protective coatings in use on historic arms and armour. Coconuts had not originally featured in the trials, however but will certainly do so now, immediately upon her return to the U.K. she promised! Dr Ann Feuerbach, based at Hofster University, New York, then discussed how metallurgy can be used in the understanding of sword blades and their manufacture. Dr. Alan Williams and David Edge gave us a double-act demonstration of hardness-testing a variety of blades both from the Fort's collection and also some from private Indian collectors. Finally Dr. Robert Elgood, our intrepid tour-leader and conference-convener, closed the conference with a discussion of the Sirohi sword and its place in local (and wider) Indian history.

The tour and conference came to a perfect end with a Reception and Dinner hosted by His Royal Highness Maharaja Gaj Singhji

Marwar, the Maharaja of Jodhpur, within the magical confines of the Fort. It had been an incredible journey both physically and academically. Our thanks go to Dr. Robert Elgood and Karni Singh Jasol (Curator of the Mehrangarh Museum Trust) for organising the event and also, of course, to His Royal Highness the Maharaja for all his support. Discussions are currently under way as to how best we can support the Trust, in particular with regard to the Maharaja's idea of founding a Conservation Centre at the Fort. It is likely that Indian conservators will be invited to the U.K. to gain work-experience within the Conservation Departments of selected U.K. institutions.... but this is only the beginning. Having already forged such strong links with our colleagues in India through this trip, it is likely that we can now look forward to the development of a long and mutually-rewarding relationship between the conservators, curators and museum collections of our two nations.

Suzanne Kitto and David Edge

CONFERENCES

DECORATED SURFACES ON ANCIENT EGYPTIAN OBJECTS: TECHNOLOGY, DETERIORATION AND CONSERVATION Icon Archaeology Group and Fitzwilliam Museum

Cambridge 6-9 September 2007

This conference was one of the more rewarding meetings I have attended and I came back energized and inspired – exactly how one should feel after a successful professional conference. Attendance was substantial: over a hundred people from sixteen countries – conservators, students, scientists, administrators, and Egyptologists – and the exchange of ideas was free-flowing.

The tone of the meeting was established during a day of professional development workshops preceding the conference proper and reinforced at various points throughout the four-day event. 'Extra-curricular' events included a private view and reception to celebrate the exhibition of the beautiful, recently conserved papyrus Book of the Dead of Ramose at the Fitzwilliam Museum, and on the following evening an invitation to Cambridge University's annual Stephen Glanville Memorial Lecture, presented this year by eminent Egyptologist, Professor Barry Kemp. Professor Kemp spoke on his decades of work at Amarna, Akhenaten's mud-brick city and keyed his talk on the challenges of site preservation. This topic nicely segued into one of the bonus activities available the next day: a



Jo Dillon discussing ancient Egyptian casting techniques with participants in the Looking at 'Bronzes' seminar

presentation and film on the rescue of the Tarharqo temple wall painting at Qasr Ibrim. Also available on Sunday were tours of the Fitzwilliam Museum galleries, storage and conservation spaces and a fun and informative workshop on mummy wrapping. These events enabled informal discussions among participants in a relaxed but stimulating atmosphere.

The day of professional workshops in the Fitzwilliam afforded a fabulous and rare opportunity to examine ancient Egyptian objects up close. Participants were willing and eager to engage in discussions to reaffirm and/or expand on their knowledge of materials used by ancient Egyptians. Topics presented included woods, pigments, 'bronzes,' mummy portraits, animal mummies, cartonnage and basketry. The workshops were well planned and accompanied by hand outs.

The two-day conference proper started off with a comprehensive literature review given by conservators from the Museum of Fine Arts, Boston, in *The conservation of decorated organic Egyptian surfaces* (Susanne Gännsicke, Pamela Hatchfield and Gwynne Ryan). Although the authors found textiles, papyrus, mummies, and encaustic paintings to be fairly well published, they made a case that a cohesive body of literature was lacking for other types of Egyptian materials, especially organics. The literature review was followed by two cases: Gwynne Ryan gave a highly informative description of an ongoing conservation project to treat polychrome wooden models and Renée Stein and Peter Lacovara's paper, *Observations on preparation layers found on ancient Egyptian decorated coffins*, provided a comprehensive overview of materials used on coffins from ranging from the 11th to 30th dynasty eras.

A highlight of the conference was fascinating discussions of recent research on Egyptian pigments. A fantastically detailed account of pigments was presented in the paper, *Egyptian colours and pigments in French collections through 25 years: physico-chemical analyses on 300 objects in*

the laboratory, by Sandrine Pagès-Camagna and Hélène Guichard. Based on the results of their analyses, which the authors stressed were not comprehensive, they provided some general guidelines on what pigments were used during which eras. David Scott's talk on *Greener shades of pale: a review of advances in the characterisation of ancient Egyptian pigments* continued in the pigment vein, reviewing in detail the thorny problems in identifying various Egyptian greens.

Following the discussions on pigments, a down-to-earth and valuable synopsis and comparison of the logistics and findings from three methods of examination was given in the paper *Visual assessment, x-radiography and computed tomography as an aid to conservation of a 21st/22nd dynasty coffin* by Phil Parkes and David Watkinson of Cardiff University.

Three papers on decorated objects involving metals followed. The first was a review by an Egyptian team on *Gilded wood during the 18th Dynasty in ancient Egypt* presented by Dr M.M. Rifai, highlighting the results of extensive analytical work. In *An unusual ancient surface reconstructed*, Ann Heywood presented her findings on an intriguing object: a wooden statue with a lead metal cladding (now lost). Various possible explanations for the lead, whether it was a symbolic material or an underlay for some other surface treatment, were advanced. In the paper *Patina and polychromy: reconstructing some technical histories for Egyptian bronze sculpture in the collections of the British Museum*, Fleur Shearman discussed the concept that Egyptian bronze statues may have looked much more like wooden polychromes through the use of a variety of alloys and/or patinations. Much of this subtle detail may have been lost when the 18th, 19th and early 20th century taste for a 'noble patina' caused the metal to be 'restored' to an overall dark color. The day concluded with *A new approach to the study of ancient Egyptian black bronze*, by M.A. Abd-El-raouf and W.A. Mohamed. The authors' analytical work was based on objects of the Cairo

Museum which were unlikely to have received post-excavation treatments that would hinder useful analyses.

The second day of talks started off with a lively presentation by Dr Nadia Lokma of the Supreme Council of Antiquities in Egypt. Her presentation on *The conservation and clearance of termite damaged coffins found at tomb KV63, Valley of the Kings, Luxor* wowed the attendees with an account of her team's successful efforts, working under extremely difficult conditions, to rescue the severely compromised coffins found in Tomb KV63. Neatly contrasted with this account of work in the field, a paper on the *Treatment of an 18th Dynasty painted coffin* by conservators from the Brooklyn Museum of Art presented an excellent case study on the treatment of a painted coffin that had been extensively restored previously and now needed improved stabilization and restoration in preparation for a traveling exhibit.

There followed a group of virtually unrelated, but nevertheless informative and well presented papers. *Romano-Egyptian bling! Technology and conservation of a gilded cartonnage mummy mask from Hawara* by Sophie Rowe, Ruth Siddall and Rebecca Stacey, presented the results of a collaborative project involving analysis and treatment of a gold Ptolemaic mask. Their study included a fascinating account of microfossils found in the gesso layers which could perhaps lead to identification of the source of the gesso. In *Issues in the display of Egyptian decorative surfaces*, Veronika Vlkova Antoniou discussed the challenges, and opportunities, presented to conservators in a changing exhibit philosophy, a theme further explored in some of the conference posters. The paper *Conservation, colour and plant material in ancient Egyptian basketry*, by Barbara Wills, was a remarkably comprehensive and fascinating review of the range of Egyptian basketry methods and materials as well as examples of treatments.

The final sessions of the conference gave rise to productive discussions on technology, deterioration and treatment of mummy portraits and of mummy shrouds. Lin Spaabaek offered means of categorising types of deterioration found on mummy portraits in her paper *Encaustic mummy portraits and their deterioration phenomena*. Her work generated much interest among the audience, with a general consensus that a database should be established to centralise information about this particularly vulnerable type of artefact. Lin's survey of deterioration phenomena in encaustic paintings provided a suitable introduction for Jane William's *The conservation treatment of the Romano-Egyptian paintings in the Hearst Museum of*



Nadia Lokma

Anthropology at University of California – Berkeley. This was a case study on the treatment and mounting of an important group of portrait paintings whose value lay in their secure provenance, the fact that they were a coherent group, and that they had received little previous treatment

Current work on mummy shrouds was illustrated in the last two talks of the conference. *The new life of Crispina: scientific analyses and conservation of an Egyptian painted shroud of the Roman period*, presented by Roberta Cortopassi, was a collaborative research project. The paper was a cautionary tale of the problems caused by a series of early 20th century treatments of a fragile painted textile and the steps taken to reverse earlier treatments without causing further difficulties. The final presentations of the day were on Material Investigations of the *J. Paul Getty Museum's Red-Shroud Mummy* by Marie Svoboda and Marc Walton. This was an extremely detailed investigation of the mummy with painted shroud in question, making full use of the analytical techniques available through the Getty Conservation Center. A surprising European source for some of the pigments analysed was advanced.

In addition to the papers presented over two days, attendees had the opportunity to see and discuss a number of extremely impressive posters during breaks; there was so much to see that it was hard to find sufficient time and I am glad the organizers plan to include the poster material in their postprints. Both the posters and the papers themselves covered an array of matters of interest to those involved with the conservation of Egyptian artifacts.

The organizing committee for the conference, led by Julie Dawson and Susi Pancaldo, had done a magnificent job in arranging a terrific program, presenting it seamlessly, and putting together splendid practical information packs for participants. This conference was the third in an occasional series on the conservation of Egyptian antiquities; the publications of the previous programmes have become must-haves for any lab dealing with this material. I

expect no less from this one and look forward eagerly to the next in the series.

Lynn A. Grant, Conservator, University of Pennsylvania – Museum of Archaeology and Anthropology.

WATERLOGGED ORGANIC ARCHAEOLOGICAL MATERIAL Amsterdam 11 – 15 September 2007

This was the 10th triennial international conference of the ICOM Working Group on Waterlogged Organic Archaeological Material, which was hosted by the RACM/National Service for Archaeology, Cultural Landscape and Built Heritage (formerly ROB) and held at the KNAW (Royal Academy of Science). There were a hundred and twenty delegates attending from twenty two different countries.

Over the four days, there were over forty presentations, grouped together by subject area, and about twenty posters. Following on from the previous conference (Copenhagen 2004) the main theme continued to be the identification and analysis of the causes of oxidative degradation in waterlogged wood – a condition now thought to be common on many marine and non-marine ship and boat finds, including the Mary Rose in Portsmouth and the Vasa in Stockholm. But most of the conference was the usual interesting and eclectic mix of papers on many different subjects, presented by a spectrum of professionals from students up to some of the more senior figures, in both age and position. A couple of projects stand out in particular, one being the collaborative Hungarian and Japanese research into the stabilization of a remarkable recent find of several hundred 1stC BC waterlogged wooden painted and lacquered funerary figurines of humans and horses from the excavations of a royal tomb in the Jiangsu region of China. Experimental work found that these delicate and complex objects could be stabilised effectively using the synthetic sugars lactitol and trehalose, giving very pleasing results. From the States came papers on the conservation of important historical finds from a 17thC well in the recently-excavated fort in Jamestown, Virginia; and on the conservation of leather and rubber composites from the recently-salvaged 19thC USS battleship Monitor, also in Virginia. Also on the subject of leather, a paper from Denmark gave the results of a retrospective survey of techniques used to stabilise and reconstruct and mount waterlogged leather (mainly footwear) from two major collections in Denmark in the past. It was of interest to me to note that this researcher came up with similar findings to our own collection surveys in York, that certain treatments used before the advent

of freeze-drying have withstood the test of time.

Another continuing theme was on the methodology, monitoring and success-rates of reburial and protecting archaeological materials in situ on the sea-bed, including updates on the Maastrand Reburial Project where multiple samples of modern replicate materials are left on the seabed and recovered every few years for analysis of their rate of degradation. Two papers dealt with the possible consequences of the rather hair-raising plan to move the famous Oseberg and Gokstad Viking ships from their famous ship-hall at Bygdøy to new premises in central Oslo. The beautiful decorated cart and sledge, plus many other of the important wooden artefacts found within the ships, were originally treated with hot alum solutions, which has now caused the wood structure to be badly disrupted, brittle and extremely fragile, making even their movement to new premises a risky operation. Several papers reported on research into treatment regimes for wood involving new polymers as possible alternatives to PEG, work in Grenoble on azelaic acid (currently produced in China from cereal crops) being of particular promise. A 'keynote' talk by Per Hoffmann (Deutsches Schiffahrtsmuseum, Bremen) one of the pioneers of waterlogged wood conservation research, summarised his views

Delegates admire the prow of the 17thC fishing vessel 'Ventjager', displayed in the New Land Heritage Centre



on the comparative values of alternative treatments for large-scale wooden structures such as boats and ships. He concluded that the simpler, less costly treatments, e.g. sucrose, could be made to work in some circumstances, but bore a greater level of risk of failure than the better-proven, but more costly treatments, such as p.e.g. and Kauramin (a melamine resin) treatments. He emphasised the importance of good management, continuity and staff competency to the success of any large-scale and long-term treatment.

Contributions from the UK comprised a poster by Dr Anthony Crawshaw (York Archaeological Trust) demonstrating a computer programme he has developed which models three different PEG degradation mechanisms. The dramatic effect of random chain scission on molecular weight was highlighted. A second poster by Jill Barnard, Helen Ganiaris, Liz Goodman and Christie Pohl (Museum of London) explained the work of preparing and displaying the London Roman amphitheatre timbers in the new Guildhall art gallery development. Much of the preparatory work was done as a public demonstration in the galleries and aroused considerable interest from visitors. Jim Spriggs (York Archaeological Trust) presented a paper, co-written with Jeremy Hutchings (University of Oslo), on the completion of the treatment of the Poole Museum Iron-Age logboat, now on display in the new HLF-funded archaeological galleries. This was an example of large-scale sucrose treatment that had 'gone wrong' but had been successfully turned around and completed using forced-air drying in a specially constructed chamber. The lack of a paper on the progress of the Newport, Wales, Ship Project was noted with regret, and 'get well soon' message was sent from the Conference to Katie Hunter at Newport Museum. Theo Skinner (National Museums of Scotland), and Mark Jones' (Mary Rose Trust) paper demonstrated the use of respirometry as a way of gauging treatments to slow down or stop the damaging oxidation of sulphides and iron salts within treated wood. The possible use of phytate salt chelates (calcium phytate is sometimes used as a treatment for acidity in iron gall ink documents by paper conservators) was assessed using modern high-spec respirometry equipment, and the treatment looks promising. So, although the answer to the iron/sulphur oxidative degradation problem has yet to be cracked, the papers presented identified some possible approaches which are actively being developed as a collaborative international research project.

The last day of the conference consisted of a day-long visit to the RACM-Lelystad

location (formerly NISA; the National Institute for Ship and Underwater Archaeology). Here we met the staff and were treated to a tour of the excellent marine materials conservation facility. We were shown what is probably the largest heated PEG tank in the world, currently being used to treat the Meern 1 Roman barge. The same building also contains displays and stores of artefacts, ship parts, canon and other archaeological remains recovered from the draining of the surrounding Flevoland polders over the past forty years. Close by is a reconstruction of a ship-building yard, as it might have been during the heyday of the Dutch East India Company (VOC). Already completed and open to the public is a beautiful replica of the VOC Batavia, the largest ship of its period, which sank in 1629 off the coast of Western Australia, and the remains of which are now conserved and in the Western Australian Maritime Museum, Fremantle. We also visited the New Land Heritage Centre with displays not only about the social history of the polders drainage project, but also the beautifully preserved 17thC fishing vessel *Ventjager*, complete with fixtures and fittings. During the tour, our Dutch hosts paid tribute to their colleague Olaf Goubitz who had died recently. His pioneering work in Holland in the study, recording and treatment of archaeological shoe leather is known worldwide through his excellent publications, and he is also remembered for the generations of staff and students that he had taught and inspired.

This well-attended conference is the main international forum for reporting and discussing problems and developments in this particularly problematic but exciting area of archaeological conservation. The final 'business' session was dedicated to improving communications within the group, drawing in new members and identifying research priorities for the coming period. The conference proceedings will be published in the next few months, and the venue for the 11th ICOM/WOAM will be announced in due course. Anyone wishing to join the group (which is free) and be added to the email list for news updates, purchase of conference proceedings etc, should contact:

kristiane.straetkvern@natmus.dk

Jim Spriggs, Conservation Consultant, York.

FAKES, FORGERIES AND TAINTED GOODS
Victoria and Albert Museum, London
14 October 2006

The 2006 autumn conference of the Icon Ceramics and Glass Group was very successful and attendance was high. The theme of Fakes, Forgeries and Tainted

Goods brought forth a wide range of presentations from conservation and curatorial concerns to legal issues related to tainted goods.

The day also included the presentation of the Nigel Williams Prize for the best conservation/restoration of an object or project in ceramic, glass or related material. This year's winner was the CGG Event Organizer Alex Patchett-Joyce and a Highly Commended Certificate went to Monique Lefebvre. Please see the November 2006 Icon News or the CGG webpage for a more detailed discussion of the award.

The conference began with an introduction from the CGG Chair, Ros Hodges, followed immediately by a thought provoking presentation by Kathryn Walker Tubb, on *Tainted Archaeological Ceramics and Glass*. Walker Tubb's presentation focused on issues of law and UN conventions that were developed to combat illicit trade. She showed slides of the Jordanian countryside, including the site of Zoar where the Early Bronze Age Cemetery has been turned into a 'lunar landscape' as a result of looting. Looting results in loss of context of the object and valuable associated information for archaeologists. One high profile case was Jonathan Tokeley Parry, who disguised authentic objects as cheap replicas to smuggle them out of Egypt resulting in his being convicted. Marion True, the former antiquities curator of the Getty, is currently being tried for her involvement with antiquities illegally exported from Italy.

Anton Gabszewicz presented an interesting overview of European ceramic fakes, forgeries and adaptations. He explained how greed and the desire for items of antiquity brought about the production of fakes. Gabszewicz employed a sliding scale for copies, ranging from acknowledged replicas to deliberate forgeries. One must also bear in mind that some ceramic objects, originally created and sold as replicas, were later transformed into fakes when they were resold as antiquities. Gabszewicz showed slides of adaptations: several objects pieced together in such a way as to make the buyer think that this was one vessel. Modern fakes are still being produced as a result of shows like the Antiques Road Show. For instance, 18thC moulds were used to produce new objects and they were subsequently sold as genuine. Gabszewicz gave the audience a few clues on what to look for and encouraged members to contact him if they find any fakes.

Penny Bendall, now well known for her work on the infamous Fitzwilliam Vases, challenged conservators to consider 'how far we take conservation projects'. This is a significant issue because many of the CGG

members are in private practice and work for private owners and dealers where aesthetics and appearance is a priority. She advocated that we as conservators should be working towards changing the level of restoration from invisible to visible repairs and thus changing the perception of our clients.

The history and development of *Faking Italian Maiolica in the 19th Century and afterwards* was presented by Timothy Wilson. Whilst Anton Gabszewicz differentiates between fakes and forgeries, Timothy Wilson does not regard the terms as significantly different in meaning. Timothy Wilson displayed many examples of original Maiolica and their fakes that he has come across during his time as curator at the British Museum and Ashmolean. In the 16thC exact duplicates of elaborately decorated or narrative-painted pieces are unusual, so that a precise replication of an istoriato plate may give rise to suspicion. He recommended the catalogues of the Bargello Museum in Florence and, especially, the Museum at Pesaro as useful reference sources since both collections were much used by 19thC of istoriato maiolica.

Kirsty Norman presented an interesting and revealing look at the ceramics from the al-Sabah Collection, Kuwait. The collection was formed by Sheik and Sheika al-Sabah who wanted their personal collection to be available to the public as the greatest collection of Islamic Art in the world. In the 1980s, Oliver Watson of the Ashmolean Museum asked Norman to assist him in the cataloguing of the ceramic collection. Many of the forms and designs are repeated with Islamic ceramics and restoration is common. Norman found that with the restoration, high levels of skill was applied to make something composed of sherds from several different objects look complete. One of the items that Norman conserved was made up of five different bowls, adhered with animal glue, and plaster. After discussion with the Sheik, some of objects had their previous restorations removed and were conserved but not restored and others were left fragmentary as study pieces.

Pierre Valentin, a solicitor from Withers LLP, gave an informative presentation on the *Legal issues surrounding tainted goods*. Valentin has twice written for *Icon News* on the subject: Issue 1, November 2005, pp 12-14 and November 2006: Letters. With the 2003 enactment of legislation regarding Illegally Removed Iraqi Cultural Property, the legislation reverses the burden of proof that we are accustomed to, so that the accused is guilty until proven innocent. The offence concerns the possession, control or handling of cultural property illegally

removed from Iraq after 6 August 1990. This legislation is difficult because you have to prove that you did not know or have reason to suppose that it was illegally exported. Conservators should be aware that there is also potential for money laundering through the purchase and sale of works of art. These legal issues may be most applicable to auction houses or dealers, however, conservators should be aware of them. The way to protect yourself is to know the laws, know your client and ask questions about the object and how it was acquired.

Amy Drago

Ceramics and Glass Group
Conservator stone wall paintings and mosaics, British Museum

PRESERVING ABORIGINAL HERITAGE: TECHNICAL AND TRADITIONAL Ottawa, Canada 24 – 28 September 2007 ¹

This engaging symposium was hosted on the traditional territory of the Algonquin Nation ², whose permission and participation was essential to its success and all participants would join me in extending their appreciation. The programme was developed by the Canadian Conservation Institute (CCI) over the past two years, in collaboration with ten First Nations, Inuit and Metis communities from across Canada. The event was organised using the traditional circle, described by Gilbert W. Whiteduck (Algonquin from the Kitigan Zibi Anishinabeg First Nation) as allowing 'for reflection, open dialogue, and consensus.'³

I believe the organisational method was responsible for the respectful atmosphere, demonstrated by the speakers thanking the Algonquin Nation and paying tribute to the elders present, whilst in turn the speakers were honoured for sharing their knowledge by being presented with a braid of sweet grass. The symposium consisted of thematic general and concurrent sessions, as well as poster sessions, trade fair, and a half day of tours. I attended a lively tour of the Canadian Museum of Civilisation. There were several evening receptions, including a wonderful Native Fusion Dinner and Entertainment event, which was preceded by a Fire Ceremony, and the final day was taken up by practical workshops.

The week kicked off to a good start with opening prayers and smudging ceremony, followed by honour songs from the Bear Nation Drum group. Each day began with a blessing ceremony and the first paper was given by an elder. It is impossible to do justice to the splendid array of papers given during the week or to the insightful and

progressive approaches to conservation being presented. Every participant would have a different selection for their favourite, such was their quality.

I particularly enjoyed the double hitter of John Moses and Mariam Clavir, their talk raised controversial issues that would become talking points throughout the conference. John began by discussing the leaps forward that have taken place within conservation and the wider museum world, particularly relevant coming so soon after the United Nations General Assembly adopted the 'Declaration on the Right of Indigenous Peoples' (even more so in light of the failure of Canada, The United States of America, Australia and New Zealand to vote in favour of this declaration). He continued by outlining the noticeable failure to recruit conservators from indigenous communities and suggested the creation of 'native only' positions at major institutions, as well as highlighting the need for major institutions to play a central role in training. Mariam used red and blue cards as a means of voting on a hypothetical, yet controversial issue (whether to move a rare object from the teaching collection to the main collection, after the death of the artist who had donated it for teaching purposes), to encourage debate and conceptually 'thinking outside the box' amongst the audience – an interesting presentation trick that had people discussing the issue all week, as well as weaving red and blue cards together to suggest alternatives to the available choices.

Throughout the week, many speakers made reference to the 'Turning the Page: forging new partnerships between museums and first nations' ⁴ document produced in 1992 by a joint Canadian Museums Associated and the Assembly of First Nations task force. It identified three main issues: increasing involvement of aboriginal peoples, improved access for aboriginal peoples to museum collections and repatriation. This document was cited by many speakers as being critically important to the development of the collaborations triumphed at this symposium. Repatriation was purposefully not a central theme of the symposium, however, the issue of access and interpretation played a significant role in many sessions. Several speakers stressed the value of context: the stories, songs, and traditional associations of the objects in museums collections. Sherry Racette discussed the issue of 'separation from the stories' whilst Ann Smith commented that 'when I have permission to take pieces off the wall and dance them, they become



complete'. Whilst in another session Kevin Cranmer discussed feeling the need to sing to an object upon seeing it and later highlighted the significance of the objects by saying 'if these objects could talk, the stories they would tell'.

Perhaps the presentation that most stuck in my mind, was given by Aldiouma Yattara concerning 'Culture Banks' as a sustainable means of cultural preservation and economic development in Mali. These Culture Banks consist of: a village museum, a cultural training centre, and a micro credit bank. Through loaning heritage objects to the museum a person can claim micro credit, and through building up a collection the museum can provide cultural training and education, as well as making the objects accessible to the local population. Importantly the ownership of the objects is not relinquished, so the object can be used for ritual and ceremonial purposes. Furthermore, the system is autonomously controlled by the village itself; the technical team, which includes the conservators, assists in the set up process and later fulfils an advisory role. It was reported that this system has also reduced the number of objects reaching the illicit arts market. This was a fascinating and intelligent approach to sustainable heritage development suited for local needs.

On the final day I attended an excellent workshop, in which we learnt how to use birch bark to make baskets. Presented by Daniel 'Pinock' Smith (Algonquin from the Kitigan Zibi Anishinabeg First Nation) who has appeared on the BBC making birch bark canoes with Ray Mears⁵, it was a pleasure to take this workshop, working with materials to make objects and to test them to destruction. This understanding is vital to allow conservators an understanding of the materials with which we work.

This short review has hardly scratched the surface of the whole host of fascinating papers that were presented, nor can it accurately portray the positive experience of the conference. The one overriding concern of the symposium was the idea of respect; this idea is essential to the successful stewardship of the collections for which we are responsible. I sincerely hope that there will be a follow up conference or symposium in the near future, taking this discourse further.

I would like to thank the Andrew W Mellon Foundation for enabling my participation in this symposium.

Daniel Cull

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¹ Symposium website http://www.cciicc.gc.ca/symposium/index_e.aspx

² www.algonquinnation.ca

³ Whiteduck, G. W. 2007. Message from the Advisory Committee. Program: Preserving Aboriginal Heritage: Technical and Traditional Approaches. Symposium 2007. Canadian Heritage. Canadian Conservation Institute Canada.

⁴ Excerpts from 'Turning the Page: forging new partnerships between museums and first nations' (1992) can be accessed at http://www.aicn-inac.gc.ca/ch/rcap/sg/cia6a_e.pdf

⁵ Birch Bark Canoe. Ray Mears Bushcraft Survival Series 2. BBC. (<http://www.raymears.com/>)

COURSES

HANDMADE PAPER MAKING WITH JACQUES BREJOUX AND PAPER BOOK BINDING WITH CHRISTOPHER CLARKSON

Moulin du Verger, Puymoyen, France
17–21 September 2007

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This workshop, conducted at the picturesque Moulin du Verger, was a collaborative effort on the part of papermaker Jacques Brejoux, book conservator Christopher Clarkson, and the conservation supply firm Conservation by Design. Sourcing materials suitable for use in conservation is a difficult task, and this is certainly the case with papers, as modern, machine-made papers bear little resemblance to their handmade forebears. Fortunately, just as there are conservators who need specific materials with specific characteristics, there are traditional artisans dedicated to meeting those demands. The paper needed for paper covered bindings, a style of conservation binding promoted by Christopher Clarkson, is an example of a material that is increasingly difficult to source. Jacques Brejoux, with both years of papermaking experience and the intellectual curiosity to evolve his craft, is keen to take on the challenge of developing a paper suitable for paper bindings.

Workshop participants, nine conservators from England, Denmark, and the United States, spent two days making paper with Jacques and two days making paper bindings with Chris. Located in a region with a deep papermaking history, the Moulin du Verger was an inspirational and idyllic setting for learning about traditional papermaking. Paper has been made at this mill for over 450 years, and while it has been updated with some modern conveniences like electric lights and running water, most of its historic features remain unchanged. Workshop participants produced two types of paper – linen repair paper and 20-ply board. Jacques prepared the pulp for the repair paper using old linen rags beaten with a 120 year-old Hollander beater. Jacques was specific about not over-beating his pulp, preferring a slightly cloudy formation in exchange for long-fibered



Beth Ryan couching

paper. Jacques has a beautiful collection of handmade paper moulds, and for the repair paper, we used an antique laid mould with a fool's cap watermark. After observing Jacques' technique at the vat, participants took turns casting the pulp and couching. Though Jacques said that formation technique is less important than pulp preparation and proper drying in creating fine quality papers, our novice attempts brought to light many of the errors that can occur during formation. After couching a stack of sheets, they were pressed in a large screw press to remove water. Individual sheets were then hung in the drying loft. Formation of the thick boards was similar, but a different, less refined pulp was used, and rather than interleaving each sheet, twenty thicknesses were couched directly on top of one another. To complete the papermaking section of the workshop, Jacques demonstrated the way he surfaces sizes his papers using gelatin. While our boards were still damp by the end of the week, some of our papers had dried. They had the lovely drape and pleasing rattle of linen paper, as well as the subtle variations characteristic of handmade paper.

Creating paper ourselves highlighted the myriad choices, from fiber selection and beating to drying and sizing, that affect the final character of a sheet. During our time with Chris making paper bindings, various papers were used in order to determine which characteristics were essential for cover papers. There were three binding variations that Chris taught the group: a Japanese-style multiple quire sewn binding, a longstitch sewn binding, and a binding sewn on alum-tawed thongs. These modern interpretations are based on historic bindings, such as the remarkably sturdy late 15th-century Venetian paper case bindings. Lacking stiff boards or elaborate decoration, these bindings are deceptively simple; however, when properly executed they function well and improve with age. Chris brought some historic bindings for participants to examine. Despite hundreds



Jiri Vhoucek making paper

of years of handling, the joints were strong, the paper was not abraded, and the text blocks were intact. When manipulating the papers in order to craft these bindings, it became clear what working properties were needed: strong enough to be folded, accepts a precise fold, tough and abrasion-resistant surface texture, and can hold a laced thong tightly and without tearing. Beyond working properties, papers need to age well; specifically, they need to maintain strength and toughness in critical areas of the binding like joints and corners. In addition to using the various papers for bindings, Chris set up a simple method for testing tear strength. He ran a sewing thread in and out of a fold in the paper, and to that thread he attached a spring. Increasingly heavy weights were attached to the spring until the paper tore. The results for different papers varied by several kilograms, and they also differed in the way they tore. The tears in some papers immediately ran the entire length of the fold while others tore only a few millimeters. Chris indicated the desire for developing similar, low-tech test methods in order to

compare other characteristics such as abrasion resistance and fold endurance. The week culminated in a group discussion regarding the development of high quality cover papers at the Moulin du Verger. Jacques is planning to produce some prototypes based on the discussion, and once the papers are made, they will be tested on book models by some of the workshop participants.

Amid the learning and working, there was time to enjoy the beautiful French countryside and to indulge in plenty of good food and drink. One highlight was a trip to the home and vineyards of the family who, for fourteen generations, produce the fine cognac Fountaine de la Pouyade. We also visited the paper museum in nearby Angoulême at which time Jacques was awarded a medal of honor by the French government for his years of hard work and skill in producing traditional handmade papers.

Amy Crist

Andrew W. Mellon Fellow in Paper Conservation, Worcester Art Museum
Worcester, Massachusetts

Chris Clarkson and Jacques Brejoux



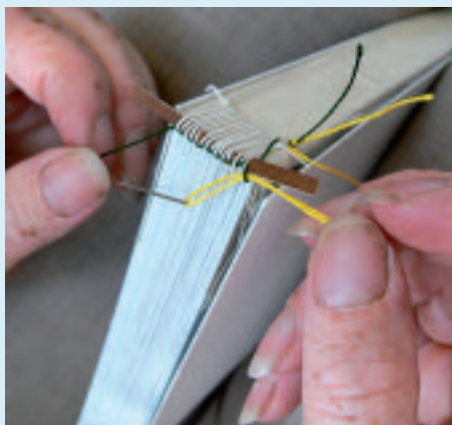
ISLAMIC BINDING WORKSHOP

Victoria and Albert Museum
14-15 September 2007

Being fairly new to the book conservation profession, David Jacobs' and Barbara Rogers' Islamic binding course was the first Book and Paper Group training event I had attended, and, as with all things new, I was uncertain as to what to expect. In the light of two action-packed but fascinating days of demonstrations, discussions and binding, it is a great pleasure to be able to write an entirely positive review of an event lead by two conservators not only talented in their abilities at the bench but possessed of that rare gift to be able to communicate fully their practice and thinking.

The course set a full and perhaps slightly over-ambitious timetable of events, opening with a lecture from David on the context and history of Islamic binding, from its roots in the Coptic tradition, through to regional variations in style and the mind-set of the makers of Islamic books. This talk set the exploratory tone of the whole course and gave the students, all of whom were from the Western tradition of making books, time in which to adjust themselves to a different craft tradition and context of book use, where the text, not the book as an object, was of prime importance to nomadic cultures who needed binding structures to protect those texts, but which could be easily removed when they became worn through use in the course of an itinerant lifestyle. This element of the course was, for me at least, one of its greatest successes: the tutors never just explained 'how' or 'what', but always encouraged their students to investigate the 'Why?' It would have been easy to overlook that final question during such a short course, in favour of aiming for the lesser satisfaction of merely teaching techniques and hoping that everyone could put together a finished model by the Saturday evening; but technique without understanding is of limited use, having a tendency to lead to mechanical actions rather than informed, coherent work, and David and Barbara must be congratulated for their insistence on their students understanding why they were using certain techniques in the course of making an Islamic structure suitable for use in the rebinding of conserved original manuscripts.

To read descriptions of techniques is one thing: to have those techniques demonstrated by an expert is quite another. And when that expert is able to explain his/her actions and rationale fully, the result is tremendously exciting teaching which opens the way to further exploration of the subject. Our tutors were unfailingly patient, particularly in the complex matter of working Islamic endbands, and the



demonstrations were excellent. (How good it is to see real threads in their true colours, when one has struggled to work from a textbook – which inevitably wants to snap shut at just the wrong moment – illustrated in near indistinguishable shades of grey!) Many thanks indeed to David and Barbara for such an excellent course, and to Jane Rutherford for organising and hosting the event. To all those who haven't attended a workshop given by David and Barbara and who may one day have a chance to do so, grab it!

Edward Cheese Book Conservator
Cambridge Colleges' Conservation Consortium
Corpus Christi College, Cambridge

VISITS

BURGHLEY HOUSE

Icon Textile Group 10 September 2007

Twelve members of Icon's Textile Group were greeted by Sheila Landi and her team for refreshments and an introduction to The Textile Conservation Consultancy. It was established by Sheila in 1989 and moved to Burghley in 1992. The workshop is housed in the Stable Yard with a second in the Kennel Yard which opened in 2002, specially designed to enable work on larger objects. Sheila works with Alison Fairhurst, Sophie Downes and Jonathan Cleaver on a wide range of textiles including tapestries, curtains, costume and upholstered furniture.

The Stable Yard houses a number of other private conservation workshops including Mike Cowell, a painting conservator and Anthony Beech, a furniture conservator/restorer which provides useful links when working on multi media objects. We were able to see their collaborative work on an upholstered chair dated 1720: Anthony

Beech was working on the frame, while Sheila was piecing together and trying to make sense of the disparate fragmentary embroidery, tapestry and wool damask pieces that had formed the outer coverings.

Until recently tapestry wet cleaning would take place in the stable yard but innovative new methods have been devised to allow their treatment in the workshop by means of a bath with a system of aluminium rollers above. This enables sections of the tapestry to be held vertically while other sections are treated in the bath. The tapestry is supported during this process.

Innovative techniques have also been devised for the treatment of tapestries with the aim of keeping the conservation costs to a minimum without compromising the support and aesthetics of the object. Two tapestries were in progress at the Kennel Yard Workshop – The Burghley House tapestry of Adonis and Sleeping Venus by John Vanderbank, 1690 and The Fish Quay, woven about 1740, based on a Teniers design.

A polypropylene leno weave mesh attached to the verso is used to provide a complete support for the tapestries; larger losses are infilled with dyed rep cloth, where appropriate. Smaller areas of loss are couched down and infilled with stranded cotton or wool yarn, interwoven between the polypropylene mesh and the tapestry. The tapestries are conserved on vertical looms, with a conservator working each side passing the needle back and forth.

Other projects included finely worked embroidered floral and ecclesiastical motifs applied to a red sateen ground trimmed with gold braid, all the more intriguing for having been found on a stool under layers of upholstery. It is believed to be early 17th century and possibly part of an altar frontal.

This and a number of other objects prompted interesting discussions among the group.

Back in the Stable Yard Workshop we were very privileged to see a Mantua dating from 1735 belonging to the Lincoln Museums (The Usher Gallery and the Museum of Lincolnshire Life have a dual interest), it is incredibly rare for this to have survived and is probably unique. The vividly coloured woven floral design is on a black silk ground. The fabric is very weak and deteriorated but there is still evidence of the original construction and some original stitching remains.

Following our fascinating tour of the workshops we had a very pleasant lunch in the Orangery followed by a wonderful tour of the house. It dates from 1555, built by William Cecil, later Lord Burghley and continued to be transformed throughout the 17th and 18th centuries. It was during this period that large collections of paintings, tapestries, sculptures, furniture and porcelain were amassed from across Europe and can now be seen throughout the house. Alison very kindly accompanied our tour and provided valuable insight into the conservation of the amazing beds and tapestries that form part of the collections at Burghley.

It is a wonderful house and well worth a visit.

I would like to thank Sheila Landi and her team for welcoming us so warmly and making our trip so interesting and enjoyable as well as providing some thought provoking objects and topics for discussion.

I would also like to thank Rebecca Smith for organising the trip.

Nicola Yates

Head of Textile Conservation
National Maritime Museum

Burghley House visit



A DAY OUT IN OXFORD

Icon Book and Paper Group, 25 September 2007

Due to space restrictions the thirty members who attended were split into two groups and given opposite itineraries. My group started the day at the Chantry Library with James Andrews, who gave us a brief overview of his work before taking us through into the library itself.

There are three main parts to the collection: monographs, periodicals and conference papers. James reminded us that we are allowed up to ten photocopies of documents a year, supplied free of charge, with additional documents for 25p each. A request form – from Icon's website or by post from the Library – is required by law for copyright reasons and must be signed and returned to James before the document can be sent to you. We were asked to consider donating any spare books and periodicals to the library. You'll even get a book plate put inside with your name on it to mark your generosity for posterity. Sounds like an ideal opportunity to weed those sagging shelves....

The contents of the library website were then explained to us in detail. The resources listed on the database are all from reliable organisations and a search engine [see page xx] will enable us to look for specific subjects, rather than just browse. If you have come across a useful site that is not already listed, please let James know and he will add it to the records. The existing book catalogue (OLIS) is linked to the university and not all the library's holdings are on it. Neither is it easy to use but if you follow the instructions on the OLIS help page it does make things slightly clearer.

Before leaving for the Oxford Conservation Consortium, located in the other half of the building, we were told of courses that James has created on information skills and how to write for academic publications, which are being trialled at The National Archive before being made more widely available.

The Consortium was set up by Nancy Bell in the 1990s and moved into purpose-built accommodation in 2000. It is administered by Magdalen College, but does work for all ten colleges of the university and the National Trust, and recently, work funded by the Wellcome Trust. There are four members of staff, two of them part-time, with interns during the summer as well. Victoria Stevens and Maria Caligare gave us the tour. A significant part of their work involves environmental monitoring but we were shown various books and documents that they have been working on, and a mammoth task set in concrete that has been conserved by other college conservators



The Bodleian's old conservation room

who also have access to the space and facilities. They also provide a consultancy service for staff.

Three pieces of equipment were of particular interest. One was a prototype humidifying cabinet with a heat source in the base, two fans and three drying racks. Another was a hydraulic table that can be lifted or lowered to any height. The pièce de résistance, however, was an American board slotting machine. This has small circular saws of different depths that can be used to slice a horizontal slot out of the spine edge of book boards. Toned paper and aerolinen can then be inserted into the slot to repair broken joints without damaging fragile or tooled leather, which is easily done when lifted manually.

We resumed after lunch with a tour of the conservation studios at the old and new Bodleian Library buildings. Our group was led by Alison McKay and the other by David Howell, Head of Conservation. There are fourteen conservators in the team altogether, seven of whom are accredited, as well as binders and technicians. The work being carried out by the conservators in each studio was described to us, with examples of various fascicules and another method of dealing with single-sheet material, known as 'Fisherizing'. For more information on this see the article by Andrew Honey in the Paper Conservator 2004, Volume 28, pp. 99–104. It can also be downloaded from: http://eprints.ouls.ox.ac.uk/archive/00000911/01/47405_Honey

In the bindery Andrew Dawson and his team repair books from the 19thC to the present day. The books are kept as original as possible, but there comes a time when re-binding becomes necessary. All brand new bindings for the colleges are made by an outside firm. A separate exhibition section deals exclusively with in-house exhibitions and outside loans to museums and galleries. They prepare the items for display and pack them securely for any travelling.

Our final visit was to the Ashmolean Museum where Alexandra Greathead took us through the work of her Paper Conservation studio. The provision of training facilities and public access are requirements for the funding they obtained to create the new studio in 2004, but, so far, this is easily managed and has had very little impact on their core service. They also acquired a double-sided scanner with

additional funding for the Rembrandt exhibition, in order to scan the watermarks, which has proved invaluable ever since.

At the moment, they are sharing their facilities with other college conservators whose buildings have been demolished as part of the Ashmolean's redevelopment, due for completion in October 2009. They will also have a brand new studio and, hopefully, more staff to do all the extra work that their escalating loan service will require, not to mention a backlog of new acquisitions.

It had been a long day, but an extremely interesting and enjoyable one. Seeing the studios and the equipment and having the conservators talk us through their projects was really worthwhile. Our special thanks go to Sophie Laubin from the British Library who made the tours possible and to all those who took time out from their work to show us around.

Tina Kelly

BA student, Camberwell College of Arts



Board slotting machine at the Oxford Conservation Consortium

The Consortium's humidity cabinet



in practice

BOOK AND PAPER GROUP MEMBERS' SURVEY

A summary of findings by Helen Lindsay, Chair B&PG Committee

Over the summer and autumn B&PG members from all over the globe have been completing our membership survey. We are pleased to report that the response rate has been excellent with over 32% of members responding. According to a colleague at MORI, that's an impressively high return rate as membership surveys usually achieve only 8–10%. There's no doubt that making the form available on-line made a big difference; it was responsible for 76% of the returns.

We now have a large amount of data to analyse and this summary is intended to provide an overview of the information and give a flavour of the comments and themes that have emerged. The full survey results (minus any personal identification information) will be made available on the website, hopefully by the end of the year.

We were gratified to receive a considerable number of responses from our International members as we were particularly interested to find out how they have experienced our services post-convergence. As you can see from Graph 1, 24% of responses came from non-UK based members from a range of continents.

Training

50% of the members indicated that they had never attended a B&PG training event but those that had were extremely complimentary about the quality and type of courses being provided, with 98% indicating that they found them 'very useful' or 'useful'. (Graph 2 & 3)

There are a range of reasons given for not attending events but by far the most common was the difficulty of getting to the training location. This was borne out by the comments, of which the following sample should give an impression:

'Long way from Newcastle'

'It would be useful if events were not always held in London and more regional events took place'

'I particularly like the practical events and training workshops'

'More hands on demonstrations and show and tell'

'Can you put the events on the internet and then out of country members can participate'

It will probably come as no surprise that the majority of members (75%) indicated that they wanted more 'practical' training and again the comments reflected this. However, there was also a significant number who indicated that they wanted other types of training as well: documentation

matters 38%, research support 41%, collections care 54%. The events group will certainly be looking at these suggestions and at organising more regional training events in the form of studio visits, evening talks and practical workshops.

Conferences

40% of those who responded attended the 2006 Edinburgh conference, the majority (95%) of whom found it 'very valuable' or 'valuable'. 54% of responders have never attended an IPC/B&PG International conference and the most common reason given was that either the conference fee or travel was prohibitively expensive. (Graph 4)

A higher proportion (58%) have attended the more specialised conferences and many of the comments show that there is a considerable appetite for practically orientated, specialised short conferences. We received a wide range of suggestions for possible subjects and it is clear that this is one area of provision that could be expanded in the future. Without wanting to suggest that we abandon our commitment to the International conference model which has been so useful in bringing together the paper conservation community for professional networking and an exchange of information, there is a need to take a fresh look at the way in which we approach conference organisation. The data provided by the survey will be invaluable in this discussion over the coming months.

Publications

The recently updated leaflets were given a positive reception with 41% already using them and 31% planning to in the future.

'So excellent, we love them!'

'Great. Just enough detail for a varied audience. Did not know we could download them - thanks!'

'Very useful to have printed copies to give clients both private and institutions'

The introduction of *Icon News* has been a major change for B&PG members and while the majority of members (75%) indicated they were happy with the magazine there clearly are some who continue to mourn the loss of a specialist paper newsletter. (Graph 5)

'I think Icon News is one of the best things to come out of convergence it's very useful'

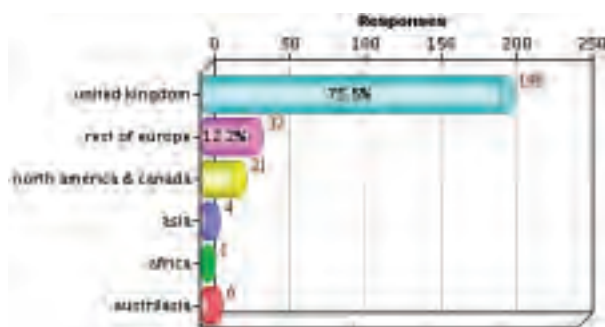
'Interesting but too general'

'I find it fine and useful'

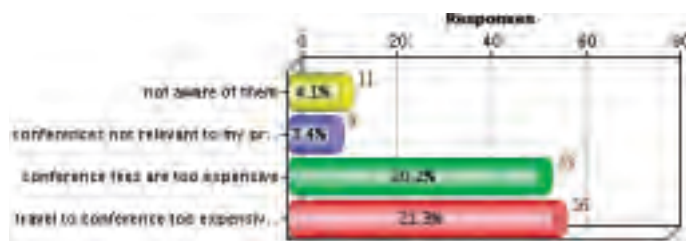
'Too many disciplines covered'

'I am more interested in reading about conservator's work than I am at looking at photos of them at meetings'

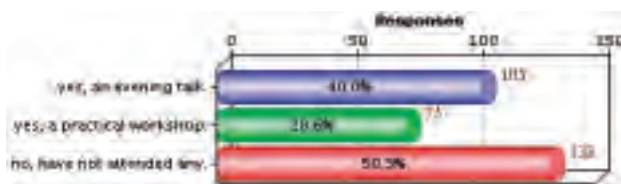
'Practical innovations are always the most interesting articles.'



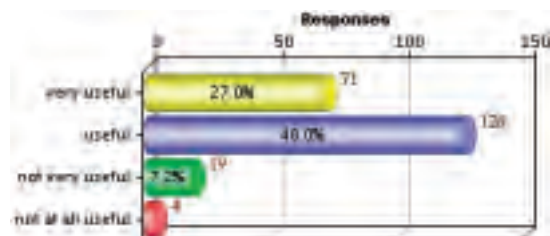
Graph 1: Where is your workplace located?



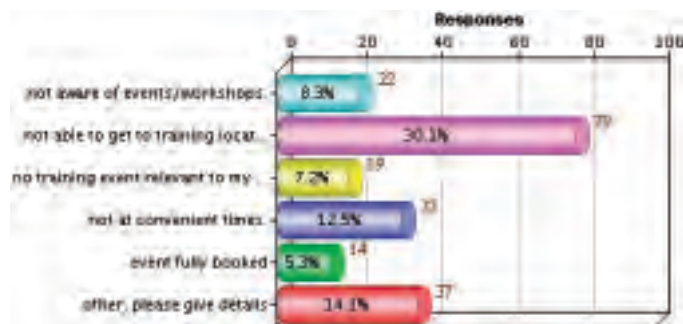
Graph 4: If you have never attended a B&PG or IPC International conference, please indicate why not?



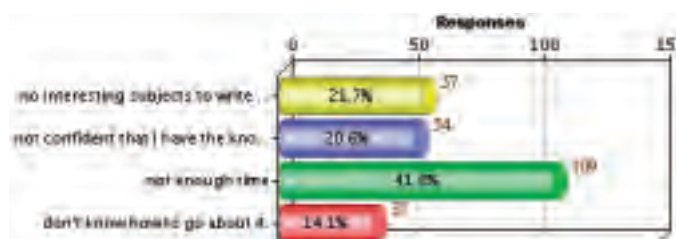
Graph 2: Have you ever attended a B&PG training event? Tick all that apply.



Graph 5: How useful do you find Icon News?



Graph 3: If no, please indicate why not. Tick all that apply.



Graph 6: What barriers prevent you from producing an article for *The Paper Conservator*? Tick all that apply.

These comments and many others show that while many members welcome the way in which the magazine covers professional matters and provides a cross-disciplinary approach to information, they would also like more specialist articles. These are issues that Icon will be addressing in the future and while it's clear we will not be returning to a separate newsletter for paper and book conservators there are other ways in which our publications can try to fulfil this requirement. And, of course, while everyone is interested in reading practical articles there have to be enough members prepared to produce them. We would be delighted to receive more practical pieces and news from abroad for *Icon News* so please send in your articles or ideas to the editor or B&PG committee member for news.

The majority of respondents (79%) find *The Paper Conservator* to be of use in their work and while 60% have never submitted an article 26% indicated that they would be prepared to submit one in the future. It is gratifying to have so many members prepared to produce articles and shows that TPC continues to be one of the major International journals on paper conservation. Graph 6 gives a breakdown of the barriers preventing members from producing articles.

The majority of members (75%) indicated that they would find access to a searchable online publication as well as a paper copy useful and most people (80%) wanted to continue to receive a copy of *The Conservator*.

We have been delighted with the response from members; the comments made have been both useful and thought provoking. Sometimes members' surveys simply become a mechanism for expressions of dissatisfaction and, while there have been comments indicating frustration about certain aspects of training provision or the expense of conference attendance, the replies have been largely positive and there have been an enormous number of supportive and appreciative messages.

The results have given us a lot to think about and we will be considering them in detail over the coming months. In general it could be said that members have signalled that they want more training in more places, more articles on more subjects, more short conferences, more on-line information and more translations – so it looks like the B&PG committee will be even busier in the months to come.

Thanks to everyone who took part.

ATTRACTING ATTENTION: GETTING CONSERVATION INTO THE PRESS

A discussion with Maev Kennedy, Arts Correspondent of The Guardian newspaper, and Hannah Boulton, Communications Manager, The British Museum

MK: I've been a judge for the last couple of years on the Conservation Awards. I've toured the country talking to conservators and I'm constantly struck by just how many good stories are out there that are just never put out! Conservators in my experience are tremendously proud of their work, but tremendously diffident about standing up and roaring. They assume that the curators will mention that some fantastic conservation work has been done on a piece and that very, very rarely happens, in my experience.

So whenever I meet people working in conservation around the country I hear these wonderful stories and think well, why don't you ring? Pick up the phone and ring and contact the journalists yourselves? Outside the national museums, the transmission of conservation stories is extraordinarily poor.

Tonight, however, I've brought some of my rejects, and the term for stories that don't make it into the newspaper is 'spiked', and our module page, which is those little one paragraph stories, is very rudely called the 'soft spike'. It's for the stories that they can't bear to junk completely but basically have no faith in. Quite a lot of conservation stories that I pitch end up on the soft spike.

For example, this one made it onto the soft spike: it was the campaign that Save was running to save the interiors of the old Middlesex County Court and Guildhall, right on Parliament Square, the most fantastic Grade I listed Gothic interiors, which are going to be completely gutted to make a new Supreme Court by the government under government indemnity. Just an extraordinary story, and seemed to be a very Guardian story; the idea of this Grade I interior right on Parliament Square being trashed. But it ended up on the soft spike with a one paragraph story.

I thought this next one had everything about hooking a conservation story onto a news story. It's about a really good Tudor ceiling at the National Trust's Lytes Cary Manor, which is a fantastic house. It's got everything from 12th to 19th century bits, and in the early Tudor period they started building this really wonderful, very early, very valuable Tudor ceiling, which marks a crucial transition point from earlier stages of plaster ceilings to later much fancier ones. And the ceiling was in really dire condition, so much so that they had to close the room to the public. They did some checks and they realized that the entire ceiling, which weighed tons, was highly likely to come down on the head of a visitor.

What had been happening to the ceiling was basically due to climate change: global warming. There's no question about this, they've done a very nice little graph that shows the weather in the last ten years and the spread of the cracks in the last ten years and they have records of conservation work that was done on that ceiling in the past, and although there was the kind of cracking that you would expect in a 600 year old ceiling it was absolutely nothing on the modern scale.

So here was an absolutely unequivocal climate change reason for [the damage and necessity of conservation work], in a week when there was a big international climate change summit. With this hook, I thought this was just a perfect conservation story. And not a line of it made it into the paper.

For some in the press, in that kind of focus group-y way, the words 'heritage' and 'conservation' have a cloud of green wellies, middle aged or older, Tory-ishness about them. And that to me is the major problem of getting conservation stories into the paper.

But it's not true of the readers. I absolutely know from the reaction to a good conservation story that's made it, that readers are tremendously interested in that sort of story. But there is a real problem of perception.

HB: I just wanted to raise a couple of points that occurred to me when thinking about pitching these kinds of stories, as Maev has highlighted the difficulties.

The first point is to have a think about the kind of story you want. News stories obviously have the most immediate impact, but think about doing more feature articles, of which conservation is a part. So for example it could be on all the work that's been going on the Nebamun tomb paintings at the British Museum. Now obviously conservation is a hugely important element of that, but it's also an opportunity to talk about the tomb paintings themselves, what they depict, how they were found, and you can build that into a bigger feature story that we can then place in a publication.

Maev touched on the importance of images, and I think that is absolutely critical. There are now picture sections in newspapers that can be exploited. A good before and after shot keeps what we're doing in conservation in the press.

The other thing to think about is radio, an option that can be explored particularly if the work that's taking place is quite descriptive, which in most instances it would be. If you've got somebody there explaining what they're doing, explaining what the object is, that can be really vivid.

Also, think about the story itself and the media that you're pitching it to. There isn't any point marching out and

thinking 'I'm going to give this story to The Times' without thinking what kind of stories The Times runs and why they might be interested. Sometimes that can be because they've done a story previously on a similar topic.

If you are going for a news story it does have to have a genuine news hook. You've got to think how Maev can sell it to her editor. Just because a journalist likes it doesn't mean it automatically makes it into the newspaper.

And just a word about topicality, which I think is helpful but I'm slightly wary of. You always need a strong reason why you're doing it. Maev's climate change one is a very strong link and a good example, but otherwise it can just look a bit desperate.

MK: Also, be aware of very short shelf lives. The climate change story would never have made it in the following week because the following week they were all saying 'Climate change, eh. Aren't you sick of it!'

HB: If it's a news story, it must have a new discovery, and show that we now know something about the object that we didn't know before, and that something has to be relatively easy to get across to readers. There's no point in going to somebody and saying that we've done this on this incredibly fancy machine and we've found these very tiny notches and it means this that and the other. It has to boil down to something that you can express clearly and concisely, and get that message across to people.

I also want to touch on fears about being misquoted and misrepresented. Even with the best will in the world it will happen, and there's not really much we can do about it unless you're talking to an immensely reliable journalist.

MK: The bit that's left out is always going to be what you think is the crucial bit, the nub of the story.

HB: My final point is about timing, which Maev has also touched on. With these kind of stories, they are obviously softer news, and you give these types of stories much more of a chance if it's a less busy day, for example at Christmas, Easter or half term.

And conservation is not necessarily time sensitive. The minute you finish work on an object you don't have to rush off to give the story on it, so you have a bit more flexibility.

MK: I agree entirely with what Hannah has said, especially about going for features sections for all papers, increasingly provincial papers as well. They all do 'A day in the life of...'

Floor:

Can I ask about the level of science?

HB: I think it can vary really, and it obviously depends on

the story. Basically the general rule would be how do you explain it to me? If you can make me understand it then that's a fairly useful gauge. But I wouldn't want anyone to have to dumb something down to the point where it wouldn't have any strength. Readers are all perfectly intelligent people. Pitching science stories is very unscientific.

MK: In my experience, even with science correspondents, you really have to start out by explaining what is new and interesting about the story. I've had lots of conservation stuff sent in and, sometimes, it does read like a peer reviewed paper. On a busy day, the journalist just won't call back. It will simply just go in the bin.

But it can be patronizing to boil the hard science out of it completely, because if you can just get people interested in the story, there's a kind of nerdy quality in people that quite likes this bit of hard science pitched at them because then they can say 'I got that!' But you have to get them first.

Floor:

Picking up on what Maev just said, we've been trying to produce a range of leaflets, written by conservators, for the public, and one of the things we've had to do is re-phrase them so they are written in really simple, direct English. So we just had a certain number of rules like no Latin, and I had a big argument with a colleague over the word frass, because who the hell knows what frass is?

MK: I think there is a measure of the secret language of the tribe here. Things are written so that they are comprehensible to an elite, so that it makes you feel that you are one of the elite.

HB: It's really difficult but it can be really rewarding. In my experience people are totally fascinated by conservation: that somebody can look into a machine and see something that they wouldn't otherwise and it tells them something that we didn't know. But it's about communicating that clearly.

Floor: If you hook them in gently, you can take them to the more complex stuff. And people are genuinely interested.

Floor: From every angle we are hearing how much the public love to hear about our work, yet we've just heard the struggle that Maev has had to go through as a journalist to sell these conservation related stories to the editors. Why is there such resistance from editors if there is such an appetite? How can there be such a gap?

MK: All media, not just newspapers, are in a panic at the moment. In the print media we are seriously wondering if we are looking at the death of print as a daily medium, and

radio is exactly the same. But rather than broadening the appeal, it's being narrowed. So you get a very tightly focused feeling in the main stream media, and more and more being hived off into specialist media.

And I do know that what the focus groups will say is 'conservation': 'flat', 'not our kind of thing'. But I don't think it's true, and I have been struggling against this for years and years, and I don't quite know myself what the answer is.

HB: Yes, the words 'conservation' and 'heritage' have become dirty words. But there's a discrepancy: when asked 'do you like conservation stories', most people will say no. But if you rephrase the question and ask are you interested in stories whereby we've looked at this object and we found this out, they'll all say yes.

Floor: I used to work in PR, and we would say to people 'don't just call the reporter to say thanks for writing such a great story; you need to call their editor'. Because while they go with their gut, ultimately they go with what sells newspapers. They'll be more inclined to run a related one in the future because they've had positive feedback.

MK: That's really true. I know, from talking to our readers and editors, that there's a whole block of stories that I do and just as you say, I get the response, but because these stories don't tend to generate any controversy, that means the story has dropped into a deep well for the editor.

Floor: I'm curious to know if you think that we are all striving too high with The Times and The Guardian etc. and if we should we go back to the local community.

HB: Do both!

MK: Do everything! And then the hope would be that it gets picked up in two or three areas. I was saying in the beginning that you have to free yourself from thinking that something is a dead cert. It can be the best story in the world, and for whatever reason it doesn't happen, and that's thoroughly discouraging and really depressing. But the thing is, you just have to keep going at it, and if it doesn't work the way you tried it the first time, then actually you can always re-dress it and do it again.

HB: What I tend to find is that with any type of conservation story, you can refer to something as recent, and it can cover something in the last few years. It doesn't have to be something that happened last week.

Floor: I was working in Antarctica last year and we set up a blog site which then went on to radio and tv. The thing that hooked everyone was that I was a British conservator, a woman, working in this harsh environment. So you can find that you yourself are the hook.



Floor: Do you find sometimes in the press releases you get that it's not clear whether the story is about the conservator, the object, or the conservation? In all the stories mentioned there are various angles you could take, for example about local history, or about the people doing it, but the actual conservation techniques were fairly straightforward.

MK: In most conservation stories that I get, the conservator, the actual person who has done the work, is never named. They'll say things like 'the Department.' or 'we' meaning the museum.

One of the ways of binning conservation stereotypes is to get that human interest angle in. The story is always the person and the object. And I have never met a conservator who has ever said 'Oh, it's just another job'. Never! They absolutely live and breath that job, and they're tremendously proud of the object, and that quality is wonderful! You belong to a profession that traditionally has been very courteous and very diffident and very bad at blowing its own trumpet.

HB: I do think the key thing is that there are a lot of fantastic stories out there and you just have to keep going with them and not letting them die.

MK: And don't be too polite about it. Shout about it!

*Organised by the Icon Textile Group, **Attracting Attention: Getting Conservation into the Press** was an evening seminar held on 19 March, 2007 at the Icon offices in London, UK. Discussion edited by Nicole Rode, Icon Textile Group committee member, and Dan Littler, freelance copy editor.*

listings

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

7 November

**Icon Photographic Materials Group
One Day Conference and AGM**

Contact: ICON Photographic Materials Group, (November meeting) 3rd Floor, Downstream Building, 1 London Bridge, London, SE1 9BG, UK.
Tel: +44(0)20 7785 3805 Fax: +44(0)20 7785 3806 or email: anita.bools@btinternet.com

15 November, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.
Speaker: Assoc. prof. Dr Matija Strlic, Faculty of Chemistry and Chemical Technology, University of Ljubljana, Slovenia.
Cost: Free. Contact: Skye Dillon, Tel: 020 76795903, email: sustainableheritage@ucl.ac.uk

16 November

**Twentieth Century Furniture Research Group
Conference Furniture Design and Manufacture,
1970–2000**

Venue: The Design Museum, London
Contact: Prof. Jake Kaner, tel: +44 1494 522 141, or email: jake.kaner@bcuc.ac.uk

19–23 November

**Museum Microclimates Conference
Preventative Conservation**

Venue: National Museum of Denmark.
More details via www.icon.org.uk

21 November, 6pm

**Icon Photographic Materials Group
Let's Talk About Photography Series 2007**

Venue: The Rothschild Archive, London
Cost: £6, £4 students.
Contact: Angels Arribas, Professional Development, angels.post@3xl.cat for information or Charlotte Cowin, tel: 020 7785 3805, email ccowin@icon.org.uk for booking. You must register by 14 November.

27 November

Icon AGM 2007

Venue: Offices of the Yorkshire Rail Academy, National Railway Museum, York, YO26 4XJ.
An opportunity to hear about progress made and to take part in Icon's future. The AGM will look at formal plans for the Institute and input from members will be a vital part of developing our organisation in a way which meets your needs and expectations.
Contact: Please register your place by contacting Charlotte Cowin on email membership@icon.org.uk or tel: 020 7785 3807

28 November, 5pm

**The British Museum
The Science Behind Paper Structure**

Speaker: Paper scientist Dr Steve I'Anson.
Continuation of 4 lectures on paper structure.
(Continued 6 February and 2 April.)
Contact: conservation@thebritishmuseum.ac.uk

30 November, 6pm

**Icon Scotland Group
Plenderleith Memorial Lecture**

"The Impact of Climate Change on Cultural Heritage"

Venue: Royal Society of Edinburgh, 22–26 George Street, Edinburgh, EH2 2PQ
Speaker: Sarah Staniforth, Historic Properties Director at the National Trust.
Cost: £6 Icon members, £7 non-members, £5 students and unwaged (tickets must be booked and paid for in advance).
A tour of the National Galleries of Scotland conservation department has been organised for the afternoon of 30 November. See the Scotland group webpage for further details.
Contact: Gillian Drybrough, email: scotland@icon.org.uk to confirm attendance and send a cheque made out to "Icon" to Icon, 22–26 George Street, Edinburgh, EH2 2PQ.

3 December

**Icon, Council for the Care of Churches and the British
Horological Institute
Accreditation Issues in Horology**

Venue: Meeting Room 3, Church House, Great Smith Street, London, SW1P 3AZ
Contact: David Knight, Council for the Care of Churches. David.knight@c-of-e.org.uk quoting 'accreditation meeting' in the subject line, or tel: 020 7898 1874. Booking forms can be downloaded from the Icon website.

12 December, 2pm

**Icon Archaeology Group
Christmas Party and Meeting: Classic Conservation
Cock-ups, and what we can learn from them.**

Venue: Institute of Archaeology, Gordon Square, London WC1.
Contact: Jim Spriggs on email spriggs.conserve@hotmail.com

13 December, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.
Speaker: Dr Michael Dixon, Director, The Natural History Museum, London.
Cost: Free
Contact: Skye Dillon, Tel: 020 76795903, email: sustainableheritage@ucl.ac.uk

17 January 2008, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.
Speaker: The Rt Revd Nick Baines, Bishop of Croyden,
Diocese of Southwark.

Cost: Free

Contact: Skye Dillon, Tel: 020 76795903,
email: sustainableheritage@ucl.ac.uk

17–19 January 2008

**Third International Architectural Paint Research
Conference 2008**

Venue: the Historic Preservation Department in the School
of Architecture at Columbia University, New York, USA.
Contact: Mary Jablonski, email: maj152@columbia.edu

25 January 2008, 6pm

Icon Book and Paper Group

**Pigment, Extender or Adulterant: a discussion on
artists' white, watercolour pigments in the early 20th
century.**

Venue: The October Gallery, Londonia House, 24 Old
Gloucester Street, Bloomsbury, London WC1N 3AL.
Speaker: Jane Colbourne, Senior Lecturer, Northumbria
University.

The lecture will review the historic and current literature on
the manufacture, usage and issues surrounding the ageing
characteristics of these pigments. Of particular focus are
the potential detrimental effects to paper substrates when
zinc oxide and titanium dioxide are present. Sponsored by
Winsor & Newton.

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

6 February 2008, 5pm

The British Museum

The Science Behind Paper Structure

Speaker: Paper scientist Dr Steve I'Anson.

Continuation of 4 lectures on paper structure. (Continued 2
April.)

Contact: conservation@thebritishmuseum.ac.uk

14–16 February 2008

**Restorers Association of Germany (VDR)
International Conference on Preventative
Conservation**

Venue: Aschaffenburg, Germany

Contact: FG-PraeventiveKonservierung@gmx.net

21 February 2008, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.
Speaker: Peter Murphy, Coastal Strategy Officer, Maritime
Archaeology Team, English Heritage.

Cost: Free

Contact: Skye Dillon, Tel: 020 76795903,
email: sustainableheritage@ucl.ac.uk

21–22 February 2008

The British Museum

**Holding it all together; ancient and modern
approaches to joining, repair and consolidation.**

Cost: £150, £80 students and BM Friends.

Contact: Department of Conservation, Documentation and
Science, The British Museum, Great Russell Street, London
WC1B 3DG. Email: science@thebritishmuseum.ac.uk Fax:
020 7323 8276.

13 March 2008, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.
Speaker: Dr David Saunders, Keeper, Department of
Conservation, Documentation & Science, The British
Museum, London.

Cost: Free, Contact: Skye Dillon, Tel: 020 76795903, email:
sustainableheritage@ucl.ac.uk

2 April 2008, 5pm

The British Museum

The Science Behind Paper Structure

Speaker: Paper scientist Dr Steve I'Anson.

Last of 4 lectures on paper structure.

Contact: conservation@thebritishmuseum.ac.uk

2–4 April 2008

**Association of Art Historians
34th Annual Conference**

Venue: London

Contact: Samuel Bibby and Nöelle Streeton, University
College London, s.bibby@ucl.ac.uk and n.streeton@ucl.ac.uk
More information and a call for papers on the Icon website

21–24 April 2008

**AIC Book and Paper group
Creative Collaborations**

Venue: Denver, Colorado, USA.

Contact: Alexis Hagadorn Program Chair, BPG-AIC,
Columbia University Libraries. Email: ah333@columbia.edu
or tel: 212-854-3580

25–30 May 2008

**Israel National Society for NDT
Art 2008, 9th International Conference**

Venue: Jerusalem, Israel

Non-destructive investigations and microanalysis for
diagnostics and conservation.

Contact: ISAS International Seminars, PO Box 91004, Israel,
tel: ++972 2 6520574 or email: meetings@isas.co.il

Link to homepage and call for papers on the Icon website.

27–30 May 2008

IPH Congress

**Birth of an Industry – from Forest to Paper during the
19th Century**

Venue: Stockholm, Sweden.

Contact: Jan-Erik Levlin, email jan-erik.levlin@iki.fi

2–4 July 2008

**6th International Conference
Evaluating Safety and Significance**

Venue: Assembly Rooms, Bath.

15–19 September 2008

IIC: 22nd Congress

Provisional title - The role of conservation in the protection and presentation of the world's cultural heritage.

Venue: TBA London.

Contact: IIC, 6 Buckingham Street, London, WC2N 6BA

15–20 September 2008

Icon Metals Group

Scientific and Cultural Visit to Istanbul

Exciting opportunity to join Ian Clark for a guided tour of some of the iconic sites of Istanbul.

See the Icon website for more details.

Contact: To register an interest contact Ian Clark, email: ian@ianclarkrestoration.com or tel: 07836 536932.

Deadline: For registration and £100 deposit (non-refundable) 31 January 2008.

22–26 September 2008

ICOM-CC Triennial Meeting

Diversity in heritage conservation: tradition, innovation and participation

Venue: New Delhi, India.

Further details to be announced

TRAINING

8–9 November

IADA Seminar: Conservation of Transparent Paper

Venue: Berlin, Germany

Lecturer: Hildegard Homburger

Cost: 285EUR (240EUR for members of IADA)

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

19-20 November

National Museums Liverpool

Introduction to Laser Cleaning

Contact: Martin Cooper Tel: 0151 478 4916, email: conservationtechnologies@liverpoolmuseums.org.uk

27 November, 10.30am, York

PACR Clinic

Contact: Susan Bradshaw, PACR Accreditation Manager, email: pacr@icon.org.uk or tel/fax: 01626 824510.

Please book via the Icon website.

This clinic is in York and timed to fit in with the Icon AGM.

Scottish Museums Council

Conservation Courses

A series of one day courses covering Environmental Monitoring, Care of Textiles and Writing Collections Care Action Plans.

Contact: training@scottishmuseums.org.uk or visit the Icon website for more details.

UCL Centre for Sustainable Heritage

CSH Short Courses come highly commended by heritage professionals from museums, historic houses and galleries.

Contact: Skye Dillon, Short Course Co-ordinator, UCL Centre for Sustainable Heritage, tel: 020 7679 5903, email: skye.dillon@ucl.ac.uk

Heritage Conservation Network

Building Conservation Workshops

Annual series of hands-on building conservation workshops in association with local preservation partners in order to further the sites' preservation and provide an educational experience for participants.

International Academic Projects Ltd

Conservation Training

Contact: International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, tel: 0207 380 0800, email: info@academicprojects.co.uk

Ironbridge Institute

Historic Environment Conservation Training

Contact: Harriet Devlin, Ironbridge Gorge Conservation Trust, Coalbrookdale, Telford, Shropshire, TF8 7DG, Tel: 01952 435969 or email: harriet.devlin@ironbridge.org.uk

West Dean College

Conservation Short Courses

Including Building Conservation Masterclasses, Professional Conservators in Practice and CPD courses.

Contact: West Dean, Chichester, West Sussex, PO18 0QZ, tel: 01243 818219.

York Minster Library and Archive

CPD Workshops for Paper, Book and Photographic Conservators

Individual workshops on Digital photography, constructing book cradles for display, the use of cyclododecane, and re-moistenable support tissues.

Cost: £125 per workshop.

Contact: Christine Harbisher, Secretary, York Minster Library, Deans Park, York, YO1 7JQ, email: c.harbisher@yorkminsterlibrary.org.uk, tel: 01904 557208

Full details for all entries in Listings can be found at www.icon.org.uk under either "Events" or "Education and Training"

intervention

Saving the nation

David Gaimster, General Secretary and CEO of the Society of Antiquaries of London, explains the organisation's historic role in the foundation of the British heritage conservation movement

As so often, a tavern was the backdrop for a seminal moment in the making of British history, when at 6.00pm on 5 December 1707, at the Bear on the Strand, London, three men met to discuss matters of antiquity. The meeting, recorded by scratchy pen on a tavern table, was to prove the genesis of the Society of Antiquaries of London, the oldest British learned society concerned with the study of the past. Their business was to be 'limited to the subject of Antiquities; and more particularly, to such things [as] may Illustrate & Relate to the History of Great Britain'. The recent Act of Union and the Hanoverian accession gave added impetus to the study of a common 'British' past. A draft petition for a royal charter intended that 'Eminent Persons' were to be recruited to form 'a Society of nobles and Gentlemen meeting in Order to Improve and Cultivate the History and Antiquities of Great Britain; wherein many most excellent monuments are still to be found, which for want of due Care, go more and more to decay and ruin'. The emphasis on domestic antiquities was also a reaction to the lure of classical antiquity in Italy and a reflection of the interests of members such as William Stukeley who at the time was surveying the megaliths of Stonehenge and Avebury, believing them to be products of a druidical civilisation, which could match that of ancient Rome for intellectual and technological sophistication.

Concerned by the destruction of antiquities caused by the Dissolution and the Civil War and more directly by the threat of industrialisation, the earliest antiquaries began to record decaying monuments, collected artefacts thrown up by development. They were determined not to be 'strangers in their own country'. Many Fellows of the nascent Society were collectors and they exhibited and donated an astonishing variety of artefacts, historical texts, topographical prints and drawings, paintings and printed books at Society meetings. Until the foundation of 'national collections' proper in the mid nineteenth century, the Society acted as the central repository for British antiquity. In the age before photography, accurate drawings were regarded as essential for identification and record. Professional artists, among them J.M.W Turner and Thomas Girtin, were commissioned to record historic buildings, monuments and objects for posterity. Models were made of prehistoric sites and impressions made of medieval seals. In the eighteenth and nineteenth centuries, the Society published large engravings of monuments and objects. One series was devoted to the first complete colour reproductions of the magnificent

painted interiors of the Palace of Westminster, which were recorded before the building, which contained the Houses of Parliament, was burnt down in 1834.

Long before the Society for the Protection of Ancient Buildings (SPAB) was dreamed of, the Society of Antiquaries was instrumental in preserving and protecting ancient monuments. In 1721 it paid ten shillings to erect two oak bollards to protect the Waltham Cross, one of the only three surviving Eleanor Crosses, from being damaged by passing carts. From the middle of the nineteenth century, the wholesale development of urban areas and the destruction of ancient monuments and historic buildings sparked a renewed concern among antiquaries for the preservation of ancient fabric. Fellows of the Society were at the forefront of the growing preservation movement, which led to the passing of the first Ancient Monuments Protection Act in 1882. Charles Roach Smith, a London chemist, spent his spare time recording and rescuing artefacts from metropolitan sites that were about to be redeveloped. His Museum of London Antiquities became the foundation collection for the department of British and Medieval Antiquities at the British Museum in 1860. Fellow William Morris, leader of the English Arts and Crafts movement, was instrumental in the foundation of SPAB in 1877.

Today some 2,500 Fellows in the UK and around the world work in archaeology, art and architectural history, museology, conservation and related fields, and serve in universities, museums, libraries, archives, heritage agencies and private practice. As an independent charity and leading non-Government organisation in its sector, the Society is well placed to facilitate public debate on the management, conservation, presentation and wider understanding of the cultural heritage. We have Registered museum status for our collections at Burlington House, London, and also for Kelmscott Manor in Oxfordshire, the former country home of William Morris. Along with the Making History exhibition at the Royal Academy (see page 4), the Society is celebrating its tercentenary with a programme of public lectures in major cities throughout the United Kingdom, Ireland, USA and Australia. The lectures explore the beginnings of antiquarian study and conservation through to the cutting-edge technologies that will underpin the study of the past in the future. Full details can be found at <http://www.sal.org.uk/newsandevents/publiclectures/>