

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • AUGUST 2018 • ISSUE 77



Magical conservation

Also in this issue

A gold leaf displayed • Learning to go digital • Celebrating The Anna Plowden Trust



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF CONSERVATION STORAGE,
EQUIPMENT AND DISPLAY PRODUCTS
CONSERVATION BY DESIGN LIMITED
BEDFORD

Heritage Archival pHotokraft™ Quality in its DNA

One specification fits all your archival needs

Heritage Archival pHotokraft™ is the DNA of our signature range of archival papers, boxboards, foamboards, honeycomb boards, boxes, folders, tapes and envelopes.

A combination of strength and purity

A high specification furnish, controlled manufacturing using long-fibred virgin pulp, clean water and light fast pigments creates a paper you can trust.

Provenance you can be assured of

Manufactured in the UK, in the Lake District, Heritage Archival pHotokraft™ exceeds all international standards for archival paper.

www.cxdltd.com/heritage

From archive boxes to multi-million pound display installations, choose the partner who constantly raises the standard



CONSERVATION BY DESIGN
A Larson-Juhl Company

AUGUST 2018 Issue 77



From the Editor

From China and the Himalayas to (fake) money-making machines and (real) gold leaf, this issue of Icon News roams far and wide. But isn't this what we expect of conservation, with its potential for reaching into every aspect of our past, our memories and our identity?

The task for the profession is, of course, to get that understanding out to everyone else. And if anyone can do it, it is today's students who embrace advocacy with enthusiasm, if their brilliant participation at the Anna Plowden Trust's twentieth anniversary celebrations in June are any gauge. And it doesn't harm that Icon has given the Government's Minister for Arts, Heritage and Tourism a crash course in conservation, too. You can read about that in Anni Mantyniemi's Policy Brief.

All the usual features of the magazine can be found with reports of events galore and lots of people news. Sadly, this includes the loss of two significant figures in conservation: Karen Finch and Simon Swann. We owe them both our thanks for their major contributions to the development of our profession.

Lynette Gill



2 NEWS

From the CEO, policy update, Group news

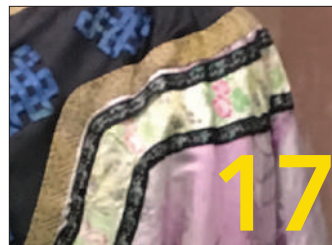
12 PEOPLE

17 CONSERVING ILLUSIONS

A visit to the Magic Circle

21 AROUND AND ABOUT

An Icon member at SPAB, The Heritage Science Group photo competition and The Anna Plowden Trust's twentieth anniversary



24 REVIEWS

Globes, washing paper, consolidation, visiting Knole, barkcloth, disaster recovery, colour science & more



32 IN PRACTICE

Putting a gold leaf on display and an **emerging conservator** describes her career path so far



THE INSTITUTE OF CONSERVATION

Institute of Conservation
Radisson Court Unit 2
219 Long Lane
London SE1 4PR
T +44(0)20 3142 6799

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

Chief Executive
Alison Richmond
arichmond@icon.org.uk

Conservation Register
conservationregister@icon.org.uk
www.conservationregister.com

ISSN 1749-8988

Icon News

Editor
Lynette Gill
news@icon.org.uk

Production designer
3Monkey Design
hello@threemonkey.co.uk

Printers
Calderstone Design & Print Limited
www.calderstone.com

Design
Rufus Leonard
enquiries@rufusleonard.com

Advertising
Display and Recruitment
Fiona Brandt
020 3142 6789
Advertising@icon.org.uk

Cover photo
A display of magic money-making apparatus at The Magic Circle museum.
Image courtesy of The Magic Circle Museum

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

Deadlines for adverts and editorial

For the October 2018 issue
Friday 3 August 2018

For the December 2018 issue
Monday 1 October 2018

Icon is registered as a Charity in England and Wales (Number 1108380) and in Scotland (Number SC039336) and is a Company Limited by Guarantee, (Number 05201058)

professional update

From The Chief Executive

INTERNATIONAL OUTREACH



Alison Richmond ACR FIIC on her latest China visit and other international activity

My second visit to China at the invitation of The British Council has led me to believe that there are many opportunities for Icon and our members. While my visit in May 2018 took place under the auspices of the Silk Road International Trade and Investment Expo 2018 and was funded by the GREAT campaign, a return visit had

been requested by senior heritage professionals in Shaanxi Province who were keen to continue earlier dialogue begun on my first visit in March last year.

Ahead of Icon's visit, the heritage conservation community had agreed to set up the first professional body for conservation and restoration in Shaanxi, a sub-group of the Shaanxi Provincial Museum Association. The new group was launched during my visit - a huge honour for Icon.

I was accompanied by Dr David Carrington ACR. I am grateful to David who made himself available at very short notice when further funding was found and I am very grateful to our hosts who made us both feel so welcome. We made a good

double act; David is the Managing Director of Skillingtons Workshop, a relatively large conservation practice dealing with materials relevant to Shaanxi cultural heritage: stone and sculpture as well buried archaeology such as mosaic. He was able to give authoritative insights into UK conservation practice and management in the private sector while I concentrated on the topic of professional body development, sharing Icon's experience over the last thirteen years.

During the tour, I signed a Memorandum of Understanding with Shaanxi Provincial Museum Association. This MoU is an expression of intent to collaborate in general terms in order to promote knowledge exchange in the field of cultural heritage conservation. The signing took place at the Expo in the presence of the UK Minister of State for Trade and Export Promotion Baroness Rona Fairhead CBE and there were a lot of members of the press jostling for position. Luckily David was able to keep his place at the front as the official Icon photographer!

During the many roundtable meetings that took place I observed a real motivation to develop standards and professionalism. There was also considerable interest in collaboration on conservation projects with the UK. These present valuable opportunities for the UK conservation sector to expand our international activities and to learn from conservators and heritage scientists in China.

As I write, the Icon Trustees are considering next steps that fall under two main headings: (1) supporting the early stage development of a professional body and profession in Shaanxi and (2) facilitating the uptake of opportunities by our members by making introductions and brokering partnerships. I will be keeping members updated on further developments and opportunities.

Alison Richmond and David Carrington (front right) with participants at a roundtable discussion on collaboration



Icon's Journal

Another strand to Icon's international activity is fulfilled by our Journal. In some ways the JIC is the unsung hero of our global diplomacy! The top subscribing institutions in 2017 were in Europe (44%), followed by 34% in North America, with the next largest grouping in Asia (10%). Another way of accessing our Journal is by full-text download directly from the Taylor & Francis (T&F) website. While the top downloading country was naturally the UK, the USA was a close second, with China coming 7th. Our reach is growing; the number of full text downloads are up 5% (28,765) with the Festschrift for Jonathan Ashley-Smith accounting for the highest number of downloads ever!

The Journal is indexed in the Web of Sciences Emerging Source Citation Index (ESCI) and, while in the ESCI, the Journal will be evaluated for inclusion in other indexing services. Thanks for this good news are due to our authors for writing articles that people around the world want to read, our peer reviewers for assuring quality, our Editor, Jonathan Kemp, for keeping the whole ship on course and on time, and the T&F staff for their marketing and production work.

Heritage Science

Icon believes that by working collectively for the public interest in cultural heritage we can add value to everything we do. This is well illustrated by our membership of the National Heritage Science Forum. Heritage science is a field of endeavour that is dispersed across the country in institutions of all kinds and research outcomes are applied by conservators and heritage professionals in public, civil society and private workplaces. The NHSF brings this fragmented community together and ensures a more co-ordinated approach to research, knowledge and equipment sharing,

and advocacy and policy work.

The NHSF has built a database of projects that indicates where researchers could usefully focus their efforts ('Mind the Gap' project). Icon members are able to upload their equipment details and means of access, while being eligible for discounted rates for using others' kit ('Kit Catalogue'). Public access to heritage science has been facilitated by a partnership project with Wikimedia UK.

Icon is always interested in profiling the crucial link between heritage science and the conservation of cultural heritage. We work very closely with NHSF to ensure that our key messages are well-informed and co-ordinated in our respective consultation responses and policy statements. Being a member of NHSF also helps Icon to support our heritage scientist members. Icon has been involved in designing a research project to explore the barriers to becoming a heritage science researcher and to better understand the career paths of heritage scientists as a first step towards strengthening future infrastructure for heritage science research. Members may wish to sign up for the NHSF Newsletter for up-to-date information.

(www.heritagescienceforum.org.uk/news/subscribe)

I would like to end on a personal note. Since the announcement of my departure from Icon I have received so many lovely messages from members. Thank you so much for your kind words. I know that I am leaving Icon in good shape, but what has got us here is the hard work of so many staff and volunteers. We have stood on the shoulders of those who came before us. It has been a great journey and I am deeply grateful to all of you who have supported our work over the years. I will be leaving my job on 25 October but Icon is my family and I will certainly be staying connected.

POLICY BRIEF

You're Invited!

I am thrilled to announce that Icon has launched a new Policy Advisory Panel and all members are invited to join. The Panel



Anni Mantyniemi

is a new forum that offers a fantastic opportunity to help shape Icon's messages to decisionmakers and influence policies affecting conservation and heritage science.

You do not need a background in policy or government to get involved with the Panel. In fact, all members are more than qualified to comment on policy. Members are key advocates for conservation and your first-hand experience of the profession gives you an edge in evaluating how major changes can impact the sector.

Membership of the Panel involves being a part of a forum that is consulted on draft policy papers. These may be statements on major government announcements or strategies, responses to consultations, letters to politicians or standalone articles. Recent work includes a response to the government's ivory ban consultation and a statement on the Creative Industries Sector Deal. You can find more examples on the Policy and Advocacy webpage.

In parallel to the Panel, I will continue to seek the views of Icon Groups through consultation with the Committee Chairs to ensure that individual Group interests and inputs are captured. However, by opening the consultation process to all interested members, I hope to make Icon's policy activities more transparent, inclusive and grounded in evidence.

If you would like to join, please email me at: amantyniemi@icon.org.uk

A Ministerial Visit

Your input could reach some high audiences. For example, the highlight of Icon's policy work this Spring was a meeting with DCMS Minister for Arts, Heritage and Tourism Michael Ellis.



PROFESSIONAL DEVELOPMENT IN CONSERVATION



Risk Management for Collections Care
1-2 October 2018

Lighting for Conservation and Access
4 October 2018

Art and Object Handling
8-12 October 2018

Masonry Cleaning
15-17 October 2018

www.westdean.org.uk/cpd

cpd@westdean.org.uk

West Dean College of Arts and Conservation
Chichester, West Sussex PO18 0QZ



We had written to the Minister in January, congratulating him on his appointment and inviting him to meet with us and experience conservation 'in action'. A positive reply resulted in us organising a visit to the Tate Conservation Department with Icon Trustee **Rebecca Hellen** and her Tate colleagues.

The visit comprised a behind-the-scenes tour of the paintings and sculpture and installation studios at Tate Britain. The Minister was shown current work on artworks ranging from J.M.W. Turner, to David Hockney and Eva Hesse. The tours demonstrated the range and complexity of the skills required in conservation and heritage science, while a presentation by Chief Executive Alison Richmond introduced the Minister to the conservation sector and Icon.

Ellis expressed particular interest in Icon's activities in China and praised the sector's contribution to tourism and cultural diplomacy. The meeting was a great success as it allowed us to raise the profile of Icon and conservation with government. I have continued to stay in touch with the Minister's office to ensure we retain the valuable relationships we built during the visit and its organisation.

The Historic Environment Forum

On the topic of invitations, Icon also recently received an exciting one. Following our discussions with Historic England and The Heritage Alliance, The Historic Environment Forum (HEF) agreed for Icon to join its Committee.

The HEF is a top-level cross-sectoral committee, bringing together heritage bodies to coordinate sector initiatives and

to strengthen advocacy and communications. Our membership of the Forum represents a great opportunity to develop collaboration with partners.

The HEF is also an important gateway to government through the newly-formed Heritage Council. The cross-government and cross-sector Council supports the cooperative implementation of heritage policy in England by linking the sector with government departments. The Council facilitates a limited number of sector representatives but will retain a close relationship with the HEF. This will enable a wider range of sector bodies, like Icon, to feed into the Council's agenda.

As we have made significant progress on building relationships with DCMS and partners in England, going forward I will focus on establishing contacts within the other home nations. This is to ensure that our policy work promotes the importance of conservation, high standards, and Icon's leadership role across the UK.

Anni Mantyniemi Icon's Policy Advisor

ACCREDITATION NEWS

A new Accreditation Committee Chair

The current Chair of the Accreditation Committee (AC), **Katy Lithgow** ACR will be standing down from this role in July 2018. Following a new procedure to appoint a new Chair, Icon is pleased to announce that **Sarah Peek** ACR will take up this role after the July AC meetings.

Sarah notes: 'I am looking forward to taking on the role of chair of the Accreditation Committee. I have supported the existing Chair for two years as Vice Chair and during that time I have reflected on the values that help to make a cohesive and effective accreditation committee. My approach will be consultative, remaining approachable, leveraging twenty years' experience in conservation and small business management, whilst ensuring a non-judgmental style and supporting the committee in bringing their collective objectivity to bear.

As a committee member for over five years, I possess an in-depth knowledge of the PACR process, with a tacit



Sarah Peek

understanding of the professional standards, judgement and ethics. I am always fascinated by how conservation principles are applied to the various other disciplines, outside of one's own, whilst continually learning about the application of the expected level of quality in those disciplines.

Acting with empathy and diplomacy, combined with strong communication skills, I will aim to carry out the role of Chair, demonstrating integrity and showing commitment to the value of the accreditation process.'

Goodbye to Shulla Jaques

Last month, we bid farewell to a particularly dedicated and long-standing member of Icon's team; **Shulla Jaques** ACR has left Icon for pastures new.

Shulla has been involved in Icon in some shape or form for the past ten years (well, even longer if you include her time as a trustee of the Institute of Paper Conservation). Shulla was the first Editor of the Journal of the Institute of Conservation, bringing together the Conservator and the Paper Conservator setting it on its path to become the well-respected publication that it has become.

Following that, Shulla provided support to the Professional Accreditation of Conservator-Restorers (PACR) from 2009 before officially becoming the Accreditation Officer in 2013. Shulla will be fondly remembered by the 282 ACRs she has seen through the PACR process, the 267 mentors, PACR assessors and CPD readers and the countless Icon members whom she has supported in their professional development.

Being an accredited conservator herself, Shulla brought a unique perspective to her role with her meticulous professional approach and a caring and supportive personality. She has frankly been a joy to work with and will be sorely missed by all at Icon.

Thankfully she will not be leaving completely and remains on board as one of Icon's dedicated Intern Advisors who provide mentoring guidance and professional development support to the interns on the Icon Internship Programme.

Patrick White

Training and Development Manager

CHANTRY LIBRARY NEWS

Conservators of all disciplines will be happy to learn that renowned entomologist **David Pinniger** has recently donated his extensive article/offprint collection to the Chantry Library.

Pinniger is the pest management strategy adviser for English Heritage and many of the major museums and historic houses in the UK and was awarded the 2008 Plowden medal for his contribution to preventive conservation. He is the author of the recently published English Heritage book *Pests in Houses Great and Small*. Most readers will be familiar with Pinniger and Thompson-Webb's interactive website 'What's Eating Your Collection' and its extensive database of references on pest management, monitoring and trapping, treatment, strategy, and environment.* This reference collection is comprehensive and brings together many obscure publications, some anonymous, and others dating back to the beginnings of integrated pest management – all are listed on the website with full bibliographic information: www.whatseatingyourcollection.com/

The donation includes a small collection of monographs not held by Chantry which have already been catalogued and are listed here:-

*See Icon News issue 76 June 2018 p.33 for an article about the website



Jane Eagan (left), Alex Walker, Preservative Conservator, Bodleian Libraries (right) and David Pinniger (centre) with his IPM collection

Åkerland, M. et al, eds., *The 3rd Nordic Symposium on Insect Pest Control in Museums*, Swedish Museum of Natural History, Stockholm, 1998.

Aranyanak, C. and C. Singhasiri, eds., *Biodeterioration of Cultural Property 3, Proceedings of the 3rd International Conference on Biodeterioration of Cultural Property*, Bangkok, 1995.

Brokerhof, Agnes W., *Control of Fungi and Insects in Objects and Collections of Cultural Value*, 1989.

Caneva, Giulia et al, *Biology in the Conservation of Works of Art*, ICCROM, 1991.

Gallo, Fausta, *Il Biodeterioramento di Libri e Documenti*, ICCROM, 1992.

Kigawa, R., ed., *Integrated pest Management in Asia for Meeting the Montreal Protocol*, Tokyo National Research Institute of Cultural Properties, 1999.

Neher, A. and D. Rogers, eds., *Pest Attack & Pest Control in Organic Materials*, Postprints of UKIC Furniture Section, UKIC, 1996.

For more Chantry Library news, see:
<https://chantrylibrary.org/blog/>

Jane Eagan ACR FIIC

Head Conservator,

Oxford Conservation Consortium

DISCOUNTS ON BSI STANDARDS

Icon members can now get discounts of up to 25% on a range of European cultural heritage guidelines published by the British Standards Institution (BSI).

In total there are twenty five standards and more in the pipeline. The most recently published is BS EN 16893:2018 *Conservation of cultural heritage. New sites and buildings intended for the storage and use of collections*. This standard details how to locate, construct or adapt buildings or existing spaces to house a heritage collection of any type or format. It replaces the constructional aspects previously found in PD 5454 and covers key aspects of the design and construction

process including sustainability, risk management and environmental strategy. Icon members can now buy this new standard at a 10% discount.

In addition, Icon members can get 25% off each of the following standards that provide expert guidance on important aspects of conservation:

BS EN 16853:2017 Conservation of cultural heritage. Conservation process. Decision making, planning and implementation

BS EN 15898:2011 Conservation of cultural property. Main general terms and definitions

BS EN 16790:2016 Conservation of cultural heritage. Integrated pest management (IPM) for protection of cultural heritage

BS EN 15999-1:2014 Conservation of cultural heritage. Guidelines for design of showcases for exhibition and preservation of objects. General requirements

BS EN 16095:2012 Conservation of cultural property. Condition recording for movable cultural heritage

BS EN 16873:2016 Conservation of cultural heritage. Guidelines for the management of waterlogged wood on archaeological terrestrial sites

PD CEN/TS 16163:2014 Conservation of cultural heritage. Guidelines and procedures for choosing appropriate lighting for indoor exhibitions

To take advantage of this offer, contact membership@icon.org.uk for your discount code before you buy. The process for claiming the discount is also set out on the Icon website at icon.org.uk/conservation/conservation-standards.

NEWS FROM THE GROUPS

Book & Paper Group

Chair's Update

I would first like to thank Charlotte Marriott for all her help as Special Projects Officer over the past three years, most especially for her input to this October's B&PG conference. Charlie's time on the committee has come to an end and she is stepping down at the beginning of September but will still be on hand to help out in Oxford for our conference.

If you are interested in becoming a member of the Book and Paper Group committee please keep an eye out for upcoming vacancies for Special Projects Officer & Editor and Communications Officer. We are a hard-working bunch of volunteers who dedicate our time to increasing the Group's support for our members. If you have an idea of how we can do better or reach more people we'd love to hear from you! Contact me or any of the committee at iconbpg@gmail.com.

We had a great response to our last round of CPD £200 bursaries; congratulations to the winners announced in June, we look forward to reading your reports. If you are interested

in applying, please keep an eye out for the call for applications which will be coming out in October for the December/January round. Don't worry - I'll remind you again!

Remember to follow us for deadline updates and news through our social media accounts

- Facebook: @ICONBookPaper.
- Twitter: @ICONBook_Paper
- Instagram: @iconbookandpaper

I hope you have all had a relaxing summer and look forward to seeing you at the Conference in October!

Liz Ralph Chair, Book & Paper Group

Events and Training Sub-committee

One of our big goals for 2018 was to utilise our recording equipment to live-stream and record our events in order to offer them to a wider audience. I am very pleased to report that our first recorded video is now online on the Book & Paper Group webpage (<https://icon.org.uk/groups/book-paper/videos>). It is a recording of Herre de Vries' evening lecture *The Identification of Shagreen on Bookbindings as Leather or Parchment*. By the time this issue of Icon News is published, we also hope to have our 2018 AGM recording up

ENVIRONMENTAL MONITOR and LOGGER



Humidity
Light
Ultra-violet
Temperature
Dewpoint

The new ELSEC type 765 enables the measurement of all the conditions that damage valuable objects.

Optional data logging allows over 70,000 readings to be automatically taken at regular intervals, stored on an internal flash disk and transferred to computer by standard USB link.

Humidity as %RH

Temperature in °C or °F

Light level in Lux or Foot-candles

UV as mW/M² or µW/Lumen

Tiny, solid metal construction

Large clear display

Littlemore Scientific Engineering
www.elsec.com elsec@elsec.com

on the website, including the six fascinating lightning talks and the keynote talk from Anna Bülow. So do please go and check those out. Future videos will be made exclusively available to Icon members three months before the general public.

In April we co-ordinated a practical workshop hosted by Camberwell and taught by Joanna Kosek. This workshop took a practical approach to paper washing, assessing different techniques and you can read the review by Ian Watson ACR, on page 31. This was a very popular workshop which we are hoping to run again in the future.

We are now busy getting ready for the Book & Paper Group conference *Unexpected Fame* and look forward to welcoming many of you to Oxford in October!

Fiona McLees & Holly Smith

(Co-chairs, Events and Training Sub-committee)

Care of Collections Group

Thank you to all our speakers and delegates who came to our AGM and conference in May. It was a very enjoyable and informative day. See the event write-up from committee member Abby Moore in the Review section of this issue of Icon News. If they are not already uploaded at the time of printing, keep checking the CC Group's webpage for the presentations and summaries.

Working with Volunteers is a new event to be held on 7 September at The British Library, St. Pancras, London. Are you new to working with volunteers or going to be in the future? Then this day's workshop is for you. The day will be led by Carol Carbine, an experienced change manager, facilitator and trainer with many years in the not-for-profit and heritage sector, and Emily Watts, Collection Care Manager, with over ten years' experience working with volunteers during conservation and collections management projects. The day will cover looking at motivations behind why people volunteer, recruitment, how to manage volunteers and dealing with difficult situations.

Look out for an Iconnect with booking details soon.

Furniture and Wooden Objects Group

Updates from the AGM

First, the Committee would like to express its gratitude to the out-going Chair, Alex Owen, for his dedication and hard work over the past two years. In this time we have witnessed more recruitment of committee members, another successful Symposium and a compilation of events that also involved collaborations with other Groups – Thank you Alex!

The new Chair, Michelle Kirk (previously Web Editor), intends to carry on this momentum by continuing to provide affordable and diverse professional development events and networking opportunities. Tristram Bainbridge and Ernest Riall continue in their posts as Secretary and Treasurer respectively, and Alex Owen has now taken on the role of Web Editor. We would also like to welcome Michel Aslangul to the committee.

If you are interested in joining the committee and hold either a primary or secondary membership, please contact the

Group Chair, Michelle Kirk (mfykirk@aol.com).

Other updates include notification of pending ratifications to our Group Regulations concerning Notes to Resolutions 8.2.1 and 10.1 (please see our Documents & Resources section on our Icon webpage.) These will be passed at our next AGM.

Upcoming Events

The Wooburn Craft School will be hosting an impressive rostrum of events this summer and autumn, offering training in traditional surface finishes, wood carving, French upholstery and jewellery making. All courses have been discounted for Icon members, and you can find more details on both the school's website and our Group webpage. We are also in the process of hosting tours around Group members' workplace conservation studios, starting with a visit to the British Museum studios this Autumn. Watch out for more news!

Heritage Science Group

Committee meetings

On April 18, Committee member Anita Quye hosted the Heritage Science Group meeting at The University of Glasgow. As well as the usual reports, topics discussed included the draft report of the HSG Member Survey, the draft Ethical Sampling Guidance notes, the impact of GDPR on the Group's activities and changes to the Committee membership. The latter are due to be announced at the HSG AGM in June and will be reported in the next Icon News HSG update. The Committee finalized the HSG Member Survey and its recommendations, which will be made available by the AGM. The Committee also established that the Ethical Sampling Notes can be sent to members for comments and further consultation, before the final document is drafted by Anita Quye and Matija Strlic for approval by the Committee.

The meeting was followed by a fascinating tour of the Centre for Textile Conservation and Technical Art History where staff and students explained their current research and conservation projects.

(www.gla.ac.uk/schools/ccaresearch/arthisoryresearch/centrefortextileconservationandtechnicalarthistory/).

L. to R.: HSG Committee members Ian Gibb, Lisa McCullough, Helen Wilson, Eric Nordgren, and Natalie Brown at the University of Glasgow



Photo: Paula Moore (committee member)



museum showcases

This installation within the newly designed galleries at Coalbrookdale Museum of Iron now display the very best objects of their unique collection, including the model of the world's first iron bridge erected over the River Severn at Coalbrookdale in 1779.

Photography: ©Pete Carr

Contact E sales.support@armour-systems.com
T +44 (0) 1908 377333
W www.armour-systems.com

Armour Systems + Museum Workshop are brands of Conservation by Design Limited. Offices also in: Asia, Australia, Canada, China, Czech Republic, France, Germany, Italy, Japan, South Korea, Netherlands, New Zealand, North America, Norway, and Sweden.

The day ended with an engaging and informative tour of the new research hub in Kelvin Hall (<https://kelvinhall.org.uk/university-of-glasgow/>), including the new and purpose-built repository space for The Hunterian collections. The Committee extends its thanks to all involved in the organising and running of these events.

At the time of print, the next HSG meeting will be held in October 2018.

Since the last issue, the Group has also:

- held its Annual Invited Lecture and AGM at University College London
- completed this year's Photo competition
- advertised for a student member to join the HSG committee
- finalized the 2018/19 membership of the Committee (more about this in the next issue) and,
- launched its blog!

Blog

The Heritage Science Blog was launched on 7 June 2018 with Cecilia Bembibre Jacobo's blog 'Smell of heritage: a framework for the identification, analysis and archival of historic odours'. Natalie Brown, the Committee Student Member, is our blog editor and the blog is designed to showcase the exciting heritage science research that is being conducted around the world. It will promote heritage science publications relevant to conservators written in accessible language, with a focus on the practical and useful implications of the research for practitioners. If you have recently published a piece of heritage science research or are involved in a heritage science project and would like to contribute to Icon Heritage Science blog, please visit our blog hub

(<https://icon.org.uk/groups/heritage-science/blog>) to find out how.

In this issue

Look out for two reviews of Group events. On page 32 you will find a report on the one day course on Colour Science and Colour Measurement which took place in April and on page 33 is the write-up of the workshop on The Role of Portable X-ray Fluorescence in Heritage Science which also took place in April.

Keeping in touch

Finally, keep an eye out for our notices in Iconnect, on our webpages, and on Twitter (@ICONSci) and get in touch via our Group email address (hsg@icon.org.uk) if you would like to become more involved in the Group's activities.

Paintings Group

The Icon Paintings Group is pleased to announce a one-day conference 'Wet Paint: Interactions Between Water And Paintings' to be held at The National Museum of Scotland in Edinburgh on Friday 12 October 2018. This conference will look at the ways in which water and paintings can interact and their implications for the conservator.

There are many ways in which water and humidity can physically alter paintings, sometimes with disastrous effect; such as staining canvases, flaking and blanching paint, warping of wooden panels and cockling canvas supports. However, water is also a useful material for conservators that can be employed in the treatment of painted surfaces, such as in the form of aqueous cleaning solutions, for moisture treatments to reduce deformations, and as a carrier for adhesives.

The conference will run from 09:00 to 19:00 and conclude with a drinks reception. Tickets are available through the Icon website and Eventbrite (www.eventbrite.co.uk) priced at £75 for Icon members, £95 for non-members, and £45 for students.

The confirmed speakers and subjects for the conference are:

- Keynote Talk from Andrea Santacesaria on the conservation experience and legacy of the 1966 Florence flood at the Opificio Delle Pietre Dure.
- Cecil Krarup Andersen, Cecilia Gregers-Høegh, Martin N. Mortensen, Christine Slottved Kimbriel and Karen-Marie Henriksen: Wax-Resin Linings and Relative Humidity.
- Annie Cornwell: The Application of Water-based Cleaning Systems in the Treatment of George Stubbs' Wax Paintings.
- Rebecca Hellen, Rachel Scott, Bronwyn Ormsby: "It is a Formal Problem to Represent Water, to Describe Water, Because it can be Anything..." Watery Subjects, Materials and Conservation Solutions for Paintings by David Hockney.
- Clare Meredith: Twenty five Years After the Perth Museum & Art Gallery Flood: Reflections.
- Eric Miller, Lynne Harrison and Helen Howard: The Conservation of Two Water Sensitive 14th Century Italian Fresco Fragments by Aretino Spinello, Previously Treated and Displayed as Easel Paintings in the 19th Century.
- Lena Porsmo Stoveland, Bronwyn Ormsby, Francesco Caruso: Addressing Issues Related to the Cleaning of Water-Sensitive Oil Paintings by Edvard Munch.
- Vladimir Vilde, Dr. Emma Richardson, Dr. David Thickett, Dr. Dave Hollis, Dr. Josep Grau-Bove: Methodology for Monitoring the Impact of Moisture on Lined Canvas Paintings in Historic Houses

Photographic Materials Group

In July the Icon PhMG ran two events with Professor Debra Hess Norris, an internationally renowned authority on photograph conservation. *Here, There and Everywhere: The Preservation of Photographic Collections* was a three-day practical workshop that focussed on the identification and treatment of traditional photographic materials, and *I've Just Seen a Face: The Preservation of our Global Photographic Heritage* was an evening lecture that introduced the fundamental properties and care of photographic print and negative collections. Look out for reviews of the event on our blog (<https://iconphmgblog.wordpress.com/>) and in the reviews section of a future edition of Icon News.

Icon Scotland Group

Training and events

Our most recent training event was a two-day practical workshop on magnetic box making, which was held at the Dundee Contemporary Arts Centre on 7 & 8 June. This was a repeat of the course held at Kew Botanic Gardens in 2017. The participants made an A4 size, four flap wrap-around box with a magnetic fastening, and they were all delighted with the results and inspired with ideas for other types of

enclosures using magnets.

Coming up next is a three-day practical gilding course, running from 3-5 September at the Centre for Textile Conservation and Technical Art History in Glasgow. The course is suited to both newly-qualified conservators and more experienced conservators who want to learn some new techniques, and is taught by Tim Ritson, Head of Frames Conservation at the Royal Museums Greenwich. At the time of writing tickets were still available on Eventbrite.

We are also making plans for a two-day course on parchment conservation, which is scheduled for 22-23 November in Edinburgh. This will be taught by Lara Artemis ACR and Mariluz Beltran de Guevara ACR, who have run various versions of the course successfully at several venues, and tickets should be on Eventbrite from the end of June.

And finally, we are delighted to announce that the 21st Annual Harold Plenderleith Memorial Lecture will be given by David Saunders, presenting 'A clearer view: new thinking on lighting in museums and galleries'. The lecture will be held at Discovery Point in Dundee on 29 November 2018 at 6pm, and will be followed by a drinks reception. David will discuss how our understanding of the effects of light on collections and the lighting needs of our visitors have changed, and will explore how new approaches and developments in museum lighting affect practices and strategies for both display and conservation.

Committee

We would like to thank Damiana Magris, who has moved on from the committee, for her hard work on Icon Scotland Group events. We would also like to welcome three new arrivals to the committee: Christa Gerdwilker (Applied Conservation Unit, Historic Environment Scotland), Tatjana Wischniowski (private easel paintings conservator, St. Andrews), and Anna Zwagerman (freelance conservator, Aberdeenshire).

Contact and keep in touch

We obviously welcome primary and secondary members, but remember that all you need to do in order to receive the emailed Scotland Group Iconnects is tick the Group on your Icon membership form. You can also see our latest updates on social media: our blog is at <https://iconscotland.wordpress.com>, our Facebook page is <https://en-gb.facebook.com/iconscotlandgroup> and our Twitter feed is @icon_scotland.

Stone & Wall Paintings Group

At the beginning of May, members of the Stone and Wall Painting Group made a site visit to St. Mary Magdalene Church, Paddington. The church was built in the 1860s and 1870s to G. E. Street's designs, and was decorated by some of the leading ecclesiastical artists of the day. As part of a larger, HLF-supported project between the Church and the Paddington Development Trust, Cliveden Conservation has been appointed by the main contractor Lengard Ltd to carry out the restoration and specialist cleaning of the decorative



Stone & Wall Paintings Group visit to St Mary Magdalene Church, Paddington

ceilings in the nave and chancel, as well as the internal brick and stonework.

The tour, led by Head Conservator Polly Westlake and Site Manager Tim Smare, focussed on the recently completed conservation work to the wall paintings of the nave and chancel. The challenges and rewards of the treatment were described to the group. We had privileged access right up close to the paintings via the scaffolding ahead of its imminent strike.

The group thoroughly enjoyed the tour, and all are keen to visit the church again from July, when the newly conserved interior will be open to the public again.

Keep an eye out for forthcoming tours and events, advertised on our Group webpage and through Iconnects

Lizzie Woolley

SWP Group committee member

Textile Group

2018 Forum

The Nature of Textiles, the Textile Group's forum, and the AGM were held at the Museum of London on Monday, 21 May, with about a hundred and thirty people in attendance. Many thanks to Melina Plottu for liaising between the Committee and MoL staff. Thirteen papers were presented and the poster prize was won by Jacquelyn Peterson for her poster *Colourful Quillwork and Cleaning Compromises: The Treatment of an Oglala Vest*. Many thanks to the Linnaean Society and British Museum Textile Conservation Studio for hosting tours and the V&A for giving free entry to their *Fashioned from Nature* exhibition.

Proceedings of the day have been written up by Emma Smith

and will appear in the next issue of Icon News. The postprints from this Forum will be available to Textile Group members, once edited, on the Group's Icon webpage. Further details to follow.

New to the Forum for this year was a charity raffle and poster competition. The raffle raised nearly £100 in support of the Soil Association, who campaign to drive change in the fashion and textiles industry, which is the world's second most polluting industry after oil, due to its heavy use of insecticides and water, high greenhouse gas emissions and land use. Thanks to Committee member Sarah Glenn for organising the prizes.

Thank you to all delegates who returned their feedback forms. The Committee are currently gathering information from these.

Changes to the Committee

Conservators Maria Pardos, Emily Austin and Viola Nicastro were elected to the Committee Events team at the Forum. Their biographies are available on the Committee web page.

Sarah Glenn is stepping down as Committee Secretary, after serving for three years and this position will be filled for the next two years by Katy Smith, who moves from Events. Kim Thüsing is extending her three years in the role of Treasurer by a further two years. The Committee has accepted the resignation of Branwen Roberts, who has been organising events. We would like to thank her for her commitment during the last two years.

At the time of writing for this issue, a late submission had been tendered for the role of Chair, held for the last three years by Alison Lister. The details will be sent to Group

Members who can vote; please refer to Iconnects and the webpage for further details.

In this issue

Look out for the report of a three-day workshop on the conservation and making of Polynesian barkcloth held in Glasgow in March and the Group's visit to Knole House in April.

Upcoming events

The events team are currently trying to organise several courses and workshops for the remainder of 2018. This includes a one-day tapestry weaving workshop aimed at conservators, a toile-making workshop in the autumn and an Alexander Technique workshop to be held in Scotland. Details to be added to the Group webpages as they are confirmed.

Further ahead, the British Museum Mellon symposium, *Textiles from the Silk Road in Museum Collections - Scientific Investigations and Conservation Challenges*, is being held on Monday 10 December 2018. The symposium is free of charge and funded by the Andrew W. Mellon Foundation. Registration details can be found at www.bm-mellon-symposia.org.

The 12th North American Textile Conservation Conference (NATCC), *Lessons Learned- Textile Conservation Then and*

Now, will be held in Ottawa-Gatineau, Canada, from 23-29 September 2019 (www.natccconference.com). The aim of the conference is to revisit conservation procedures, best practices, collaborations, and other preservation guidelines carried out during the 1980s through to the present.

Textile Group free events

It has been brought to the attention of the Committee that some fully-booked free events organised by the team have then been poorly attended. The Linnaean Society tour and free entry to the *Fashioned from Nature* exhibition at the V&A, which were offered in conjunction with the Forum, were very popular, sold-out and had a waiting list in case of cancellations. Unfortunately, only half the people who signed up attended. Although there is no charge for these events, the Committee feels that they give up their time to organise such events and the hosts from the institution are also giving their time for free. The Committee wishes to continue to provide free events in the future but this may be jeopardised by poor attendance to sold-out events.



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

Willard

CONSERVATION EQUIPMENT ENGINEERS



THE QUEEN'S AWARD
FOR ENTERPRISE
INTERNATIONAL TRADE
2015

Introducing the NEW Sub-Illuminated Suction Table

The evenly illuminated work surface combines the benefits of a light box with a suction table thus allowing tears and variations in the density of an object to be easily observed. This technology makes it easier to prepare and apply reinforcements and repairs with great precision.

We are pleased to offer variants of this table to suit your specific needs so please get in touch for further information and to discuss your requirements.

View this suction table alongside our full range of world-renowned conservation tools and equipment on our website at:

www.willard.co.uk



T: +44(0)1243 776928
E: sales@willard.co.uk



Appointments



Karen Thompson has recently become the convenor of the MPhil Textile Conservation programme at the University of Glasgow. She has taken over the helm from Professor Frances Lennard who has led the programme since 2001 and who oversaw the move from the University of Southampton to Glasgow. The programme is now well established and Karen is looking forward to being involved in its continued success.

She brings with her a wide range of experience working as a textile conservator since the early 1990s in organisations in England, Scotland, France and Australia. She has been working as a lecturer in Glasgow since 2011 involved in teaching and developing research, in particular in the area of painted textiles.

In addition to her textile conservation experience, she has also worked as a teacher in primary education for a number of years. Karen comments 'It is wonderful to be able to combine my passion for textile conservation and teaching in my new role'.



After more than twenty four years, **Nicola Walker** has left her role as Head of Collection Care & Access at the Whitworth and the Manchester Museum and has been appointed Paper Conservation Advisor for the National Trust.

Nicola first gained experience of conservation at Birmingham Museums & Art Gallery, before training as a paper conservator at Gateshead Technical College. She worked at the Bodleian Library, Manchester Art Gallery and National Museums Liverpool, before joining the University of Manchester. Nicola served on the IPC Committee, Icon's Accreditation Committee and most recently the Trailblazers Apprenticeships working group, and is an Icon Mentor.

On her appointment Nicola said, 'I have been a keen supporter of the National Trust for over thirty years and am delighted to have the opportunity to work with colleagues in preserving fine collections of works of art on paper, wallpapers, books and archives in their historic context, for the enjoyment of visitors to National Trust properties'



Recent Bodleian news features three Icon members.

In March this year, **Justine Provino** (on the right of the photo) took up a new position as Assistant Conservator in the Conservation & Collection Care Department of the Bodleian Libraries at the University of Oxford. Justine works in preventive as well as book and paper conservation. She was the 2015-2017 Pine Tree Foundation post-graduate fellow in Book Conservation at the Morgan Library & Museum.

Justine graduated from the Paris I Panthéon-Sorbonne University with a Master's Degree in Conservation of Cultural Heritage, specializing in Book and Paper Conservation. During her final year of conservation studies, she was an advanced graduate intern in Book Conservation at the Library of Congress and the Harry Ransom Center, and in Preventive Conservation at the University of British Columbia. She recently gave a talk at the 17th Seminar on Care and Conservation of Manuscripts in Copenhagen on a 'Medieval Monster Book: History, Treatment and Rebinding of the Fountains Abbey Bestiary'.

Johanne Keiding (on the left of the photo) has now been successful in applying for a permanent position in the Bodleian's book team. She started a temporary contract as a book conservator at the Bodleian Libraries in April 2016 after working as an intern and then assistant conservator in the Queen's Bindery at Windsor Castle. She has also worked at the Arnamagnean Collection, and

The Royal Library, Copenhagen. She studied for a BA and MSc in Conservation at The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation (KADK) in Copenhagen. Before training as a conservator Johanne had a career as a Laboratory Technician in pharmaceutical chemical research.

Finally, this summer we wish **Alice Evans** (middle of the photo) a happy first anniversary in her permanent position as Assistant Book Conservator at the Bodleian. After working for a year in the archive at Royal Botanical Gardens, Kew, Alice graduated with a Master's degree in Conservation from Camberwell College of Arts in June 2017. There she specialised in the conservation of books and archival material, and had placements at national institutions, private studios and book binders, including the Bodleian, the Victoria and Albert Museum and the National Maritime Museum. After graduating Alice returned to the library in her present position in the book conservation team, where she carries out conservation treatments on bound volumes, archival material and parchment. She has recently given a lightning talk at the Icon Book and Paper group AGM on her work with modern manuscript material in *The Dove of Fiji* submission proofs.

Icon staff



Icon's latest member of staff introduces herself:

My name is **Joey E. Charisi** and I am Icon's new Events and Administration Officer. I will be handling our office general administration, supporting finance processing and managing events in our website. I will also serve as a Conference Administrator and Liaison for Icon19.

With an academic background in Political Sciences and Journalism, I've previously worked as a Communications Officer in the commercial sector. After graduating the MA in International Relations I have been an active volunteer in Red Cross. I developed my interest in arts and conservation through personal aspirations and my Greek heritage. Currently I am studying for my PhD in Philosophy.

Joey's working days are Tuesday to Friday and she can be contacted on jcharisi@icon.org.uk

Awards



Icon members who know the paper historian, analyst and consultant **Peter Bower** will be pleased to hear that he is this year's recipient of the Paper Industry Gold Medal Award. It is a mark of the esteem in which his achievements are held that the industry's commercial body should have awarded him its top medal.

The citation particularly praises Peter's voluntary contributions to the heritage of the paper industry: in 1989 he was a co-founder of the British Association of Paper Historians (BAPH www.baph.org.uk) and has been a mainstay ever since. He currently holds the position of General Editor, contributing regularly to its magazine and conferences and freely sharing his extensive and very special knowledge with BAPH members and wider international audiences.

The following Icon members have benefitted from the 2018 awards made by the Trustees of the Zibby Garnett Travel Fellowship

Karen Guy

Currently studying at The University of Lincoln. The award will enable her to further her conservation skills at Västärvet, Studio Västsvensk Konservering in Gothenburg, Sweden

Jolanta Tursa & Miriam Kleingeltink

Both studying at Camberwell College of Art and will be gaining experience in photographic conservation at FOMU Fotomuseum in Antwerp, Belgium.

David Plummer

At West Dean College taking a Graduate Diploma in the Conservation of Books and Library Materials. His placement is with the University of Leiden Library in The Netherlands.

Kelly Grimshaw

Studying at The University of Lincoln for a Graduate Diploma in Conservation Studies. She has a placement to study a variety of conservation disciplines at Västärvet, Studio Västsvensk Konservering in Gothenburg, Sweden.

Janay Laudat

Working at the National Library of Ireland in Dublin. She will be able to take up a placement 'Recreating the Medieval Palette' at The Montefiascone Conservation Project in Italy.

Rachel Collins

At Camberwell College of Arts, taking an MA in Conservation (Art on Paper). Her placement will be at The National Library of Spain in Madrid.

Charlotte Grimsdell

A Collections Care Assistant in the Parliamentary Archives. She will study stiff-board bookbinding at The Montefiascone Conservation Project in Italy.

Welcome to these new members

We would like to extend a very warm welcome to all those who joined us in April and May 2018. We hope to see you at an Icon event soon!

Holly Ainslie
Student

Jeffrey Altepeter
North Bennet Street School
Associate

Laurence Becker
Atelier Textil
Associate

Natalie Bevan
Supporter

Katherine Boucher
Royal Household
Associate

Zelia Brandt Oliveira
Student

Anne-Marie Britton
Historic Royal Palaces
Associate

Beata Bucharowska
Associate

Kirsty Chamberlin
National Trust
Associate

Joey Charisi
Icon Staff

Derrin Compton
West Dean College
Student

Mark Coray
Associate

Laura Critchlow
Student

Erica D'Alessandro
PZ Conservation CIC
Student

Gemma Dolan
National Museums Liverpool
Associate

Emma Duggan
Wellcome Trust
Associate

Susan Gleave
Student

Marek Golias
Associate

Natalie Granados
University of Connecticut
Associate

Michaela Hall
The National Trust
Associate

Samantha Hare
Camberwell UAL
Student

Laura Hashimoto
Library and Archives Canada
Associate

Megan Hayes
Student

Wei-Chan Huang
Student

Gail Hunter
Paisley Museum and Art
Gallery
Associate

Tracy Jeffreys
Associate

Kate Jennings
West Dean College
Student

Nina Jethwa
Sri Aurobindo Ashram
Supporter

Lucie Johnson
University of Lincoln
Student

Cynthia Kapteyn
Student

Shawn Kwan
West Dean College
Student

Alizee Lacourtiade
Associate

Sheila Lawson
Student

Joanne Lisinski
Australian War Memorial
Associate

Nayla Maaruf
Student

Zoe Mack
National Trust
Supporter

Andriani Maimaridou
Supporter

Isabella Mansel
City and Guilds London Art
School
Student

Helia Marcal
Student

Maria Do Rosario Marcelino
Associate

Molly Morris
Supporter

Moupi Mukhopadhyay
Courtauld Institute of Art
Student

Kirsty Munro
Student

Robert Nisbet
ETC Curious Curios
Supporter

Matt Parsons
Matt Parsons Paper
Conservation
Associate

Danai Pagona Passisi
Associate

Lucie Pieri
Associate

David Plummer
Student

Helen Poulter
Student

Catherine Pyatt
Supporter

Charlotte Roden
Associate

Emma Ronald
Associate

Hayley Simon
University College London
Student

Emma Skinner
Camberwell College
Student

Caitlin Sofield
Student

Erica Testa
Associate

Emma Thimbleby
University of York
Student

Emily Williams
Conservation Center for Art
and Historic Artifacts
Associate



THE INSTITUTE OF CONSERVATION

Notice of Annual General Meeting

Notice is hereby given that the 14th Annual General Meeting of the Institute of Conservation will be held on Thursday 22nd November 2018 at 5.00 p.m. at the St. Bride Foundation, Bride Lane, Fleet Street, London, C4Y 8EQ, to consider the following business:

Ordinary Resolution 1: To receive the Trustees' Annual Report and Accounts for the year ending 31st March 2018.

Ordinary Resolution 2: To authorise the Trustees to appoint the auditors to serve until the end of the next Annual General Meeting and to authorise the Trustees to decide the remuneration to be paid to the auditors.

A member of the Institute of Conservation who is entitled to attend and vote at the meeting (being a paid up Accredited, Associate, Graduate or Student Member) is entitled to appoint a proxy, who need not be a member of the Institute of Conservation, to attend and vote instead of them. Proxies may be appointed via the web portal or to the registered office so long as they are received before 5.00 p.m. on Tuesday 22nd November 2018. Those received later will not be counted.

If you are eligible to vote you will be sent an email by our election support provider mi-voice inviting you to access the Proxy Notice enabling you to register your instructions on-line. If you do not have an email address, please phone the mi-voice office at 0845 241 4148.

We will advise you of any changes or additions to the Agenda as soon as they become available.

Members are invited to stay on after closure of business for a glass of wine.

Simon Green, Company Secretary

1st July 2018

In memory



Dr Karen Finch, OBE, who died aged 96 on 15 April, was a pioneer in the field of textile conservation.

Karen trained as a master weaver in her native Denmark and came to the UK after marrying Norman Finch, a British soldier she had met during the Second World War. In London she worked at both the Royal School of Needlework and the Victoria and Albert Museum. She started work in the V&A's Artwork Room in 1954, and pioneered the development of techniques for the conservation treatment of historic textiles as opposed to repair or restoration. In 1959 she set up her own practice at her home and continued to develop her methods, working with students who came from all around the world to learn her techniques and to work with her.

In 1975 Karen founded the Textile Conservation Centre (TCC), in Grace and Favour apartments at Hampton Court Palace. There she established the three-year postgraduate diploma in textile conservation validated by the Courtauld Institute of Art, a huge step forward in the training of textile conservators and a qualification held by many of

us still working in the field. From its inception the TCC included a conservation services section where trained conservators worked alongside the students and teaching staff, to the great benefit of both, and she set up an apprenticeship scheme for specialist training in tapestry and upholstery conservation. Karen was Principal until her retirement in 1986 and her huge achievements were recognised by the award of an OBE.

The TCC moved to a new building on the Winchester campus of the University of Southampton in 1999 and at that time Karen's achievements as its founder were acknowledged by the award of an honorary doctorate from the University of Southampton. Following the closure of the TCC by the University in 2009, the textile conservation programme was incorporated into the new Centre for Textile Conservation and Technical Art History, established at the University of Glasgow in 2010.

Karen's legacy is tremendous – she made a huge contribution to the establishment of the field of textile conservation in the UK and worldwide. Well over one hundred students completed the postgraduate diploma offered by the TCC at Hampton Court, and very many more studied on the subsequent MA programme offered by the University of Southampton and now the MPhil in Glasgow. Students on the programmes have come from around forty different countries and now hold positions in museums and private practice in countries all around the world. Karen's legacy was visible in the large number of textile conservators

gathered at the Icon Textile Group forum in May – almost one hundred and thirty people – of whom exactly half were past, present or future students of the Hampton Court, Winchester and Glasgow programmes.

But her legacy goes beyond graduate numbers – Karen was a significant part of the pioneering generation of textile conservators who created a new way of looking at textiles as culturally significant documents which needed to be preserved for the future and she based her work and training in an ethical code of conservation. She believed strongly that conservation should be based in a good understanding of science and there was a scientist on the TCC staff from the beginning.

Teaching was always a key motivator for Karen and, even after retirement, she maintained her passion for textiles and their conservation and kept in touch with her wide network of friends, colleagues and former students around the world. She retained her interest in developments at the TCC and later the programme in Glasgow. Her influence is still felt – we still use the Karen Finch Reference Collection every day, and although the programme has developed over the decades, elements are still recognisable from the early days, including the open exam and our annual open day.

In 2015 we celebrated forty years of textile conservation education and Karen presented the inaugural Karen Finch Prize, a prize which is now offered each year by the Textile Conservation Foundation to an outstanding student.

Clare Meredith, Chairman of the Textile Conservation Foundation, our supporting trust, summed up Karen's achievements, 'Karen was a true pioneer and her vision, over forty years ago, was to establish the first recognised training course in textile conservation. It's hard now to imagine our heritage sector without textile conservators, but that professional community is Karen Finch's exceptional legacy.'

Frances Lennard

Professor of Textile Conservation

University of Glasgow

In memory



The all too early loss of the stone and plaster conservator **Simon Swann**, after a brief illness, has taken one of our most talented and able conservators. His career spanned from the early 1990s to within a few months of his death on 6 April 2018.

He was first and foremost a practitioner, as greatly liked as he was respected; known for his generosity of spirit and his cheerful and happy demeanour. He combined a high level of skill in stone and plaster repair with a keenness to understand the theory underlying the causes of decay. This curiosity led Simon to be behind the success of many notable projects of the last twenty years. His contribution took many forms, whether in the early advisory stage of a project or later in carrying out the work. Such was his level of skill that he was often commissioned to undertake exemplar work for projects, carrying out training of others who had successfully tendered for the job.

Born in Kuala Lumpur in 1956, after attending a succession of English boarding schools, he tried sciences at two universities and then found himself on the Iron Bridge conservation course in the

1980s. Inheriting his father's wanderlust, he lived in a variety of countries; it was in France where he worked with stone conservators that he honed his practical conservation skills.

Simon returned to England with a sense of independence and an enquiring mind. His involvement in the major conservation project of Chastleton (1992-4) in Oxfordshire proved decisive in the path his career would take. This Tudor mansion, richly decorated with ornamental plasterwork, presented an abundance of problems and was a seminal project for plaster conservation. The repair specification was the basis for many an approach to plasterwork in the future and new techniques for treating plaster had to be developed to meet the requirements of the repair programme. Simon, taken on by Cliveden Conservation, was to be one of the leading conservators in the team, his craft skills enabling him to play a major role in the work.

Simon moved on to set up his own material analysis lab and workshop at Beccles in his beloved East Anglia, Simon Swann Associates. Here in a relatively modest studio, Simon embarked on what he enjoyed best – conservation projects where a degree of analysis would be needed. Soon he found himself in the thick of a unique period of abundant work. His thirty year career tracks the direction and development of plaster and stone conservation generally. Often working on his own, or with just an assistant or two, Simon managed to achieve as much as several of his larger competitors.

Church monument repair was augmented by plaster, stone, flint or brick repair on many a Suffolk and Norfolk church. A number of choice projects ensued including his specification for the repair of the large ceiling roses of Thomas Ivory's 1754 Norwich Assembly Rooms after the tragic fire in 1995.

Simon's knowledge of casting lime made possible the reinstatement of the lost decorative castings on the unique mid 19thC Hadlow Tower near Tonbridge, Kent. He was able to use the French equivalent of eminently hydraulic lime, working with the manufacturers to trial and successfully specify its use at Hadlow. (Simon's working French from his earlier years never left him.) He then held seminars to ensure that the contractor for the project would make successful castings.

One of his most notable recent projects was to repair the Pulhamite in the Swiss Garden at Shuttleworth, Bedfordshire. In many ways this project epitomises what distinguished Simon as a conservator: a lasting and positive collaboration with the architect Chris Garrand; an in-depth knowledge of the material; works undertaken after analysis and trials with Simon at the helm.

A founder member of the Building Limes Forum (BLF), Simon was always a generous collaborator with colleagues, competitors and friends alike. His growing library of books, articles and historic mortar samples truly found a 'forum'

and his love of materials, and a wish to push the knowledge of lime technology, thrived. He also spent many years on the Stone and Wall Paintings Group committee where he was instrumental in organising the 2011 conference on Architectural Plasterwork. At a recent Group committee meeting he was full of ideas for organising another similar event

Simon made a major contribution to the revived editions of Historic England's series on Practical Building Conservation '*Mortars, Plasters and Renders*' in 2011. *Jonathan Taylor*, editor of the *Building Conservation Directory*, said that '*Simon had been a great help to me over the years... and in my opinion his article on artificial stone for the 2017 issue of the BCD was one of the best we have ever published on any subject.*'

Such is the value of Simon's experience and interest in his subject that when his wife sent news of his decision to close the business and sell all his tools, it became important to retain his immaculately curated samples and research body. These are held in King's Lynn at the College of West Anglia.

Simon is survived by his widow Gráinne and three children. The forthcoming Building Limes Forum Conference will be dedicated to his memory, and the Stone and Wall Paintings Group have similar plans to commemorate Simon.

**Trevor Proudfoot and
Berenice Humphreys**

PRESERVING ILLUSIONS

Clare Finn ACR visits The Magic Circle (and meets Harvey the Rabbit)

HOW DO YOU CONSERVE AN ENTIRE PROFESSION'S HISTORY?

Looking at the tools that, say, a carpenter might leave behind him fails to convey certain achievements even if the work resulted in glorious marquetry or the conservation of a piece by André Charles Boulle. Yet this is the *raison d'être* undertaken in a building close to Euston station that preserves the history, the lives, the skills and the craft of a very secretive profession, magicians. This is the headquarters of conjurers worldwide, the Centre for the Magic Arts, The Magic Circle. Magic it certainly is!

A small museum shows parts of the collection but exhibits are also displayed over the entire building. Other aspects of the profession are not overlooked; there is a library (with 12,500 books on magic), a fully equipped theatre where performances are a regular feature, a clubroom where you rub shoulders with magicians discussing the minutiae of magic, there is an archive (containing some of Houdini's letters and some from Sir Arthur Conan Doyle) and there is an inner sanctum for the secrets!

The stage costume of Chung Ling Soo, the Marvellous Chinese Conjuror



Courtesy The Magic Circle Museum

'Preserving a 17th century egg might not be rewarding'

The museum may be tiny but it is a cornucopia of wonders housing artefacts and publicity material connected to the magic arts from around 1800 to the present day. I was told that in the centuries prior to 1800 magicians tended to work with more everyday items such as eggs, handkerchiefs and the like, and preserving a 17th century egg might not be rewarding.

Changing, themed displays are mounted and I arrived at a moment of slight crisis to find their curator, Jonathan Allen, re-installing a showcase that had fallen victim to a burst pipe in recent bad weather. Ironically, the now vanished display had been devoted to Spiritualism. Largely dry now, a dehumidifier still whirled. Allen told me that things were 'ok-ish', the spirit hand¹ and collapsible spirit trumpet² were unharmed, and the photos were digital copies, not originals. The originals were safe in the archive. But there were two books that might not make it. They could be conserved but they were not signed copies and could probably be replaced for about £200. For small museums pragmatism is ever-present and The Magic Circle, a private members' organisation, like many small public museums relies heavily on its volunteers.

Harry Houdini 'playing' the Spirit Trumpet



Courtesy The Magic Circle Museum



View of a display case showing early writings on magic and related props

Money gets a look in in other guises. Aspects of the collection are part of the British Museum's Money and Medals Network, <http://www.moneyandmedals.org.uk/col-magic-circle-museum/4591713224>, which supports access to numismatic collections all over Britain. The Magic Circle's collection includes not just medals relating to the membership of magical societies from around 1900 onwards, commemorative tokens and banknotes but also, of course, money-themed performance theatrical props like money-vanishing devices and Magic Money Machines³.

The Circle's president, Scott Penrose, explained how far attitudes to conservation and preservation of the collection

have changed in the last five years. There has been much re-arranging of objects within the building. Oil paintings and other vulnerable pieces have been removed from above radiators and replaced with more sacrificial ones or

A rare image of the wonderful Harvey the Rabbit with his amanuensis Fay Presto



- 1 A Spirit hand is a device for use in séances that would knock out answers to questions posed by an audience.
- 2 A Spirit trumpet or 'trumpet séance' was used during séances. Once the lights were darkened the trumpet, apparently, rose from the table, floated around 'spirit voices' and might even have exuded ectoplasm. It could also be used to hear less distinct spirit voices.
- 3 The introductory label for the display of these machines includes the following statement: 'In a culture of increasing litigation and regulation, as well as widespread misdemeanor within the financial industry itself, one magic money machine manufacturer in the USA now ironically warns purchasers: *"Please note – the Acme Money Machine is a magic trick and for entertainment purposes only. It is not a counterfeiting machine. Please do not purchase it expecting it to solve your financial issues."*



Courtesy The Magic Circle Museum

A display of magic money-making apparatus

Scott Penrose, President of the Magic Circle, 'at work'



Image: Michelle Robek

reproductions of posters. Conservation acid-free card was in evidence as are archival sleeves. But light had been a big issue. With advice from the Victoria and Albert Museum, windows have been re-glazed with sand blasted glass to give diffuse light, whilst fluorescent tubes have had UV sleeves fitted and LED lighting installed, all radically reducing light levels.

'Basic conservation measures often involve generosity and hard work'

This LED lighting overhaul was made possible because of a gigantic bequest largely comprising of magic books and vintage magic posters. The agreement with the donor was that it would be used to better the collection. So it was always envisaged that duplicates would be sold and the monies reinvested in the preservation of the collection. What conservators may think of as basic measures for small museums often involves great generosity and hard work and choices to raise the necessary funds.

Many exhibits relate to individual performers and historical events within the conjuring world and, despite the sacrifices installing new lighting involved, the measures certainly helped the display commemorating Chung Ling Soo, the Marvellous Chinese Conjurer. Due to the previous high light levels Soo's colourful silk costume is now, sadly, less colourful. Soo, a New Yorker called William Ellsworth Robinson, came to England in 1900 and, dressed as a Chinaman, he performed a range of tricks; linking steel rings together, producing live goldfish from the air and being shot at and catching the bullet in his teeth. However, one night it went rather wrong and Soo died as a result.



Scott Penrose performing the classic card fountain illusion

The museum also has Soo's gun. Soo was not the only magician to make this error, apparently there were at least twelve who have done so and Houdini was advised against performing the trick following Soo's death. He appears to have taken the advice, although it did not save him from getting a bullet in his palm while villains tried to coerce him into cracking a safe for them. There is a photo of an x-ray of Houdini's hand, including the bullet.

Soo's terminal misadventure occurred on 23 March 1918 on stage at the Wood Green Empire, a Frank Macham theatre in north London, and Penrose told me he thought a plaque on the exterior of the Empire, to commemorate the event's centenary would be good. Today, there is only the façade; the interior is a supermarket. But I found myself in difficulties, Penrose said, 'the local Council viewed the idea of a commemorative plaque to a white man who dressed as a Chinaman (think of attitudes to blackface today), who shot himself in front of an audience differently. That plaque was not going to happen.'

Among the museum's other treasures are copies of the oldest book on magic: *The Discoverie of Witchcraft*, self-published during the reign of Elizabeth I in 1584 by a Kent JP called Reginald Scot. Written in a period when witches were burnt at the stake for having supernatural powers, the historian Edwin A. Dawes says that: 'Scot conceived the idea that it would be a telling argument for his case if he could demonstrate that feats of sleight-of-hand were produced by purely natural means and not be diabolical intervention.' The book also reveals that many tricks are centuries old: the Cup and Balls, the Cut and Restored Rope and the Vanishing Coin among them, all performed today. So magic is as much about the performance as sleight-of-hand.

The Circle commemorates early twentieth century performances by painstakingly digitizing Kinora reels, extended flick books similar to the technology behind 'What

the Butler Saw'. One shows the Magic Circle's first president, David Devant, producing an egg from his mouth.

'Performing card tricks badly with perfect paws'

Live performance too is very much alive in the small theatre. I was there on International Women's Day and saw five female acts but it was a male that stole the show. Earlier I had made the error of observing that the museum was surprisingly devoid of rabbits, although Sooty is there with his miniature box for sawing the lady in half. This was before I met Harvey - the Glorious Harvey - who arrived on stage in a small jeep to the strains of *Raiders of the Lost Ark*, stealing the show from his amanuensis, Fay Presto. He insisted on donning a pink sequined tail coat to perform card tricks badly but with perfect poise - sorry, paws! However, in the tradition of the Magic Circle, keepers of Magicians' secrets, Harvey is camera shy and shuns publicity. Ours is a very rare image of him. You will just have to go and see him perform!

With thanks to Sylar the Magician for taking me as his guest to the Magic Circle. Without him I wouldn't have got in. If you are unable to grab a magician to take you to a Monday evening Club Night, members of the public can go to events, details of which are on the website: <https://themagiccircle.co.uk/public-events>.

Your ticket to the performance also allows you to visit the museum.

Advertisement for the Thayer 'Dr Q' rapping hand - another essential for your seance

232 THAYER QUALITY MAGIC

No. 1353. Thayer's "Dr. Q." Spirit Hand



In this effect a beautifully carved, wooden hand, while resting upon a plain wooden board, raps answers to questions.

Worked in the midst of the audience it will answer any desired amount of questions, yet at any time the hand may be removed from the board either by yourself or a spectator. Upon being replaced the raps will continue as before, a feature that no other talking hand effect in the world will do.

This effect has had more than its share of so-called imitations, but the fact remains that we alone are able to supply the true and correct form of our original perfected model. A rare and wonderful outfit which, with reasonable care, will last a life-time.

Price, complete, with extensive instructions, patter and special details . . . \$20.00

around and about

Flying the flag

Icon member and stained glass conservator, Elizabeth Hippisley-Cox will be flying the flag for conservation on 7-8 September at the Old House Show, organised by the Society for the Protection of Ancient Buildings (SPAB) and taking place at the Old Royal Naval College in Greenwich. Here she explains why she will be taking part.

When the opportunity to demonstrate stained glass conservation at the Old House Show arose, I was delighted to take part. SPAB events have always been a very positive experience for me; a chance to reconnect with colleagues in building conservation and talk to each other and the wider public about our passions.

Demonstrations are always a good way to communicate what we do and why it is worth caring about. Highlighting the importance of traditional skills and conservation is an important part of my studio's day-to-day business and is a key aim of the SPAB's Old House Show. Giving people hands-on conservation opportunities is infinitely more effective than a power-point presentation!

I became an Icon member when I graduated in 2009. I had just finished a degree in Medieval Studies at Manchester University and was looking at a career in conservation. At that stage I had very little practical experience, just an evening class making stained glass. The timing worked out perfectly and I was lucky to get a twelve-month Icon *Skills in Practice* internship hosted by the York Glaziers Trust. In 2015 I qualified with Icon's CTQ programme, and I served as Early Career Liaison Officer on the Stained Glass Committee between 2015-2017.

The SPAB was on my radar fairly soon after I arrived in York. My colleague, Helen Bower had been the first (and at that stage the only) glazier to undertake the William Morris Craft Fellowship with the SPAB. The breadth of her conservation knowledge and fond recollections of her travels were a big motivation in my applying for the programme when I finished training.

I find the SPAB the most liberal and open-minded conservation organisation with regards to working with people - they welcome folk from many different walks of life. The SPAB attracts a wide range of professionals, craftspeople and

conservation practitioners, homeowners, and custodians – it is very inclusive. Their events are always well-attended and often oversubscribed so one can expect to see and meet lots of different people doing interesting things in on and around old buildings at the Old House Show in September.

You can obtain a free ticket to the Old House Show by registering at: spab.org.uk

HSG photo competition

The Heritage Science Group held its second photograph competition this summer and the entries were judged by a our Chief Executive Alison Richmond, and Group member and Head of Conservation and Collections Care at The Mary Rose Trust, Eleanor Schofield.

About the winner

The winning image was taken by Nigel Larkin who is a freelance natural history conservator specializing in the preparation, conservation, mounting, replication and curation of fossil, geological and osteological material for museums and other heritage organisations. After gaining his degree in Environmental Sciences Nigel spent five years working in the Palaeontology Conservation Unit at the Natural History Museum in London (during which time he gained an M.Sc. in Vertebrate Palaeontology), followed by twelve years in the Natural History and Conservation Departments of Norfolk Museums Service.

For the last ten years Nigel has been working solely in a freelance capacity and has also completed the M.Sc. 'Architecture: Advanced Environmental and Energy Studies' offered by the University of East London & the Centre for Alternative Technology so that he can help museums to improve their collections environments and their environmental sustainability.

About the winning image

Nigel writes:- 'I took this photo at Birmingham Museums Trust using an Infrared thermal imaging camera during an environmental survey I undertook at the request of Deborah Cane, the then Conservation Manager. Infrared images do not have the finer resolution of normal digital images but every pixel is usefully a unique temperature data point, with a total of 19,200 data points in this image. The yellow line in the photo revealed that the wooden cassone (a type of chest) pictured was unknowingly displayed so that one half was straddling an un-lagged hot water pipe supplying the radiators in the centre of the room. Either end of the object was clearly experiencing different temperatures and therefore presumably different relative humidities. Diurnal warming and cooling (with the daily central heating cycles) may have been a contributing factor to the condition of the object, causing the wood to shrink and contract, leading to opening up of cracks. Being able to map the invisible environmental differences such as this helps museums to manage their collections effectively and efficiently. In this case the issue could easily be resolved simply by moving the cassone to a new display

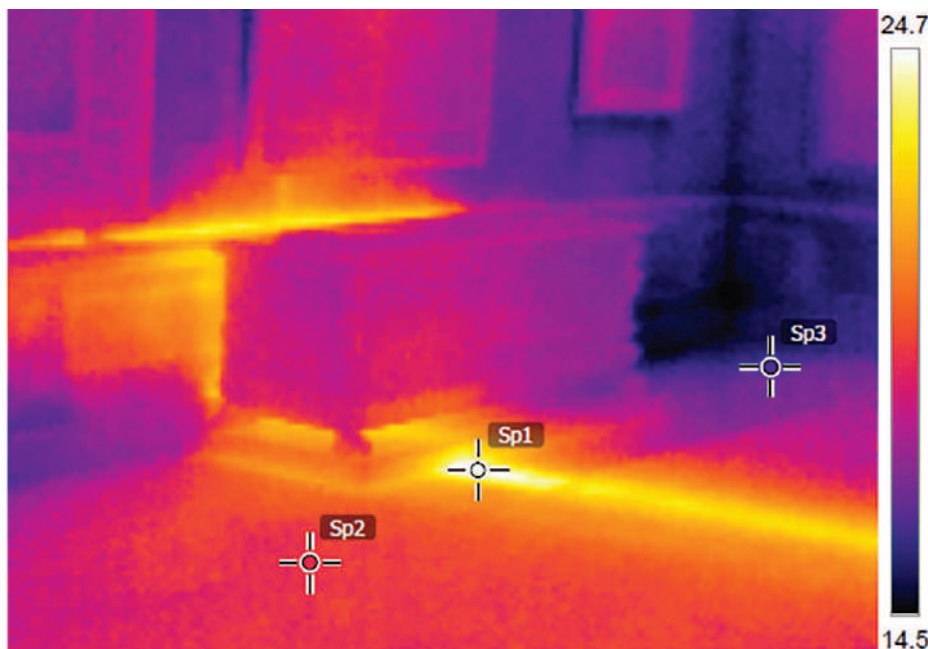
Icon member and SPAB Fellow Lizzy Hippisley-Cox



Sp1	25.4
Sp2	17.3
Sp3	16.0

i) The scale on the right is degrees Celsius.

ii) The three points - Sp1, Sp2 and Sp3 - are individual pixels selected to demonstrate how much warmer the floor was above the hot water pipe compared to the surrounding floor



The winning image showing the course of the warm water pipe

position away from the heat source.'

About the runner-up

Angela Middleton is an archaeological conservator. She is responsible for advising on and undertaking research and investigative conservation into material retrieved from land and marine sites. She has specialised in the conservation of marine archaeological artefacts and research interests include the conservation of waterlogged organic materials.

About the image

Angela writes:- 'I came across this mite (*Acarina*) whilst cleaning a gilded copper alloy Viking brooch under the microscope. Investigative conservation can be lengthy and monotonous. So it was a pleasant surprise to see this little fellow falling out of the soil that was still adhering to the underside of the brooch. On closer examination I noticed pupa cases and other mites that were incorporated into the corrosion products. I managed to collect a few of them, mount them and examine them under high magnification in the SEM. The insects provide an interesting insight into the

The runner-up image of the *Acarina* mite



decay pattern of this grave. Terrestrial mites are commonly found in soil and leaf litter. Pupa cases as impressions in the corrosion were only found on the reverse. But insect impression of deceased bodies could be observed on the front only. This indicates that breeding took place on the reverse and after hatching the insects spread over the whole brooch, where they eventually would cease and became encased in the corrosion products.'

The judges' summary

The winner was chosen because the photo perfectly captures how Heritage Science can be used to identify hidden problems, so that we can then find a solution to protect our cultural heritage. The runner-up was chosen as it showcases beautifully how sophisticated scientific techniques can highlight unexpected encounters in conservation.

The Anna Plowden Trust is twenty!

To celebrate twenty years of generosity to conservators, in June the Anna Plowden Trust held a sparkling reception at the Courtauld Gallery in London attended by the charity's donors, supporters and beneficiaries.

The Trust was established in 1998 in memory of Anna Plowden CBE who had died the previous year. Many Icon News readers will know that she was one of the leading objects conservators of her day and, as Dr David Saunders, the Chair of the Trust, pointed out in his remarks at the reception, she was passionate about high quality conservation training. Hence the Trust is one of the few charities in our sector that makes grants directly to individuals, both to conservators in training and for continuing professional development.

The evening was opened by the Director of the Courtauld Institute, Professor Deborah Swallow, who spoke of the UK's extraordinary heritage and the need for well-trained conservators to look after it. David Saunders then expanded on just what a contribution the Trust has made to conservation training, with over £600,000 distributed in the



APT Chairman Dr David Saunders. Beyond him, Camberwell students



M Phil Textile Conservation students from the University of Glasgow talk to guests

past two decades, comprising over two hundred CPD grants and nearly two hundred and fifty Plowden Scholarships. He paid tribute to the many donors, corporate bodies, foundations, trusts and individuals, whose generosity had made this possible.

The evening was a great opportunity to catch up with old friends and acquaintances but the highlight was the presence of almost all the twenty eight students who are being supported with a Plowden Scholarship this year. Against a backdrop of the wonderful paintings of the Courtauld's collections, practical demonstrations of their work and skills were on display and the students themselves, enthusiastic and eloquent, were on hand to explain. The institutions which they came from included the Courtauld Institute, West Dean College, Camberwell College of Arts and Glasgow University's textile conservation course.

The evening also saw the launch of four short films commissioned by the Trust to showcase its own work and that

of the students and conservators whom it supports. Two of the films feature former Trust Scholars, one of them of Icon member Thomas Küpper ACR. The third film highlights the importance of the Trust's continuing professional development grants and the final one provides an overview of the Trust's work, with reflections from senior figures in the profession including our very own Chief Executive, Alison Richmond.

You can see the films for yourself on the Trust's website www.annaplowdentrust.org.uk/films

Congratulations to the Anna Plowden Trust for its achievements so far; may it go on to achieve as much again and more in the next twenty years!

Celebrating the twenty year anniversary of the Anna Plowden Trust



CONFERENCES

PAPER CONSERVATORS IN SCOTLAND:

News and ideas exchange

Edinburgh 10 May 2018

In this year's 'Five-minute presentations' event, organised by Helen Creasy, and hosted by the Collections Research Centre (CRC) at the University of Edinburgh, the talks covered not only paper conservation but also book, photograph, parchment and preventive conservation. The talks, twenty in total, were interspersed with breaks for questions, networking and eating delicious cake. The informal setting allowed for relaxed and open discussions amongst the conservators.

Emily Hick (CRC) described a new method of creating infills using a scanner, which can cut many different materials such as fabric, foam and wood. There are some limitations to what it can do but one could easily see the technique being applied to large scale projects; as Emily said, the possibilities are endless.

Kirsten Dunne discussed work due to start at the National Galleries of Scotland, where a new space is to be created for the Scottish section of the gallery. A folding screen by William Bell-Scott is to be conserved in preparation for the opening. The screen consists of oil on paper laminated to canvas with a leather backing. Kirsten hopes to improve the structural integrity of the screen and prepare it for display.

Lisa Cumming and **Vicki Hanley** described work being undertaken for the 'Rip it Up' Exhibition, which celebrates Scottish pop music and is running at the National Museum of Scotland (NMS) until November. They discussed the compromises that have had to be made with loans, tight deadlines and vast number of objects being exhibited.

Anna O'Regan, a paper conservation student at Northumbria University, discussed a project at the National Library of Scotland (NLS), where she is testing methods of area bonded fibre laminate removal. She also outlined her dissertation topic, researching the history and conservation of print rooms.

Mary Garner (NLS) introduced the use of flexible magnets for repairs. The risks and benefits of several types of magnets were discussed. Mary also mentioned that a book is currently being written on the use of magnets in conservation.

Shona Hunter discussed her work with the cataloguing team at the NLS. A food-based collection item shaped like a pipe was to be put on display in its original packaging. However, its chocolate contents would melt under lighting and attract pests. Shona came up with a clever solution of removing the chocolate from its wrapping and making a papier-mâché cast of the object to be



All twenty speakers at the Scotland news and ideas exchange

displayed in its place.

Emma Fraser from The Book and Paper Studio presented her method of board reattachment alongside other commonly used methods in book conservation. Instead of an adhesive-based method, Emma discussed the use of joint tacketing. Small holes are drilled in the shoulder and threaded through the board.

Gloria Conti discussed her detective work at the National Records of Scotland (NRS) on a 17th century book which was covered in mould and had suffered significant mechanical damage. Gloria found clues in the sewing and the text blocks that helped her determine that the book was not one, but two books!

Caroline Scharfenberg, an independent book conservator, outlined her investigation into dating a modern binding which lacked any distinct or unique characteristics. The sewing, binding and cloth suggested a rough date in the 19th century. A chance discovery of a bound dissertation in the Edinburgh University Library collections, dated 1899-1900, helped Caroline to narrow down her search.

Nicole Devereux discussed her work at the University of Edinburgh on a six-month pilot project to conserve five hundred court case records in preparation for digitisation. If the larger scheme goes ahead, it will involve the conservation of another six thousand volumes.

Judith Leigh presented a talk on the surveying, treatment and rehousing of several thousand parchment charters at the University of Edinburgh. Having received funding from the June Baker Trust, Judith hoped to fill a gap in her training through this experience. Whilst testing treatment methods, she used dry tension pressing with magnets for the parchment which was of particular interest to the conservators present.

Erica Kotze outlined impressive preventive conservation strategies at the University of St Andrews. To address issues with seasonal relative humidity in the building, a company, Archetype, was hired to monitor and improve the temperature fluctuations by creating a more gradual seasonal shift in temperature.

Peter Dickson from the NRS explained the

vibration monitoring program in use at General Register House in Edinburgh, where correlation is being examined between problems caused to the collections and external factors such as the extensive building works nearby.

Isobel Griffin (NLS) explained the Preservation Index, its history, and its purpose in conservation. Following this, **Simona Cenci** (also NLS) talked about her use of a detailed preservation assessment survey for books.

Emma Davey described how she removed several 19th century Japanese prints from their albums using an amylase-based poultice at NMS. The concertina-like structure had caused offsetting and abrasion. The method adopted to remove the prints also allows for future reattachment.

Anna Trist, a freelance conservator, gave a talk on her conservation of a 40 metre long Masonic petition. Anna's innovative use of time lapses to document the work done was a highlight of the conference!

Ioannis Vasallos (NLS) looked at the identification, cleaning and rehousing of plastic negatives affected by mould. Results were promising from an example of cleaning that uses immersion techniques in chemical baths but he warned that the method has room for improvement.

Helen Creasy closed the conference with her talk on 'Bonnie Prince Sparkly', about a print of Bonnie Prince Charlie covered in a sparkly deposit. Helen had not seen this before but had heard a talk by Emily O'Reilly about the phenomenon and realised the crystals resulted from the bleach Chloramine-T having been left in the paper. The print could be fully treated to remove the crystals and bleach residues. The presentation was incredibly useful in identifying a rare yet treatable problem.

This warm, welcoming and enjoyable gathering is undoubtedly a key event in the Icon Scotland calendar. The lively discussions generated were informative and non-judgemental. The forty attendees left enthused, and well connected with colleagues.

Claire Hutchison

Conservation student, University of Northumbria

SUSTAINABILITY IN COLLECTIONS CARE

Icon Care of Collections Group

Boston Spa 3 May 2018

The Care of Collections Group Conference and AGM was held at the British Library's Boston Spa site where nine speakers delivered a varied programme, demonstrating sustainable practice in collections care, directing us to useful tools and challenging us to consider how we can make our profession more sustainable.

Aimee Sims, Conservation Steward at Eton College delivered the first presentation about implementing a preventive conservation plan to ensure the financial and physical sustainability of the college. Aimee articulated the challenges of successfully implementing cultural change in an organisation that is over five hundred years old and is of course still operating as a secondary school. Aimee outlined three strands of her current work: the start of a condition audit of the collection to identify priority items for interventive conservation, a re-storage project to improve stores and introduce conservation grade packing materials, and the commissioning of an environmental survey to better understand the building environment, leading to the implementation of conservation heating and improved building maintenance. Eton College houses around 23000 items, including the last will and testament of Henry VI; Aimee's work is critical in ensuring the longevity of such items.

Next, **Nicola Grahamslaw**, Ship's Conservation Engineer at the SS Great Britain Trust, explained how the Trust worked with Cardiff University to develop a conservation strategy to extend the lifetime of the ship. Analysis in 1998 indicated that, as a result of the corrosion to the wrought iron hull arising from more than thirty years in seawater, the ship would be structurally unsafe for visitors in twenty-five years. The ship's size ruled out desalination and removal of oxygen as feasible conservation strategies. Instead, an ingenious solution to convert the ship's dry dock and interior into a climate-controlled envelope was developed. Its RH of around 20% is low enough to control the iron corrosion without limiting visitor access, ensuring the ship's financial sustainability as an attraction. It has been calculated that this will extend the life of the ship to one hundred years.

However, the low RH solution is not entirely sustainable. The dehumidifiers are powered with natural gas and electricity is required for the pumps and fans. Nicola has been tasked with improving the environmental sustainability of the current conservation approach in order to reduce energy consumption and the use of fossil fuels. She pointed out that by extending the lifetime of the ship, the current strategy is allowing time for future technologies using alternative

energy sources to be developed.

Nadine Loach, Assistant Registrar at Leeds Museums and Galleries, compared UK and Danish museum storage. The session offered an original definition of sustainable collections storage, prioritising sustainable collections development, conservation, access and infrastructure. Participants broke into four groups to consider how they can develop these aspects of sustainable collections storage in their museums.

Jana Šubic Prislan, Conservation-Restoration Councillor at the Goriški Muzej, Slovenia, demonstrated the RE-ORG tool for museum storage reorganisation. The RE-ORG method was developed by ICCROM/UNESCO in 2012 and has been applied in eighty-two museums worldwide. The four-phase tool responds to widely reported issues with museum storage such as overcrowding, documentation backlogs, lack of assigned responsibility and insufficient space. The principle of the tool is make use of existing resources in a creative and safe way to improve access. All of the guidelines necessary for museums to implement a RE-ORG project can be found online: www.iccrom.org/themes/preventive-conservation/re-org/method.

Isobel Griffin, Collections Care Manager at the National Library of Scotland discussed sustainable storage solutions. Despite moving away from hand-made solander boxes for special collection items, the Library's current practice of producing machine-made phase boxes remains a relatively time-consuming approach and continues to increase the footprint of the collection. So the Collections Care team has developed a number of new solutions such as the 'cabinet box' and the 'side-on-box'. Cabinet boxes occupy the length of a shelf and house multiple collection items. They afford good protection but are cheaper and easier to produce than phase boxes and occupy less space. The introduction of these new boxes in the Library required working cross-departmentally to ensure that new storage solutions would not limit access to

Discussion of 'Sustainable Collections Management: a comparison between UK and Danish museum storage'



the collections.

Emma Schmucker, Head of Movement and Storage at Imperial War Museums, discussed the development of two new storage facilities at IWM Duxford. One store will house paper collections, the other large objects, and both stores are intended to reach the Passivhaus standard. Emma described the reorganisation and consolidation of collections in existing stores by identifying collection storage requirements via a risk matrix, which assesses collections against significance and vulnerability, allowing them to be allocated to the most appropriate store.

James Crawford delivered a presentation on optimizing energy efficiency of museums with a new laboratory for testing unpowered museum display cabinets. With museum managers being urged to relax the use of HVAC systems in order to cut carbon emissions, James reported that over 90% of users of museum showcases claim sub-optimal environmental control and the need for frequent replacement of buffering materials. In response, he outlined a new laboratory for monitoring test environments and measuring showcase airtightness. Collaboration with a museum showcase manufacturer demonstrated that significant efficiency improvements can be made to showcases, retrofitted to improve airtightness.

Devin Mattlin, Cardiff University, presented the Sustainability in Conservation (SiC) network, an international organisation which promotes environmentally responsible practices in the conservation of cultural heritage. The SiC website details projects including a materials in conservation survey, sustainability stickers and the Kimberly-Clark Rightcycle initiative to encourage sustainable practice and investigate how sustainability can be improved. The website also has links to useful resources such as Green Lab. Devin announced that it is now possible to create a members page free of charge to connect with the forum and share/discuss ideas. Visit: www.sustainabilityinconservation.com/

The final presentation was delivered by **Annika Erikson**, Artichack, and **Emily Beaven**, Conservation Manager at Plowden & Smith Limited. The presentation described how digital condition reporting using Artichack can be used to increase sustainability by reducing the need for costly printing, the storage space required for paper condition reports and the staff time needed to produce reports. The ease of sharing and referencing digital condition reports was also discussed. Some case studies of Artichack in use were presented. Visit: www.artichack.com

Abby Moore

Collection Care Group committee member

CONSOLIDATING CONSOLIDATION – what happened next?

East Anglian Conservators Forum
Castle Museum, Norwich 16 April 2018

In July 2017, the East Anglian Conservators Forum (EACF) held a meeting on the topic of consolidation. This 2018 event was an opportunity to present updates on projects and discuss ongoing challenges. Over forty people attended from the East of England (and beyond) from various conservation backgrounds. This article is a precis of the day and a reflection on how this form of regional networking serves the conservation community in the East of England.

The day was structured around short presentations on specific consolidation techniques and materials. The first two speakers looked at different uses of pre-coated support materials. **Yoko Hanegreefs** provided an update on the spangled bed at Knole; since raising the problem at the last EACF, the team at the National Trust Textile Conservation Studio have successfully used fine Japanese papers impregnated with Klucel G to consolidate the very brittle appliqué. **Maria Pardos Mansilla** spoke about the use of Beva 371-impregnated silk crepe line as a consolidation method for textiles in her presentation on the stabilisation and mounting of military colours of the Coldstream Guards at the May Berkouwer Textile Conservation Studio. A group discussion about the definition of consolidation followed and the paintings conservators present realised that they refer to techniques similar to these as 'lining' and thus recommended to the room that this should be included as a search term if looking in paintings conservation literature for information on consolidation.

Jennifer Marchant (The Fitzwilliam Museum) and **Robert Minte** (Bodleian Library, Oxford University, given in absentia by a steering group member) both presented work in which the goal was to consolidate friable matt surfaces on organic substrates without changing the appearance. Although both chose Funori they used different types and application methods. It was helpful to hear how the type of Funori, preparation, application method and temperature can be manipulated to give a range of working characteristics, making it suitable for a variety of functions.

Emma Nichols guided us through methods of identifying the condition of paper, including the use of degree of polymerisation readings using a SurveNIR machine in order to accurately target consolidation and interventions. In her work on a World War II civilian internment nominal roll at the University of Cambridge Library, she showed how some of the localised areas of weakness treated would not necessarily have been identified by eye alone. Of particular note was the extent of damage at



Display of Jonathan Clark's results from the consolidation experiment in 2017, using Weetabix and digestive biscuits

moisture boundaries

At the previous forum, **Jonathan Clark** had introduced the idea of consolidating Weetabix as a substitute for degraded archaeological ceramic, in order to assess the effectiveness of a range of consolidation materials on an easily available and consistent substrate. Here he displayed his consolidated Weetabix and digestive biscuits, a year after they were done. He showed how his colleagues from Norfolk Museums Service used the crumbly breakfast cereal to teach archaeologists in Singapore techniques that can be used on site, such as block lifting and facing up.

Inspired by Jonathan's talk in 2017, **Deborah Walton** used the Weetabix way to educate and engage museum volunteers as part of the *Strengthening the Workforce in Museums* initiative in a behind-the-scenes experience day hosted by the University of Cambridge Museums. Using familiar domestic products in a very hands-on experience gave the volunteers an understanding of the sort of experimentation and analysis of material and method that conservators deal with. It was a cost-effective way to introduce the ethics of conservation and help volunteers understand the complexities and pitfalls.

Decision-making around consolidation was a recurring theme. **Maria Ledinskaya** demonstrated use of decision matrices and paired comparison analysis to determine priorities in consolidant characteristics and how these can be effective tools to communicate with decision-makers. The discussions were widened out by **Jim Spriggs's** project (presented by the steering group in absentia) using Parylene C to consolidate a 17th-century garland, which prompted conversation about whether any treatments are truly reversible and the ethics of the ephemeral. Should we preserve something that was not expected to be preserved? Can we record the object and the information it holds in other ways? This was echoed in the talk by **Julie Dawson** (The Fitzwilliam Museum) on the challenge of preserving Egyptian coffins on site and the level of resource required, thus exploring whether the priority should be on preserving the information rather than the objects.

The difficulties of using consolidants on natural history and ethnographic pieces were outlined by **Allyson Rae** (Freelance Conservator), proposing that minimal intervention can be a viable option while awaiting a suitable treatment. She also cautioned that the material itself must be properly understood in order to find an appropriate treatment. Using the example of feathers, she discussed how weakness in the skin or substrate is often the fault and consolidating the feather may not address the problem. **David Harvey** put forward the challenge of maintaining a working vehicle: using the example of the 1899 Panhard car at Norfolk Museums Service, he explored how mitigation strategies (moderate usage, monitoring and surveying risk) can allow for more time and resources to work out whether consolidation is necessary or helpful.

During the day, several useful resources were shared which were listed for subsequent circulation to the delegates and wider EACF membership (with one bi-lingual conservator offering to translate an article!).

Looking into the future, the growing EACF membership must consider how best to develop this exciting group to fit with current and future needs. EACF is now in its third decade and welcomes conservators from all over the East of England, regardless of specialism. It works closely with the SHARE Museums East Conservation Network (same membership but with a small budget). One of the appeals of EACF events is the informality, and flexibility of scope - the forum provides a way to meet and exchange knowledge and ideas with others in the field and allows us the freedom to question ourselves and each other in our constant desire to improve our work.

The demonstrable success of these two cross-disciplinary consolidation events has proven they can serve conservators well. As Allyson Rae said: while the object materials differ, the challenges remain the same. The EACF steering group will continue to aim for a balance between closely focused events, where the scope of the discussion may be smaller, and also to organise more ambitious, wide-reaching events where the sky may be the limit. The steering group is

currently contemplating 'make it float' as the next cross-disciplinary event, focussing on how to suspend collections for display.

Helena Rodwell & Deborah Walton

University of Cambridge Museums
Members of EACF Steering Group

VISITS

KNOLE HOUSE CONSERVATION VISIT

Icon Textile Group

Sevenoaks Kent April 2018

In April, the Knole Conservation Studio opened their doors to Icon's Textile Group for an up-close look at their ongoing conservation work. The tour, led by Senior Conservator (Upholstery) **Heather Porter** ACR, provided the unique opportunity to see objects like the renowned Knole Sofa in the round before it is reinstalled in the newly renovated showrooms within the house.

The new conservation space at Knole is in a stunningly renovated medieval barn that contains the studio, collections store, and an interactive space where visitors can learn about conservation materials and processes. Heather shared with us the advantages and challenges of having a conservation studio in a listed building, and of working in a space that is open to the public for much of the week.

The conservation staff are in the midst of the *Inspired by Knole* project, with the ambitious goal of conserving 80% of the collection before the Knole Studio opens its expertise to other National Trust properties and collections next year. The project includes

significant contributions by skilled volunteers who are helping with many aspects of the project, from photo-documentation to making case covers for furniture.

After viewing the studio and the store Heather gave a conservation highlight tour of the collection that has been returned to the showrooms. It was a pleasure to hear about the transformative conservation work that the collection has undergone including the cleaning of the meters of cafoy (wool velvet) wall and upholstery coverings and the stunning appearance of the gilded pier glass mirror in the Reynolds Room with its unusually high percentage of intact original gilding. The spring of 2019 promises to be an exciting time to revisit this remarkable National Trust property, as the remaining showrooms with their incredible collections will be reopened thanks to the dedication of the conservation and collections care staff.

Jacquelyn Peterson Graduate Fellow

Winterthur/University of Delaware Program in Art Conservation

Graduate Intern at the Victoria & Albert Museum (textile studio)

BOOKS

THE ART AND HISTORY OF GLOBES

Sylvia Sumira

The British Library, 2014

ISBN 978 0 7123 5868 2 224 pp

'Spherical maps of the earth or the heavens' or everything you wanted to know about globes but were afraid to ask

Sylvia Sumira is well known in paper conservation circles and to *Icon News*

readers as a leading authority on historic globes and their conservation. One of the very few conservators to specialise in printed globes, her publication is a survey of the subject over four hundred years, explored through a selection of the sixty most important and noteworthy globes from collections all over the world.

Sumira starts with an introduction and brief history, then covers the period of the widest use of the globe, from the sixteenth to nineteenth centuries. Her focus is printed terrestrial and celestial globes, drawn largely from the British Library's collection. The third chapter, 'The Making of Globes' (pp. 33-39), gives a detailed explanation of globe-making, a very welcome resource for those of us who have globes in their library collections and may need to know just enough to navigate this unknown territory. Her explanation of the difficulties of wrapping a flat map around a sphere, stretching and burnishing the thin paper gores around what is in essence a paper ball coated in plaster, 'like a ball of polished marble' (p. 35), gives a fantastic sense of the original construction methods, as well as insight into her work conserving these wonderful objects.

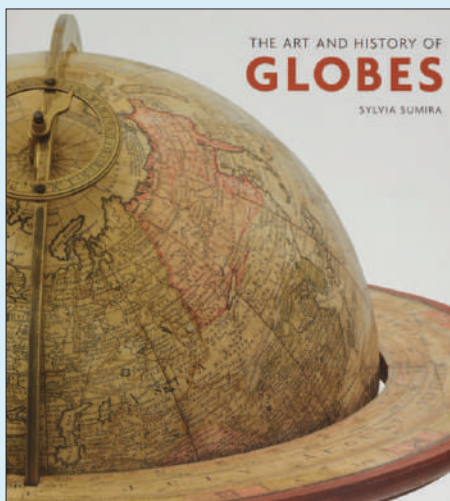
The idea of making spherical models of the earth and heavens originated with the ancient Greeks, who may have used globes in teaching. The earliest extant globe, the Farnese Atlas, shows Atlas carrying a celestial globe on his shoulders, and is dated to c. AD 150. Celestial globes emerged in the Islamic world in the ninth century, in the form of engraved hollow metal spheres. Pre-1500, globes were unique manuscript items, but with the advent of printing, globes drawn by hand were gradually superseded by printed globes, and certainly by the mid sixteenth century the so called 'common' globe had been developed which changed little from that time up to the nineteenth century. Sumira shows the first globe to have woodcut-printed gores (Waldseemüller, 1507), and the celestial globe of the first matched pair of globes (Schöner, 1533-4), explaining the initial use of the woodcut technique, giving way to copper engraving, and eventually colour print lithography. There is a wealth of information in the descriptions of the sixty globes dating from 1492 to 1884.

The relationship between terrestrial and celestial globes is not easily understood today, and my eyes were opened by the description of the paired globes as 'a compact model of the cosmos', and the terrestrial globe as a type of 'analogue computer of the movement of the sun and stars in relation to the earth' (p. 20). The position of the earth at the centre of the celestial globe, compelling the user to imagine themselves beyond the heavens, looking down on the universe was a

View of Knole from the Gatehouse Tower



Image: William Grace



fascinating reminder of the complexity of globes and their scientific past, before they became merely decorative objects.

This beautifully illustrated book is a must for anyone with globes in their collection, and those with an interest in the history of material culture. It does not contain information about the conservation of globes, but the details of their construction will be useful to conservators. It tells the story of the skill and craftsmanship behind these fascinating objects and is a great addition to the literature and our understanding of globes.

Jane Eagan ACR FIIC

Oxford Conservation Consortium

WORKSHOPS & COURSES

CONSERVATION OF POLYNESIAN BARKCLOTH & SIAPO BARKCLOTH-MAKING

University of Glasgow 26-28 March 2018

The research project, *Situating Pacific Barkcloth in Time and Place*, hosted a three-day workshop on conservation and the methods of manufacturing Polynesian barkcloth at the Centre for Textile Conservation and Technical Art History. Conservation sessions were led by **Misa Tamura**, the Research Conservator for the project, whilst **Dr Margaret Smith**, the project's Scientific Associate, presented research on conservation science. **Reggie Meredith Fitiao** and **Uilisone Fitiao**, barkcloth makers from American Samoa, taught sessions on historical and current production practice, as well as step-by-step practical guidance in making barkcloth. The workshop was attended by ten conservators from the UK and Europe, and four post-graduate students from the Centre for Textile Conservation who volunteered to assist with its organisation and hosting.

The workshop began with lectures by Misa, covering materials and production methods. Topics discussed ranged from the varied plant materials from around the world used to make barkcloth, their different functional and cultural contexts, to the distinct stylistic features seen in different cultures. Dr Smith presented her research on material analysis of barkcloths from Glasgow's Hunterian Museum and the Economic Botany

Collection (Royal Botanic Gardens, Kew), the two source collections for the project. The cloths were analysed using FTIR (Fourier-Transform Infrared Spectroscopy). FTIR spectra acquired from seventy-nine cloths were statistically analysed, enabling identification of distinctions among samples that correspond to different source plants.

The participants were also able to get a closer look at the barkcloth collections during the workshop. Misa discussed the use of transmitted light to distinguish features such as beaters marks, texture, layers, and structure, and raking light to view applied surface decorations for their visual analysis and documentation. Several participants brought objects from their own private collections or shared documentation and images of previous work. The conservators in attendance enriched the workshop with open discussions about their experiences over the years with the storage and conservation of barkcloth.

Drawing on her experience of working with various barkcloth collections, Misa also gave a presentation on storage solutions. An important takeaway from the sessions was the variety of solutions that could be implemented to address museum store requirements while providing supportive storage and increasing the accessibility of the object.

The demonstration and practical workshop sessions over the three days included interventive treatment approaches. Objects made of barkcloth may require techniques of both paper and textile conservation, so treatment methods from both fields were covered. Participants had the chance to develop skills such as bridging tears,

exploring the qualities of different types of Japanese tissue, and adhesive formulations on small samples of barkcloth. Gel cleaning and blot washing were similarly tested on artificially soiled samples, followed by a session on humidification and crease removal techniques.

Reggie and Uilisone enthusiastically led the afternoon sessions, teaching the process of creating and decorating barkcloth, and introducing current Samoan traditions. Each participant was presented with a piece of inner bark from a paper mulberry tree, u'a, and shown how to beat it using the Samoan folding method and traditional wooden beaters, i'e. Once dry, the pieces of barkcloth were cross-laminated together using corn starch and left to dry again before surface decorations were applied.

Reggie and Uilisone gave an engaging illustrated introduction to traditional barkcloth motifs, giving context to the shapes which are traditionally drawn from daily life and nature in Samoa. Motifs related to fishing and the ocean are common, including fish net patterns, birds in flight and cone shells. Two colours of ink are used for the decoration: a black ink called lama is made with soot from the candlenut tree, and a brown ink with a shiny finish that is particular to Samoa, called o'a, is extracted from the bark of the Blood Tree. These inks are applied using a brush made from the pandanus seed, which helps create the distinctive line quality and textures seen in barkcloth surface decoration. As is so often the case in conservation, context is key; Reggie and Uilisone gave the workshop participants an insight into the integration of Samoan daily life and the long, vibrant

Uilisone (2nd from left) and Reggie (2nd from right) teach participants the production and decoration methods of Samoan barkcloth



tradition of barkcloth.

At the end of the workshop, each conservator left with slide handouts, a bibliography, samples of conservation materials, many pages of notes, and samples of barkcloth including the raw material and the samples that they produced and decorated themselves. The full three days provided a well-rounded introduction to the current conservation practice and research of barkcloth and afforded an immersive personal experience in making Samoan barkcloth with experienced current practitioners.

Eva Catic, Staphany Cheng, Megan Creamer & Kim Tourret,

MPhil students in textile conservation

CHRISTOPHER CLARKSON (1938-2017): Itinéraire d'un restaurateur- hommage et témoignages*

Paris March 2018

On Monday 5 March, the Bibliothèque de l'Arsenal in Paris held an event to celebrate Christopher Clarkson's contribution to book conservation. The Arsenal Library, in the Bastille neighbourhood of Paris, was founded in 1756, and has been a department of the Bibliothèque nationale de France (BnF) since 1934. Its history and library collections, which have a particular strength in the area of book collecting, are conserved on location by a team of five bookbinders and book conservators.

To honour Chris, the conservation team put together a one-day practical workshop and public evening lecture, the first public event at the library to focus on a conservation theme. **Marlène Smilauer**, Head of Conservation at the Arsenal Library, sought out **Nadine Dumain**, a private bookbinder and book conservator at the Moulin du Verger, to assist her as co-organiser and to lead the practical workshop during the day.

Chris had taught a practical workshop on limp paper binding at the Moulin du Verger from 2007-2013, working closely with Nadine and Jacques Bréjoux, with whom he was exploring making a strong cover paper inspired by historic Italian examples. The idea for the paper binding workshops stemmed from a meeting between Chris and Jacques engineered by Stuart Welch, founder of Conservation by Design, who thought this might be the start of a fruitful collaboration, despite having doubts as to how the two main players would get on! During these workshops at the paper mill, Chris met Marlène, and a two-week workshop in 'Gothic binding' for fifteen book conservators of the BnF and National Archives followed in Paris. Through one thing and another, Chris's influence had taken hold in France.

The day at the Arsenal Library started with



© Isabelle Deconinck

Nadine Dumain (centre) explaining endbands with a reversing stitch, during the paper binding workshop

the practical workshop given by Nadine to a group of twenty one invited institutional and private conservators, students, teachers, and bookbinders, including designer binder Sün Evrard. Nadine gave an overview, then demonstrations of sewing, endbanding, and covering in limp paper, recalling Chris's techniques, tips and compromises. A selection of limp paper bindings from the Arsenal Library was examined by the group, joined by several librarians. Nadine was tireless in demonstrating, answering questions, and guiding the group in the practical exercises. There was a great deal of discussion particularly of thorny questions such as whether a 'conservation binding' truly existed. Marlène and her team, Fabrice Belliot, Caroline Bertrand, Magali Dufour and Marie-Thérèse Timal, were capable and gracious hosts, and the institutional driving force behind the event, which had been sponsored in part by Conservation by Design.

Following the practical workshop, the evening public lecture took place, part of a series of public talks held at the Arsenal on Mondays ('Les rendez-vous des métiers du livre'), with an exhibition of a selection of limp paper bindings from the Arsenal. **Andrew Honey, Stuart Welch**, and I had been invited and asked to speak about Chris. It was heart-warming to see the interest in Chris's work, or at least respectful attention to what was perhaps a totally new area for many of the public present. Stuart reminisced about his long friendship with Chris, weaving this with anecdotes about their working relationship and collaboration on many conservation projects. He was obviously very moved, saying he always thought of Chris as a 'designer and problem solver' and also a friend who was very much missed.

Andrew focussed his talk on the continuation of the Winchester Bible project, Chris's last major conservation project, taken over by the Bodleian Libraries conservation section and led by him. It was clear that Chris's concerns for structure, materials, and function continue at Bodley. My own talk used the case study of the major conservation rebinding project undertaken with Chris as consultant to once again focus on his striving for function and simplicity. Nadine completed the evening talks with

observations on his work and life, showing a short video of Chris speaking at the paper mill, and showing additional examples of historic limp paper bindings for the benefit of the audience. Conservation by Design's New Product Development Manager, **Laurent Martin**, donned his interpreter's hat, giving faultless translations of the English talks.

Nadine, I, and others continue to work on a translation into French of Chris's seminal 1982 work *Limp Vellum Binding*. For me, the workshop and public lectures were an interesting introduction to the French conservation world. It was lovely to find that we have much in common and much to share with each other.

Jane Eagan ACR FIIC

Head Conservator Oxford Conservation Consortium

*Christopher Clarkson (1938-2017): A Conservator's Path - tributes and celebrations

SMOKE AND THE WATER: SALVAGE AND DISASTER RECOVERY Birmingham April 2018

This April I was fortunate to be able to attend Historic England's immersive residential three day Salvage and Disaster Recovery course, thanks to an Icon Tru Vue CPD grant.

The course structure is based around both theoretical lecture sessions on all aspects of disaster response as well as several practical, hands-on training exercises involving highly effective enactments of emergency scenarios. It is led by a panel of experts from several heritage institutions and the emergency services whose combined experience in this field was comprehensive.

On the morning of day one, the focus was on effective methods to implement, test and adjust emergency plans. This included understanding the nature of emergency situations such as the specific risks from fire and water and the roles of the fire service in heritage recovery. It was a very useful introduction for participants, with table-top exercises getting us all to start working together in an effective and focused way. The first practical exercise took place in the afternoon, and included effective knot tying, working with ladders and lines to facilitate easier and safer salvage and a very useful but thoroughly claustrophobic walk through a smoke filled building. This really contextualised how difficult the work of the emergency services is in heritage disaster situations, and enabled participants to see incident priorities and challenges from a very different angle.

The day ended with an excellent managing water exercise. This enabled teams to react to a specific emergency scenario – a burst

pipe - and enact their immediate response using a variety of available resources, some of which were less than ideal or of limited use. There were plenty of equipment red herrings to tempt us into what seemed like obvious or easy solutions, but it was clear that simplicity was the best option. The exercise was an extremely effective means of practising what did and did not work well and how communication is a key factor in the success of any response situation.

Overnight we were asked to think about the roles we may like to take in the main practical exercise on day two. As my primary aim for the course was to gain team management experience, I volunteered to be Recovery Team Leader, responsible for triage and first response conservation and preservation measures following salvage. This was a perfect role for the experience I required, involving pressurised and difficult decision making where priorities were constantly shifting, dealing with large volumes of salvaged material at once and the challenges of keeping communication lines open between a large team spread over a wide area and a number of locations. Following a practical session on how to provide first response treatment for a variety of collection materials and fuelled by lunch the exercise started.

After an initial period of what felt like complete chaos the team definitely coalesced and together we developed a system that worked sufficiently well to ensure that some order and process was maintained. The key learning points were the need to regularly review how the situation was being managed and adjust the response accordingly. The main practical difficulties were insufficient people initially appointed to deal with the rapid influx of salvaged items and the need for quick and easy identification and documentation of objects as they were brought into the recovery area. Up-to-date and well illustrated inventories

and clear, well-defined and named floor plans should definitely be the top of everyone's priority list for emergency planning. Establishing effective chains of command, such as appointing room team leaders, would definitely have helped and would be a system that I would look to implement in a real emergency.

The final day provided an excellent learning opportunity through a detailed analysis of the disaster response at Clandon Park, following the devastating fire in April 2015. This gave all participants a first-hand view into how this disaster was managed by the people who were actually on site at the time and showed how long it takes not only to be able to implement first response but also the scale and complexity of a major salvage event.

With the lessons of Clandon firmly in mind, all participants on the course left Birmingham feeling much better equipped to plan for and deal effectively with the risks and the incidents, both large and small, that they may face in their own collections.

Victoria Stevens ACR

COLOUR SCIENCE AND COLOUR MEASUREMENT

Icon Heritage Science Group
Charlecote Park 20 April 2018

This Icon Heritage Science day course was presented by the honorary professor at the faculty of engineering sciences at University College London, **Lindsay MacDonald**, assisted by **Chris Sargeant** and **Alan Perkins** from Konica-Minolta. It brought together diverse practitioners in the field of conservation, art and collection management keen to explore applications of the Konica-Minolta Spectrophotometer, including: time-based media to measure colour change during digital processing of video art, architectural paint research, textile



Chris Sargeant assisting with colour measurement using the Konica Minolta Spectrophotometer

conservation, making of facsimiles, remedial and preventive conservation.

Touching upon both the physical and psychophysical world of our inner perception of colour, Professor MacDonald illuminated fascinating avenues of colour science and algorithms. The quest for a quantifiable measurement of colour, which exists in the mind, began with Isaac Newton when in 1665 he set up a glass prism apparatus in his room at Trinity College. Colour science has many avenues and applications of scientifically measuring and quantifying colour properties: the perception of human observers, computer graphic rendering, lighting and illumination, characterisation of physical material, imaging technology (cameras, display, printing, the calibration of instruments). A spectrophotometer device can enable us to measure properties of colour.

Professor MacDonald masterfully navigated the group through complex theories and explained how we can classify sources of illumination through The International Commission on Illumination (CIE) standard. Complex ideas of colour rendering were made accessible with direct examples of real life scenarios of outdoor and indoor illumination for museum and historic house collections. The orientation of windows in a museum or property, for instance, will determine the quality of indoor light and therefore the subsequent degradation processes. This is important when considering the specification for window blinds: a North facing window will have more reflective light, whereas a South facing window – direct light.

This is relevant to the practice of controlling the effects of fluorescence and ultraviolet light on artefacts. Light of all wavelengths is damaging to artefacts, however, Professor MacDonald argues that we want to be able to relate the damage potential of light and its specific wavelength to the material property of an object as proposed by Harrison in 1953. In other words: what energy of wavelength would damage a molecular bond in particular pigments. This, MacDonald suggests, is a more sophisticated way of thinking about light

Participants ready for action on the Salvage And Disaster Recovery course



Image: Victoria Stevens

damage, rather than saying 'this type of wavelength is good and this one is bad so let's exclude this type of light altogether'. From a curatorial and interpretation perspective, ultraviolet light may be of equal importance because the exclusion of UV light (putting UV filters on windows) might make objects appear different since UV absorption in certain materials and pigments causes them to emit light at visible wavelengths.

Thinking about the human eye in musical terms, the eye is extremely specialised: the difference between blue (shortest) and red (longest) wavelength is barely one octave. There is an important and interesting concept in psychophysics – the just noticeable difference or the threshold of noticeability. This can make discussions around colour rather confusing. What are the perceptual dimensions of colour? Lightness and hue are attributes with which we can more meaningfully describe colour. We use language such as "deep, dark, pale, vivid". But what about subtle changes? The trouble with colour memory is that it is deceptive and reverts to brighter, more idealised colour. Human vision is better at relative colour judgement than absolutes. This is why colour measurement is so useful – we can compare production samples, carry out quality control, ensure consistency, assess magnitude of adjustment, measuring fading and quantify change.

The course explored the factors affecting colour measurement in real life situations and its limitations. Colour is just one optical property of materials. Specular reflection at the surface of an object, or gloss, is not really considered in colour measurement, yet all real materials have some sort of gloss. Translucency and texture are other material properties particular to our appreciation of an object. To characterise something completely one would need to measure all of the above, which would be too complex.

What an observer sees will depend on their position to the object and surface. Gloss and colour are therefore both dimensions of appearance, with gloss providing additional visual cues and a way to infer the shape of objects. Nor is gloss a single quantity, consisting of specular gloss – like mirror, and sheen – shininess at grazing angles, lustre – typical of silks and woven fibres, haze – the clouding and roughening of a surface. Industrially it is possible to separately measure specular gloss by the Konica-Minolta device and it can be useful in the heritage sector when measuring and matching lacquers and varnishes and potentially assessing changes in a surface finish.

The sessions were broken down into theory and hands-on demonstrations of the various colour measuring devices, including the

Konica-Minolta spectrophotometer, and the software programs used to collate and analyse data. The course was helpful at clarifying issues of measuring colour on historic materials, technical applications and limitations, as well as exploring the science and uses behind modern technology such as hyperspectral cameras and 3D printing. Despite being technical, the course gave a solid overview of colour measurement theory and models, which in turn gave the participants an opportunity to exchange ideas and expand on the practical uses of the spectrophotometer within their line of work.

Katya Belaia

Assistant Paintings Conservation Adviser
National Trust

PAPER AND WATER: washing paper in conservation

Icon Book and Paper Group
London Camberwell College 13-14 April 2018

There are so many variables to examine when considering the washing of an object that even for experienced paper conservators the prospect of choosing the correct washing technique, or whether to wash at all, can seem a daunting prospect. As artists' media become more varied (and unstable) and as conservation scientists bring us more relevant research and as conservators themselves develop new washing techniques, this subject requires ever more serious attention if conservators are going to do justice to the objects in their care. **Joanna Kosek's** highly recommended two-day course is the perfect way to bring yourself up to date and to give yourself the opportunity to understand this area of conservation and how it is developing.

The course begins with the theory behind water as a material; the properties which make it so useful as a solvent, and those relevant to the manufacture and structure of different papers. This continues with an examination of paper as a three-dimensional object, how water and paper

Joanna Kosek demonstrates suction table washing to the workshop attendees



interact at a molecular level, and how this interaction is affected by paper type, additives, condition, media as well as different washing techniques, and thus how washing is likely to affect paper-based objects.

Although two days is not enough to master new techniques, Joanna structured the practical elements of the course so that we were to do our own testing, handling and washing. We were able to see and compare the processes of immersion, float washing, paraprint, capillary, blotter washing and suction table washing and touch upon agar gels, in a way that matched the theory and in a way that meant we could take these practical treatments back to our own studios and develop our technique with a sound understanding of correct preparation and process and, importantly, how the very many variables may affect the outcome of a washing treatment upon an object.

A pre-condition of any washing treatment is to have the correct amount of space and equipment and we were very grateful to Camberwell for providing this, as well our warm welcome from Jocelyn and Craig.

Ian Watson ACR

THE ROLE OF PORTABLE X-RAY FLUORESCENCE IN HERITAGE SCIENCE

Icon Heritage Science Group
Glasgow 18 April 2018

The Icon Heritage Science Group workshop on the role of portable XRF (pXRF) in heritage science was held in the University of Glasgow's Archaeology Department and was presented in an informative and accessible way. **Dr Richard Jones** presented the theory behind the technique at a level for non-specialists and demonstrated how the instrument can be used to analyse archaeological objects.

His discussion of the limitations of the technique was especially appreciated, as it is important for prospective users to understand what can be realistically accomplished with an instrument; and seeing how the results and data can be generated gave a comprehensive understanding of the potential of pXRF.

The second half of the workshop, led by **Dr Effie Photos-Jones**, took us through the use of pXRF for in-situ analysis of painted surfaces and paintings. Her enthusiasm for the work was very engaging and she provided a thorough explanation of her methodology and data processing in some interesting case studies. Overall, it was an enjoyable and informative afternoon and I left feeling confident that I would be able to use pXRF in my own research if given an opportunity.

Dr Julie H. Wertz

Centre for Textile Conservation and
Technical Art History University of Glasgow

A GOLD LEAF INSTALLATION

Malina Belcheva describes the challenge of exhibiting a single leaf of gold

THE PROJECT

Curated by Christopher Monkhouse and Leslie Fitzpatrick, the *Ireland: Crossroads of Art and Design, 1690–1840* exhibition at the Art Institute of Chicago dedicated the central part of ten Regenstein Hall galleries to the art of bookbinding. Ireland's finest craftsmanship was presented by an array of forty 18th century bindings by Parliamentary Binder, John Baskerville, Hugh Maffett, Samuel Watson, Boulter Grierson, Joseph Leathley and Abraham King, and included exquisitely crafted period reproductions of Irish bookbindings by Trevor Lloyd.

Next to a video demonstration of gold tooling, presented by Trevor Lloyd, between Krehbiel and Maddock's collection of Irish design bindings and Philip Maddock's personal finishing tools, the curators had the idea of exhibiting a gold booklet and a leaf of gold.

The installation of a loose gold leaf in an acrylic exhibition vitrine proved to be a challenging undertaking. It had to be completed in a short time and undertaken in the Regenstein galleries next to the exhibition vitrine. A single loose gold leaf from Philip Maddock's *Giusto Manetti Battiloro* booklet had to be taken and prepared for display.

PREPARATORY CONSIDERATIONS

With an incredibly light weight of approximately 0.0057 grams and a thickness of 0.5 microns (for comparison standard copier paper is approximately 100 microns thick), gold leaf has

The gold leaf installation curling slightly before its final adhesion to the vitrine surface



Photo: Malina Belcheva

View into the *Dublin* gallery featuring the finest examples of Irish bookbinding

an unusually fine texture, which is produced by mechanical beating on gold metal (or an alloy with inclusions of copper and silver, which also influences the gold hue) until it has stretched to a thickness invisible to the human eye. With these extremely delicate characteristics, the display of a single loose leaf of gold in an exhibition vitrine was only possible if the gold was lined with a light but durable material which remained invisible to museum visitors.

The installation technique I had in mind was similar to gold leaf application on a wooden surface for framing conservation, with the distinction of using Japanese tissue as a base layer.

I also needed to select an appropriate adhesive to position the gold onto a paper surface and was looking for an adhesive that was clear and at the same time thick, with as little moisture as possible. As there could be no drying time in

The gold leaf installation



The Art Institute of Chicago. Photo: Malina Belcheva



The Art Institute of Chicago. Photo: Malina Belcheva



The Art Institute of Chicago. Photo: Malina Belcheva

The gold leaf display next to period reproductions of Irish bookbinding and finishing tools

the gallery, I had to avoid introducing moisture to the installation process. I needed the adhesive to be slightly tacky (but not wet) to prevent any wrinkling of the Japanese tissue. The idea was that the tacky adhesive would act as an additional layer under the gold leaf and hold it in place, rather than adhering the leaf permanently onto the tissue surface.

After testing several adhesives on a variety of handmade papers, *Sekishu* tissue was selected for its light weight and long fibers, adequately strong to carry dry adhesive without changing the paper's physical properties.

INSTALLATION OUTLINE

A light layer of *Saunders UHU Clear Glue Stick* was evenly applied onto the *Sekishu* tissue, for convenience cut much larger than the gold leaf. Then the gold was moved from the booklet to the gilding cushion. Next, using a gilding knife (a large gilder tip or bamboo tweezers could also be helpful), the gold leaf was positioned gently onto the *Sekishu* tissue coated with dry adhesive. I was looking to display the leaf in its natural appearance, which required that the gold remain unset to the paper surface. This required care as the leaf was susceptible to damage by the touch of fingers or tools.

Carefully, using a straight edge scalpel blade, I cut away excess tissue around the leaf shape. Now, placed over a slightly moist surface and with its increased weight,, the gold leaf lay flat on the vitrine. But as the drying process advanced and the *Sekishu* tissue started losing humidity, the installation curled under from the forces exerted by the paper grain and static electricity in the acrylic vitrine. So a few touches of dry adhesive were added under the leaf edges, pressed slightly for adhesion to the vitrine surface. This ensured the full and flat support of the gold leaf for the exhibition's duration.

AFTERWARDS

Despite its insignificant weight, I think it would be possible for the gold to be retrieved from the tissue surface after the exhibition and reused for future projects. However, in practice,

the leaf, still applied to the Japanese tissue, was sent back to Philip Maddock along with his personal binding tools and collection of books displayed at the exhibition

Malina Belcheva is a book conservator presently completing her PhD dissertation thesis in conservation at The National Academy of Arts in Sofia

Bibliography

Exquisite & Rare, exhibition curated by Philip Maddock with Jason McElligott, Keeper and Julia Cummins, Librarian at Farmleigh, Marsh's Library, Dublin, Ireland.

<http://www.marshlibrary.ie/digi/collections/show/175>;
<http://www.marshlibrary.ie/digi/>

Maddock, P. Irish Bookbinding: a Timeline of Design and Materials.

<https://www.youtube.com/watch?v=JVCAYbkuti8>

Maddock, P. Irish Bookbinding. - In: *Ireland: Crossroads of Art and Design, 1690–1840*, Edited by William Laffan and Christopher Monkhouse with the assistance of Leslie Fitzpatrick, The Art Institute of Chicago, p. 200-205.

Mechanical Production, Gold Leaf Restoration and Gilding with Gold Leaf by Giusto Manetti Battiloro, Florence, Italy;
<http://www.manetti.com/>

the emerging conservator

GOING POSTAL GOING DIGITAL

Hannah Winn has found that conservation has allowed her to combine a love of the arts and of technology

DISCOVERING CONSERVATION

I discovered conservation whilst I was studying at City and Guilds of London Art School on an art and design foundation course. I was interested in doing something that combined both art and science, so I stayed on to do a BA in Conservation Studies specialising in cultural objects. To be honest, at that time I had thought I would be a painter, build moving sculptures or become an animator or lighting designer. Those were the possibilities I was mostly considering but conservation was a subject that would allow me to do very detailed things using my hands and also combine my interest in materials science.

Although it was a three-year course I took a year out between the second and third years and went off to India where I undertook a series of internships, including three months at the National Museum in Delhi, which entailed re-constructing the sound of sitars digitally without playing them. I also spent three months with the Tibet Heritage Fund in the Ladakh region of northern India working on wall paintings.

EXTREME CONSERVATION

I have a particular interest in the democratisation of digital cultural heritage, particularly of heritage most at risk and in areas most difficult to reach - and which are therefore at the greatest risk of being forgotten. And soon after graduating I was lucky enough to win a Zibby Garnet Travel Fellowship (ZGTF), which enabled me to go back to the Himalayas for a second time.

This was again a three-month internship, but this time I was leading the project, which originally was intended to work on wall paintings in the palace of Zangla. However, I was informed beforehand that The Courtauld Institute of Art in London was extremely interested in one particular Stupa (a Buddhist monument) located just outside Zangla.

The importance of the Stupa lies in its wall paintings, which would have been originally painted by a Kashmiri Buddhist artisan. Kashmir had transferred to Islam some eight centuries earlier, so the paintings were not only old but rare, with bright blue pigment employed rather than dark red and images of things not native to Ladakh, such as ducks, as well as an iconography depicting the female rather than the male. The Stupa was one of only two of its kind left and the other one had already collapsed.

It therefore made sense, from my perspective, to document it thoroughly as a priority, so that if it were completely destroyed in the next few years as a result of changing climate or simply its age, then the digital record would at least be there for future generations. Our client, the King of Zangla, reluctantly accepted our proposal. He would have preferred us to physically preserve it, although, as you will hear, the



A local bus gets stuck in the Indus river, somewhere in the Zaskar Valley en route to Zangla

challenges would have been extreme not to mention the equipment required!

The journey itself is completely insane! The flight to Delhi is followed by a flight to Leh, the former capital of Ladakh. After two days to adjust to the altitude, another two days by jeep are required. Halfway between Leh and the Kargil district the predominant religion of the area changes from Buddhist to Islamic and you have to change your driver accordingly to reach Zangla, the final village of the Zaskar valley.

More insane travelling ensued, this time on foot, from the village where we stayed to reach the Stupa - a trek of four hours up mountains, across rivers, through reservoirs and along cliff edges. And back in the evening. Sometimes we camped up there in a cave in order to get more work done during daylight hours, living on rice and dried sausage (brought along by the Hungarians on the team). The scenery, along with its marmots and wild horses, was staggeringly beautiful but my earlier trip had not quite prepared me for the hardship of this one!

LIFE AT THE POSTAL MUSEUM

On my return I needed to find work and was interested in enhancing my digital technology skills and getting experience. For a time I worked freelance in the world of 3D printing and facsimile production, and for a number of digital technology start-ups, as well as setting up the digital equipment at Gunnersbury Museum and photographing their vast collection. (Gunnersbury were going through a multimillion-pound refurbishment before reopening.) Then in February of this year all this experience helped me gain my present post with the Postal Museum as the Digitisation Technician.

Museum procedures mean that members of our Collections team, including our conservators handle the objects to be digitised while Andrew Bruce, our Digitisation Officer, undertakes the photography. After this, I am responsible for the post-processing work to create the finished 3D model.

My work to date has included photography, augmented and virtual reality, photogrammetry, programming interactive gaming, app design, virtual exhibitions and simulations, as well as utilising other specialist scanning technology and 3D printing applications. The work encompasses both 2D and 3D



At over 6000m altitude and perched on a sheer mountainous edge, the Malakartze Stupa occupied the only flat space for at least two hours walk either up or down

artefacts and a wide range of materials. My experience as a trained conservator, understanding how to handle objects and how they might react in certain circumstances and environments, (for example, to light exposure when being captured photographically) has been greatly appreciated by my manager.

During the first six months of my contract my major duty was to digitise bound documents comprising the rules and guidelines issued to postal workers over the past 150 years. After photographing the pages using as close a colour

calibration as possible in a RAW file format, we then used AI software to transcribe the sometimes handwritten information and machine-learn the patterns, so that we were achieving on average a 98% accuracy. This information could then be accessible for study by enthusiasts and scholars anywhere in the world and, moreover, the document would be available in searchable, readable text. I have been interested in machine learning and machine vision for some time and AI is fantastic at doing specific and repetitive tasks. I have no formal qualification in computer science; all the coding I do at the museum is self-taught.

Hannah studies the wall paintings inside the Stupa



SPREADING THE NET WIDER

Besides the book scanning project, I have been lucky enough to use my coding interest and interest in special effects and lighting to develop a virtual reality (VR) game for the Museum, both as an outreach project and as something that could subsequently be experienced online. The game accompanies our current temporary exhibition, *Voices from the Deep*, which explores the wreck of the merchant steamboat *SS Gairsoppa*, torpedoed off the coast of Ireland in 1941. On display in the Museum are some of the seven hundred letters recovered from the ship in 2012 along with items from its cargo. In the game, you can dive down to the wreck, 'pick up' an object and find out more about it. Players can be brought close to the subject matter and it helps them to vividly discover more about the content. In my opinion, probably the most fundamental part of any preservation is to learn from history and the past.

The objects are, of course, photogrammetric representations of the real artefacts. Photogrammetry is a technique of using cameras to make a 3D representation of an object and it is a large part of what we work on. By using geometry and Pythagoras's theorem, clever software uses algorithms to calculate this on a mind-blowing scale, often with millions of points simultaneously, and wrapping photographs around the



Courtesy of The Postal Museum

The Digitisation Studio at The Postal Museum

mesh thus created in only a number of minutes. It is an exciting area with lots of potential and brings people from a huge range of diverse backgrounds into the field - from colour scientists to conservators to photographers. Unfortunately, we are some way away from being able to digitise something so that it will never have to be digitised again but I see no reason why this could not be the case in the future. The software we currently use is the Agisoft software, however soon we will be trialling Reality Capture.

The Postal Museum is run by the Postal Heritage Trust and opened in central London just over a year ago in July 2017. Our studio is equipped with some of the most sophisticated equipment available for digital imaging. Not only has this enabled us to digitise our own collections, but we also offer digitisation services for all kinds of external clients. From other heritage and arts organisations, to commercial companies and social enterprises; lots of organisations have material that they want digitising. This external work helps to fund the work of our own collections and contributes to the sustainability of the studio.

In addition to me, our small digital team consists of my

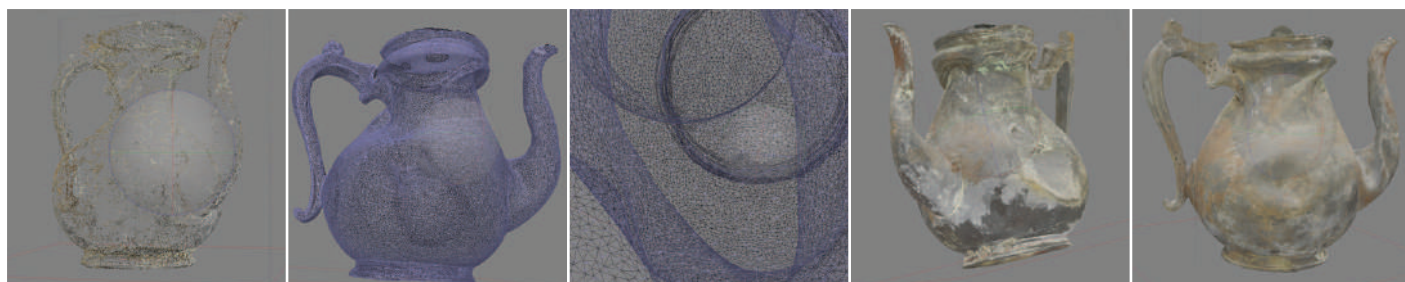
manager, Andrew, and Martin Devereux, our Head of Digital; both kind, talented and enjoyable people to work alongside. I also work closely with colleagues across the organisation, including, of course, the two paper conservators who work in the conservation studio, and now the education department as well. Recently I visited the Tel Aviv Museum of Art to advise on setting up a digitisation department and discuss potential collaboration work. We are a new museum but in digital we are ambitious and are all working with a shared purpose and vision.

BEYOND THE MUSEUM


In my spare time I am about to start volunteering with a British charity called Connect: North Korea, which helps North Korean exiles who have escaped to the United Kingdom. As part of this I will be creating a pop-up museum, I am digitising the things that they have managed to smuggle out and setting up interactive interviews about life inside North Korea.

As for the future, I would like to do more, working in ever more ambitious ways, in the field of digital preservation.

Photogrammetry: stages in the process of creating a 3D object: wrapping the photographs around the mesh



Courtesy of The Postal Museum



Imperfections can
surface in works of art.
They shouldn't appear
in your insurance.

Professional Indemnity insurance often excludes
damage to works arising from professional negligence.

Our specialist restorers and conservators insurance
team does things differently. From offering discounts
to providing worldwide and "All Risks" coverage for
items entrusted to you, you can trust in our service.

For insurance without flaws, get in touch.

T: **0800 288 4929**

E: Georgina_Syrett@ajg.com / Matthew_Costin@ajg.com

ajginternational.com

Arthur J. Gallagher (UK) Limited is authorised and regulated by the
Financial Conduct Authority. Registered Office: The Walbrook Building, 25
Walbrook, London EC4N 8AW. Registered in England and Wales. Company
Number: 1193013. www.ajginternational.com FP751-2017 exp.19.09.18

©2018 Arthur J. Gallagher & Co.

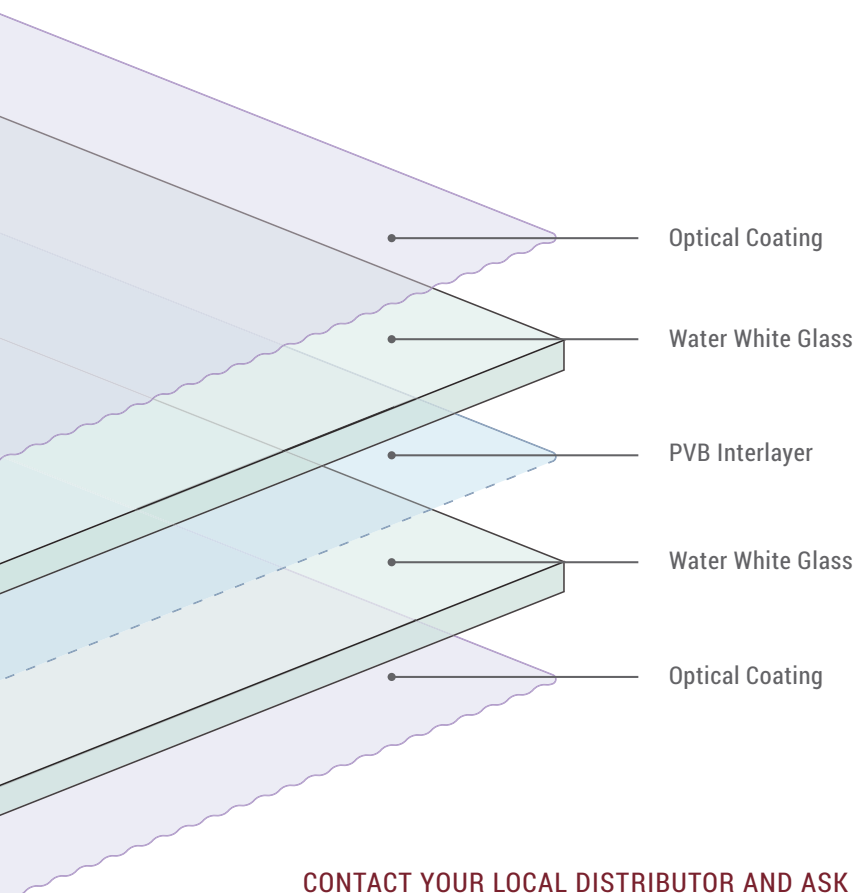


Gallagher

Insurance | Risk Management | Consulting

ENGINEERED TO A TIGHTER SPECIFICATION FOR FRAMING AND DISPLAY.

Developed specifically for framing and display, **UltraVue® Laminated Glass** is engineered to a tighter specification for discerning clients who demand the best viewing experience possible. With a worldwide network of authorized Tru Vue distributors, UltraVue® is readily and widely available when you need it.



CONTACT YOUR LOCAL DISTRIBUTOR AND ASK FOR TRU VUE® PRODUCTS BY NAME.

A Stadelmann AG
astadelmann.com
+41 61 307 90 40

Bantry Glass & Glazing Ltd.
bantryglass.com
+353 27 51132

Cami n.v.
cami-nv.com
+32 59 708 666

Etablissements Dumas
dumas1770.com
+33 01 49 46 02 03

Glashandel Wybenga B.V.
glashandelwybenga.nl
+31 512 33 16 44

Glashandel Wybenga GmbH
wybenga.de
+49 5251 877 9097

Inglet, SLU
inglet.com
+34 973 312 312

J & M Handel ApS
jmhandel.dk
+45 7015 3620

Mittermeier GmbH
mittermeier-rahmen.de
+49 9422 401800

Wohlleb Rahmen GmbH
wohlleb.at
+43 1 769 6936-0

Wessex Pictures
wessexpictures.com
+44 0 1590 681681

TRUSTED ACRYLIC & GLASS SOLUTIONS FOR OVER 45 YEARS



FOR MORE INFORMATION VISIT TRU-VUE.COM/MUSEUMS-COLLECTIONS