

inside Icon NEWS

JANUARY 2008

Issue 14

Happy New Year to all Icon readers, although good cheer must be tempered by the shocking news of the pending closure of the Textile Conservation Centre. Our lack of national pride in a unique facility of world-class excellence is striking. The recent suspension of any new student intake to the RCA/V&A conservation programme is similarly deeply worrying.

Sadness of a different kind attends the departure from Icon of David Leigh and we celebrate his huge contribution to the profession. For those at an earlier stage of their careers, and New Year being the time for good resolutions, why not decide to make 2008 the year you go for accreditation? We have Plenty of Reasons why you should (p.22).

Amongst other items of interest, we celebrate the work of our in-house illustrator (there's no end to the talents of conservators) and look out for the very interesting review of a web seminar with chemical giant Rohm and Haas and conservators world-wide; the implied recognition of conservators' particular needs is a very promising development.

Lynette Gill, Editor



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Institute of Conservation
3rd floor
Downstream Building
1 London Bridge
London SE1 9BG, UK

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

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

Chief Executive
Alastair McCapra
amccapra@icon.org.uk

Conservation Register
T +44(0)20 7785 3804
info@conservationregister.com
www.conservationregister.com

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

Listings editor
Mike Howden
mike.howden@lineone.net

Production designer
Malcolm Gillespie
malcolm@ls-printing.com

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

Design
Rufus Leonard
enquiries@rufusleonard.com

Advertising
DP Media
T 0117 904 1283
F 0117 904 0085
sales@dpmedia.co.uk

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icon agm 2007

27 NOVEMBER 2007, YORK

Sixty Icon members assembled on a grey November day in a venue to delight trainspotters and fans of Thomas the Tank Engine. Right next door to York's historic railway station and alongside the main East Coast line, we were able to look out of the windows and see mighty leviathans speeding north into the gathering gloom or little two coach trans-Pennine diesels pottering to Scarborough and the cold North Sea.

But, perish the thought!, there were no dull moments for day dreaming about distant destinations. It was such a workmanlike event that it was hard to believe that this was only Icon's third AGM, with the formal business efficiently dispatched by Icon Chair Simon Cane, two discussion groups on topical issues and then a couple of interesting talks – all packed into three and half intensive hours, before we ourselves dispersed onto the iron way or into the welcoming warmth of York's public houses according to temperament.

In his opening remarks, Simon Cane judged the organisation to be in pretty good shape, with convergence and its baggage now well behind us, as befits our professionalism. After introducing new Board members and thanking departing ones in the wake of the recent elections to Icon's Board of Trustees, other topics which he covered in his round-up of current issues were conservation salaries, our relationship with ECCO, progress with the heritage science strategy and the plans for the Journals, where he noted that the aim was to increase their importance and circulation in the academic world. Urging members to write to Southampton University about the planned closure of the Textile Conservation Centre, he commented 'It is bad news if an acknowledged centre of excellence can't survive in a finance-driven university; what hope for the rest of our courses?' On a brighter note, he congratulated all concerned on the excellence of the recent Conservation Awards ceremony and thanked all the Icon staff for their hard work over the year. Finally, he led a round of applause for David Leigh, retiring from Icon at the end of 2007, after many years of tireless service to the conservation cause.

Alastair McCapra, Icon's Chief Executive, then took the floor to update us on current funding bids, the HLF scheme and the conservation technician qualification. Next year's work includes the development and roll-out of the qualification, the completion of the review of the PACR scheme, continued work on the heritage science strategy and the issue of new and more detailed salary guidelines. Raising funds, he concluded, would be crucial to supporting and developing all the activities Icon needed to pursue in the future. The ensuing question and answer



Discussing commissioning

session covered an update on the PACR review, some detailed points about the journal proposals, the composition of Icon's membership and where the recruitment gaps arise and health and safety issues for conservators working on construction sites.

Once the formal business was concluded, the audience broke into two lively groups, led by Joyce Townsend and Caroline Saye, to discuss heritage science needs and how to improve the commissioning of conservation work. Then it was back to our seats for two excellent talks. In the first, Dr Sheila Hingley of Durham University put flesh on the bones of the Northeast Collection Care Scheme, spearheaded by the university Library, which won the Collection Care award in the 2007 Conservation Awards. It was an exemplary lesson in making a little go a long way. For a remarkably low cost in personnel and money, the initiative has improved conditions right across the north east for all kinds of paper-based collections, which previously have had no access to conservation advice. By helping others to help themselves, the result is better conservation monitoring and packaging, better emergency planning, the empowerment and training of staff and volunteers, an understanding of when professional conservation is called for and how to prepare funding bids for it. The scheme is now extending to include objects and textile conservation too.

The second talk, by independent paper conservator Richard Hawkes ACR, picked up the story of the Kelham Island Museum floods featured in September's Icon News. It was a riveting account of dedication (staff working to the point of exhaustion and despite their own homes being at risk of flooding), trauma (seeing the work of years undone in hours) and black humour (the thriving black market



Simon Cane (standing) and Alastair McCapra

which developed in jay cloths). Working against the clock, with a particular eye on the risk of mould setting in, staff and volunteers managed to salvage and dry everything in five days. It is a tribute to their astonishing commitment that out of several thousand items fewer than ten have



Discussing heritage science

had to be written off.

On this inspiring note, our Chair packed us off with a final message of encouragement to all members to be active in Icon.

The Plenderleith Lecture

30 NOVEMBER 2007, EDINBURGH

With the traditional St. Andrew's Night celebrations in the background, some 120 interested parties gathered at the splendid premises of the Royal Society of Edinburgh for Icon Scotland Group's tenth annual Harold Plenderleith Memorial Lecture. This year's lecture was delivered by Sarah Staniforth, Historic Properties Director at the National Trust, who addressed a full house on 'The impact of climate change on cultural heritage'.



The Plenderleith audience enjoys the evening



The National Trust accepts that implementing its aim of preserving heritage 'forever, for everyone', in practice means managing the inevitable change that modern day challenges present. In her talk, Sarah focused on the management of changes caused by shifting weather patterns, and illustrated her fascinating talk with many examples of the effects of such changes on the broad range of properties held by the Trust.

A main annual highlight on the Scottish conservation calendar, the Harold Plenderleith Memorial Lecture was started by the Scottish Society for Conservation and Restoration in 1998. The tradition and its association with St Andrews Night are now being continued by the Icon Scotland Group. The evening was not complete without a wine and finger food buffet, lots of chat and an opportunity to catch up with old friends and make some new.

Sarah's talk will be published in the next issue of Icon News.

Wilma Bouwmeester

Wilma Bouwmeester Collection Care

Speaker Sarah Staniforth



around & about

Cathedral news

1 American Express and the World Monuments Fund have announced a new initiative to reward and encourage the responsible stewardship of historic sites by supporting projects that address the issue of sustainable tourism. Four sites – St Paul's Cathedral, London, the Historic Centre of Mexico City, Delhi Heritage City, and Historic Route 66, USA – are to receive \$4 million over four years to support a variety of projects that integrate historic preservation, sustainable tourism management and visitor education. St Paul's Cathedral's \$500,000 grant will be distributed over two years to help towards relieving crowding and lessening the impact of tourism on the church's nave which suffers from heavy foot traffic, abrasion and fluctuations in humidity. The funds will contribute to the long-term plan to open up an additional major area inside the Cathedral and make accessible some hitherto rarely seen aspects of the building.

St Paul's Cathedral



Courtesy of the Dean and Chapter of York.

York Minster's Great East Window (with detail inserts).

2 The World Monuments Fund is also coming to the aid of Westminster Abbey, with a \$50,000 project to support conservation work on the sedilia or priests' stalls. They date from around 1307 and are decorated with some of the earliest English paintings on panel. Having come through the iconoclasm of the Civil War, they are a rare survival and the news of this funding to help ensure that they continue in good heart is most welcome. The current work will entail light surface cleaning, the securing of any lifting paint and a full survey. An important project is also underway at the Abbey to draw up an environmental strategy for this complex building where art and humanity may sometimes be uneasy bedfellows when it comes to their relative requirements for environmental comfort. Icon News will bring you more about this story in its next issue.

3 A Leeds print specialist company is working with York Minster to produce the largest single graphic ever made, as part of the cathedral's major restoration project – York Minster Revealed (YMR). Electronic Print Services is to produce a life-sized replica of the Minster's famous Great

East Window – which features the world's largest expanse of medieval stained glass – to hide scaffolding while the window itself is being restored. The ambitious scheme will be a 14 x 27 metre screen on which an exact copy of the 15th century stained glass window will be printed and which will be erected in front of the scaffolding inside the cathedral. Scaffolding of the Great East Window – created by John Thornton who was regarded as the finest glass painter of his time – begins in January with the replica screen due to be in place by March 2008. The window itself originally took three years to make, cost just £56 and was completed in 1408. Restoring it could take up to a decade, will cost around £6.5 million and represents the biggest job ever undertaken in the 40-year history of the York Glaziers Trust. YMR project director, Louise Hampson, said: 'Limited space and expertise dictate the pace of progress this time round and we will be taking on a number of apprentices in the Glaziers Trust'.

Student life US style

As the UK is busy closing its conservation courses, Buffalo State College Art Conservation Department has announced that as of this Spring students will no longer be required to pay tuition, so that they can focus on their studies and begin their careers as professional conservators as debt-free as possible. Book allowances have also been agreed for all first and second year students. 'The Department is thrilled to be able to offer all students ample fellowship support to cover living expenses', said the college President.

Rescuing Europe's archaeology

The University of York is at the heart of a new drive to save Europe's threatened archaeology and will play a pivotal role in a new project to improve the study and practice of archaeology – and help to protect historic artefacts from destruction. Working with institutions in ten other EU countries, staff from the University's Department of Archaeology are setting out to reinvent how archaeologists across Europe interact with each other, share information, and communicate the importance of their work to the public.

As widespread urban development across the continent creates new roads, buildings and physical infrastructure, the job of archaeologists has become crucial: to identify and preserve important historical remains before they are lost forever. The new project, Archaeology in Contemporary Europe (ACE), is conceived as a response to

the increasing importance of 'rescue archaeology'. York's Archaeology Data Service will provide a central hub for networking among European archaeologists, identifying key differences between how the science is practised in different regions, and paving the way for future EU-wide collaborations. The ACE project also sets out to communicate the importance of its work to the general public through a series of planned books and publications, as well as a travelling exhibition, a new website and even a film festival.

There are no plans as yet to include artefacts conservation in the ACE research brief but it is a five-year project. Given that conservation practice across Europe is patchy, and that it is an aspect of archaeology that is attractive to the public, the potential for development of this element is surely strong.

Re-launch of Churchcare

After a major update and restructuring, Churchcare, the website of the Council for the Care of Churches, has now been re-launched. The website was first launched in 2001 with the aim of providing a comprehensive resource for churchwardens and other non-specialist volunteers who look after church buildings.

The new Churchcare site includes more advice on caring for the church building, its churchyard and contents (including artworks, furnishings and fittings), guidance on legal and technical matters as well as a completely new section on the development and use of church buildings.

Churchcare can be accessed at www.churchcare.co.uk or contact Johanna Roethe, Research Assistant at the Council on enquiries.ccb@c-of-e.org.uk

Conserving mineshafts

A new report – 'The Guide to Good Practice for the Treatment of Disused Lead Mine Shafts' – has just been produced by English Heritage and various East Midlands stakeholder bodies. It is the first of its type in the country to provide practical advice for landowners, engineers, conservationists and cavers. Lead has been mined in Derbyshire and the Peak District since at least Roman times and the industry left behind more than 50,000 mine shafts which need to be secured.

The report gives detailed guidance on the different types of shaft treatment, such as capping, fencing and signing and filling, and which methods are most appropriate for ensuring safety of people and animals at the same time as protecting the value of the shafts. Jon Humble, English

more around & about

Heritage Inspector of Ancient Monuments, said: 'Like documents in the landscape, mine shafts hold important clues to the mining techniques of the past and are vital means of access to mines and caves. Much of this underground world has yet to be explored and read for its archaeological, ecological and geological significance. By treating and maintaining shafts in a sympathetic way we can ensure their remarkable history is secured for many more generations to explore and enjoy.'

Collections Link news

A new team of Collections Management experts has been created to deliver advice and resources through the Collections Link advisory service. Collections Link has had advisers on hand to answer collections management questions since its launch. What's new is that the advisers have now been brought together into a formal network to answer enquiries and to co-ordinate advice provision with other Collections Link partners. The team members, Margaret Harrison, Naomi Korn and Susanna Hillhouse, are all experienced practitioners with a high level of Collections Management expertise and extensive sectoral knowledge. They will work with Collections Link partner organisations and other cultural heritage sector bodies to co-ordinate the provision of Collections Management advice to museums, libraries and archives across the whole of the UK. Their work will also include the development of new resources in response to user demand and to fill gaps in advice provision.

The advisers will be available to give or broker advice on the full range of subject areas covered by Collections Link, from documentation, copyright and conservation to security, insurance and online publishing.

Enquiries to the Collections Link advisory service can be made via the local rate helpline on 0845 838 4000, or by emailing collectionslink@mda.org.uk

The Collections Link website is also the source of two new briefing papers on copyright issues. The first fact sheet is a guide to clearing rights, and sets out how to go about obtaining permission from third parties to reproduce rights-protected content held within a collection. The second briefing addresses how museums can protect and manage the rights that they themselves own - essential to ensuring the effective care, use and sharing of collections. Download them free from www.collectionslink.org.uk/get_to_grips_with_copyright



Regenerating the seaside

The Government has announced a £45 million funding boost over three years to help culture and the arts regenerate run-down seaside resorts around England. The programme will emphasise the historic identity of these towns and will identify projects – historic high streets and public spaces, galleries or concert halls – where investment in the cultural and heritage infrastructure will help bring life back. The project is to be led by the Commission for Architecture and the Built Environment (CABE), working with English Heritage and the Museums, Libraries and Archives Council amongst others. CABE Chief Executive said 'This is a chance for British seaside resorts to recapture the flair and importance they held in the Victorian age'.

Guerrilla tactics

A delightful story of conservation warfare by stealth hit the headlines when conservators broke into the Panthéon in Paris, established a secret workshop and, working under the supervision of a professional clockmaker, spent a year taking apart and repairing the building's clock, which had last worked sometime in the 1960s. The four 'illegal conservators', members of an underground movement dedicated to restoring France's cultural heritage, were prosecuted for breaking into a national monument but acquitted, although the building administrator lost his job. They have in effect shopped themselves to the authorities because they decided to tell the Pantheon's officials about the work, so that they would know to wind the clock and keep it working.

professional matters

THE TEXTILE CONSERVATION CENTRE

An update

Following a detailed review of the viability of the Textile Conservation Centre (TCC), which has been part of the University of Southampton since June 1999, the University's Council has decided, with profound regret, that the Centre will close in late 2009.

The decision to close the Centre, which is based at the University's School of Art campus in Winchester, has not been taken lightly. It follows eight years of significant investment by the University, during which time the University has paid the majority of the cost of the Centre's new purpose-built facilities on the School of Art campus, and contributed annually to meet the Centre's budget shortfall. The University has concluded, with great reluctance, that the cross subsidy from other areas of academic endeavour can no longer be justified.

The TCC review followed a major restructuring of the academic programme at the School of Art, which was designed to meet increasing student demand for new courses in art and design, with a strong focus on commercial applications of art. This has been successfully achieved, with School of Art student numbers increasing, staff/student ratios among the best in the country, and the School on target to eliminate its financial loss.

The restructure at the School of Art resulted in the closure of the School's History of Art and Design Division, to which the TCC was linked academically, and as a consequence, the Centre ceased to be part of the School of Art earlier this year.

When the TCC joined the University the expectation was that it would become viable as an integral part of Winchester School of Art. However, this was not achieved. Efforts to find an external source of income for the TCC to bridge the funding gap have not yet succeeded. The University also sought to develop a new business plan within the University financial model which would create a viable long term future for the TCC.

Despite much work by the TCC and University staff, as well as the TCC Foundation (the Centre's supporting Trust), it has not proved possible to build a business plan within the context of the University of Southampton that would bring the TCC into balance/surplus, whilst still protecting the high quality of its work.

As part of the review, the University also investigated transferring the TCC to an alternative university. A number of the institutions approached in connection with the transfer option were most interested in taking on the TCC, but were unable to pursue this, due in large part to the need also to provide new or refurbished accommodation to fit the Centre's very specific professional needs.

The University fully acknowledges the international excellence of the TCC and its significant achievements before and since becoming part of the University. However, postgraduate conservation education is a resource-intensive activity. The conservation sector has been discussing this for some months, as conservation programmes elsewhere face similar pressures as the TCC. In order to raise awareness of this nationally significant issue and to seek some solutions, the Centre will be organising an international summit in spring/summer 2008. This summit will be one of three inter-linked meetings (see below) to be held this year on which the TCC, Icon and IIC are collaborating.

EDUCATION IN CONSERVATION – THE FUTURE?

As noted above, Icon, the Textile Conservation Centre and The International Institute for Conservation (IIC) are collaborating to hold three inter-linked meetings to address issues in conservation education and training in the UK. Please look out for updates about these events and email training@icon.org.uk or call Icon's Training Office on 0131 240 5032 if you particularly want to be involved

The context of this debate is the crisis in conservation education in Britain's universities:

- The MSc Conservation of Archaeological Artefacts in Durham University closed nearly two years ago
- The Textile Conservation Centre at the University of Southampton will be closed by the end of 2009, the MA Textile Conservation will therefore cease.
- Other courses are currently under review or at risk – see Royal College of Art/V&A announcement on page 35

The three meetings will address different aspects of this issue and are designed to engage with major stakeholders and providers. Invitations will be aimed at the relevant target audiences, though all with an interest are invited to attend.

Meeting 1: 20:20 Vision – the conservation workforce of the future. 9 January 2008

The first meeting, organised by Icon, asks the question - what will museums and private collectors need from the conservators of the future and what implications does this have for conservators' skill sets? What is the composition of the workforce for the future and what will be the required balance between practice and research?

Meeting 2: Putting Conservation Education on the Policy Agenda Date tbc Spring/Summer 2008

The second meeting - an international summit organised by the Textile Conservation Centre - asks what future there is for conservation education and research in universities in the UK, and how it can best be secured. The Textile

more professional matters

Conservation Centre has commissioned research from Demos to parallel their highly regarded report, 'Capturing Cultural Value'. This will inform the debate at the summit, the goals of which are to:

- Raise awareness of the crisis in conservation education among decision makers, stakeholders and opinion formers
- Using the Demos report, assess the impact of conservation education – and impact of loss or significant diminution of it

The resulting publication will be used as the basis for further discussion with the government and other relevant organisations.

Meeting 3: The Global Perspective

Conservation courses around the world are under pressure as the environment within which they operate changes. The 2008 IIC Congress (London, 15-19 September 2008) offers an opportunity for a discussion of these issues in a global context.

PACR CLINICS

Clinics to help potential candidates working towards the next application deadline are being finalised. Two dates are fixed already: a clinic in Cardiff on 10 April 1 to 4 pm and one in London on 14 April, from 1.45 to 4.30pm. There will be two other clinics in the April/May period in Leicester and Glasgow but the dates are yet to be confirmed. These events are free.

For more details contact Susan Bradshaw, PACR Accreditation Manager, on pacr@icon.org.uk or tel/fax 01626 824510. To book a place please email Andrew Crawford pacr@icon.org.uk.

STONE MASONS H&S ALERT

Whilst most conservators involved with building conservation will be conscious of the health and safety requirements regarding dust exposure, the recent warning issued by the Health and Safety Executive (North East) is a stark and topical reminder of the risk of a potentially fatal illness and the consequences of not following H & S measures. The warning followed the prosecution of a quarry company for failing to protect its workforce from silicosis. The case was brought after a routine, unannounced HSE inspection, which showed that one employee had contracted the disease and others were exposed to levels of respirable crystalline silica (RSC) well in excess of the workplace exposure limit. An HSE inspector commented that the situation was made worse by the fact that the company had previously commissioned atmospheric monitoring of dust levels, including RSC, but

then failed to act upon the findings. Trades at risk include stone masons, as well as quarry workers. More information can be found on HSE's information line 08701 545500 or www.hse.gov.uk

AWARDS MADE

QEST



The indefatigable Queen Elizabeth Scholarship Trust continues to support conservation in all its guises in its mission to promote talent and excellence in British craftsmanship. Former professional cellist Eugenie Degan from Rotherhithe has won a £10,000 Scholarship to complete her training as a violin restorer. Eugenie spent two years studying cello performance and music

history at the Paris Conservatoire and two years at the Schola Cantorum studying Baroque cello and chamber music. She then studied violin making and repairs for two years at London Metropolitan University. Her award means that she can complete her training by working full-time with Peter Ratcliff, an expert stringed instrument restorer in Hove.

QEST's second award in this recent round goes to a man who is embarking on at least his third career at the age of 49. From agricultural mechanic and blacksmith to clock restorer, Alan Partridge has now won a Scholarship to help him save the endangered craft of making reed shallots, which sit at the bottom of organ pipes. The last shallot maker in the UK can no longer work and Alan will use his scholarship to gain technical help from expert reed-voicers, the people who use shallots, to understand the intricacies of the technical information in the workshop books compiled by former makers. Alan comments: 'To maintain the unique tone of British organs from Westminster Abbey to King's College Cambridge, reed shallots must continue to be made in the traditional way'.



By kind permission of the Dean and Chapter of Chelmsford Cathedral

The closing date for 2008 Scholarships is 8 June. Application forms can be downloaded from the QEST website: www.qest.org.uk They may also be obtained by sending an SAE (50p) to: The Secretary, The Queen Elizabeth Scholarship Trust, No.1 Buckingham Place, London SW1E 6HR.

AWARDS AVAILABLE

CPD GRANTS

Once again, the Anna Plowden Trust is seeking applications from established conservators for grants towards the cost of attending either a short specialist course or a major conference during 2008. In both cases the Trust will consider funding up to 50% of the cost.



The Trust started these grants in 1999 and the number of applicants, and the number of grants given, has gradually risen as the Trust has become better known. Over the years grants have been given for courses that cover a wide range of subjects, varying from pest management and plant fibre identification to the use of adhesives for textile conservation, the examination of paint layers, new methods of cleaning painted surfaces and Japanese conservation techniques. Collection care issues such as the packing of loans, mount making for museums, storage of art on paper as well as more general conservation techniques have also been covered.

The Trust also funds attendance at conferences, both in the UK and abroad, often helping to finance participants who are giving a paper. The conferences attended have covered paper, bookbinding, leather, upholstery, mosaics, modern paints, the threats posed by fungi as well as the triennial ICOM meeting.

This year's closing dates for applications are March 17, June 16 and September 16. Applicants should have more than five years' experience since completing their training and the Trust particularly welcomes applications from those teaching conservation and from conservators working in the private sector. Anyone wishing to apply should write to Penelope Plowden, enclosing a stamped and addressed envelope, at 43 Lansdowne Gardens, London SW8 2EL or e-mail her for further information at penelopecplowden@btinternet.com. Application forms can also be obtained from the Trust's website, which is annaplowdentrust.org.uk.

TRAVELLING FELLOWSHIPS

The Trustees of the Zibby Garnett Travelling Fellowship are again looking for conservation students to apply for grants to practise in other countries in 2008.

To qualify, candidates have to be studying or working in the UK. They can be of any nationality and any age, but they must be in the formative period of their careers.

The closing date is 31 March. Details and application forms can be had from The Zibby Garnett Travelling Fellowship, The Grange, Norwell, Newark, Notts. NG23 6JN. Tel. 01636 636288 or email@davidgarnett.fsnet.co.uk.

Forty eight scholarships have been awarded since the Fellowship began in 2000. Seven grants were made in 2007:

- Matthew Brack (University of Northumbria) to conserve far eastern paper and artefacts at The Asian Art Museum of San Francisco.
- Daniel Butlin (College of the Peak). Dry stone walling at Calenzana, Corsica.
- Bryony Finn (University of Lincoln) to conserve contemporary art and objects at Statens Museum for Kunst, Copenhagen.
- James Floyd (Heriott-Watt University) to conserve heraldic artefacts and armorial panels with Heritage Malta.
- Jane Kemp (University of Lincoln) to conserve waterlogged materials and other objects in the Royal British Columbia Museum, Canada.
- Sarah Peck (West Dean College) to repair and restore violins at Amersfoort, The Netherlands.
- Rachel Swift (National Conservation Centre, Liverpool) to attend a summer school on porcelain at The National Museum of Belgrade.

YORK OPPORTUNITIES

The York Foundation for Conservation and Craftsmanship is again offering bursaries to a total value of £10,000 to assist the training of craftsmen and conservators. Grants of up to £1500 each are designed to further the knowledge and skills of craftsmen and conservators at various stages of their careers, and bursaries of up to £3000 are offered to encourage and assist established craftsmen and conservators to take on a new apprentice/trainee.

Bursaries may be awarded to practitioners at any stage of their careers, and employers may apply on behalf of employees or trainees. Applications will be judged on merit and need and there are no restrictions on who may apply. Preference will be given to those seeking advanced skills or training in crafts/specialities in short supply but bursaries will not generally be awarded to assist the funding of students' undergraduate degree or equivalent courses.

Applications should be returned to the Secretary of the Foundation by Saturday 29 March 2008.

Further details and application forms are obtainable online at www.conservationyork.org.uk



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GABO TRUST

for sculpture conservation
(Registered Charity 298715)

GRANT APPLICATIONS 2008

The Trustees invite Professional Practitioners in Sculpture Conservation from both the public and private sectors, and from Post Graduate Students of Sculpture Conservation, to apply for grants towards any of the following:

- Attendance at conferences or symposia related to the conservation of sculpture;
- Attendance at specialist courses as part of a CPD programme;
- Travel grants related to the conservation of sculpture;
- Funding towards internships;
- Contribution towards the purchase of equipment and the enhancement of storage facilities.

The Gabo Trust is a charity established by the family of the sculptor, Naum Gabo in 1988. It supports both individuals and organisations working on the care and conservation of modern and contemporary sculpture, and in particular extending expertise in this area.

There is also a joint scheme with the International Institute of Conservation (IIC) for travel grants, available to members of IIC. For details and application form, visit their website www.iiconservation.org.

To apply for a grant, please write to
Mr Graham Williams, Chairman,
Gabo Trust for Sculpture Conservation,
Weavers Cot, Cot Lane, Biddenden, Ashford,
Kent TN27 8JB.



**WEST DEAN
COLLEGE**

**CONTINUING PROFESSIONAL
DEVELOPMENT COURSES**

**AN INTRODUCTION TO THE CONSERVATION OF TRANSPORT
& INDUSTRIAL COLLECTIONS**

Chris Knapp, Imperial War Museum, Duxford 17-22 February

The course will deliver the fundamental information needed to understand the role and the approach of the conservator involved in the care of a transport or technology collection and to extend their knowledge of conservation principles and techniques.

Non-residential course fee: £530, accommodation available

**CONSERVATION UPHOLSTERY -
MINIMALLY INTRUSIVE TECHNIQUES**

Mike Podmaniczky, West Dean College 10-13 March

This workshop will present the range of materials and techniques that are used today in minimally intrusive upholstery systems to reduce further damage to historic furniture, while producing both the proper look and desired function for exhibition or private use.

Non-residential course fee: £330, accommodation available

10% DISCOUNT TO ICON MEMBERS

T: 01243 818219 E: bcm@westdean.org.uk
Chichester, West Sussex, PO18 0QZ, UK
WWW.WESTDEAN.ORG.UK

institute briefing

ICON BOARD MEMBERSHIP

Following the recent elections, two new members take up their seats on the Icon Board of Trustees: Louise Lawson for Scotland and Kate Frame. The Board now looks as follows:

Chair **Simon Cane**

Vice Chair **Diane Gwilt**

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Wales **Heather Perry**

Northern Ireland **John Kelly**

Rose Briskman

Kate Frame

Robert Gowing

Velson Horie

Helen Lloyd

Russell Turner

Christopher Woods

Co-Opted Hon. Treasurer **Philip Young**

Co-opted **AnnMarie Newbigin**

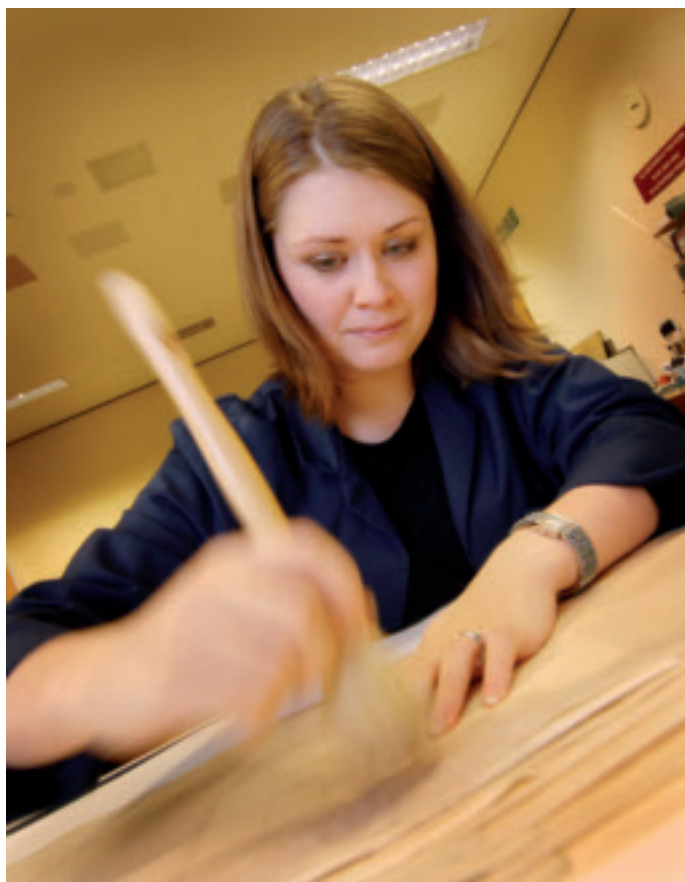
Only 10% of the membership returned their ballot papers and the Chair's AGM message that we should be active in Icon seems all too apt.

HLF SCHEME UPDATE

Result for Year One graduates

Good news relating to interns who graduated from Year One of the scheme during 2007. It's pleasing to see that six have obtained employment with their hosts; even better that all fifteen have used the year or six-months to fast-track their conservation careers into training or employment.

Of the interns recruited without a conservation track-record, some are continuing in their work-based training in the independent sector such as Jackie Perkins with Nic Boyes Stone Conservation and Richard Moizer with Nimbus. Of the preventive conservation interns, Sarah Lambarth stays on with her hosts at English Heritage (see an article by Sarah on page 45), as does Sarah Rainbow in Manchester. Claire Armstrong is working towards the Society of Archivists qualification in a new job at Nottinghamshire Archives. Some have moved into formal education: Janet Wilson has used the placement to go on to the ceramics conservation MA at West Dean and Suzanne Hill is now on the Cultural Heritage Management course at UEA. Marie Le Saux is employed for a year in London in metals conservation before going on to a place at UCL.



Zoe Stewart, new Year 2 intern at Lancashire County Record Office

Of the conservation graduate interns – all have jobs; Jane Taylor-Bouvard stepped into her supervisor's shoes at Bristol Museum, Agnieszka Depta went on to Historic Royal Palaces, Rachel Swift to the British Museum, Charlie Ridley to the Horniman Museum, Rose Lees to National Museums of Scotland, Victoria Brown to National Trust for Scotland and Kostas Hatziantoniou to work on short contracts abroad before pursuing a PhD.

Icon's two aims for the scheme are to provide the bridge between training and working for graduate conservators, as well as giving the opportunity of a stepping-stone into training in the profession to those who are coming from less academic backgrounds. We are therefore pleased to see the results of our work bearing fruit!

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

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

more institute briefing

EUROPEAN STANDARDS GATHERING SPEED

As reported by Freda Matassa in Icon News 13, May 2007, Icon has been exploring ways to become involved in the development of European standards for the conservation of cultural property which are now being drafted under the aegis of the European standards organisation, CEN. The set of standards in question, known as CEN 346 – the Conservation of Cultural Property – will in due course become national standards promulgated in the UK by the British Standards Institution, BSI. Because these standards might be used by commissioning or grant-giving organisations and by commercial service organisations, Icon takes the view that the UK needs to be involved in order to ensure that they meet the needs and circumstances in this country. There is some anxiety (as with many European initiatives) that we might otherwise find ourselves signing up to something which we do not like. This is not however an EU initiative as such, but a pan-European one, involving twenty seven countries, some of them outside the EU.

The UK has come rather late in the day to this project, which began about three years ago while our attention and energies were focussed on achieving convergence of the UK professional conservation bodies. We have some catching up to do and find that some of the draft standards are already in an advanced state and may need us to move quickly to meet UK requirements and protect our own un-written high standards of practice.

The development process is lead by a Technical Committee which oversees five Working Groups, covering the following areas: WG 1: General guidelines and terminology; WG2: Materials constituting artefacts; WG3: Evaluating methods and products; WG4 Environment; and WG5 Transportation and packing. The Secretariat for this particular European set of standards is based in Milan, the HQ of the Italian standards organisation, UNI. This is because the initiative is largely an Italian one, chaired by conservation architect Vasco Fassina.

Most of the participating countries have established a mirror group to monitor and contribute to the project. Accordingly the BSI, with Icon's encouragement, has established a UK Mirror Group, re-naming one of its existing committees, BS 560, the Conservation of Cultural Heritage. Representation has been sought from a range of UK organisations, including Icon and its Science Group, English Heritage, Historic Scotland, The Bodleian Library, The British Library, the National Trust, the MDA, the Museums Association, the Society for the Protection of Ancient Buildings and the Church of England. Individuals who have been most involved so far are Janey Cronyn, David Howell, Barry Knight, Craig Kennedy, David Leigh,



CEN 346 Working Group 1 (Terminology)

Freda Matassa and Dave Thickett.

For those alarmed by the concept of 'standards' in such a non-standardised field as conservation – after all every object is unique, every conservation solution carefully tailored to the situation, every judgment honed and informed by years of experience – there is some reassurance that these standards will not offer formulae on how to practise conservation. The autonomy of the conservator and the conservation scientist will be left intact – at least that is what the UK mirror group will seek to ensure. The standards are more about bringing consistency of approach to associated practice in a way which could be of benefit across Europe. Some of the proposed standards – such as for transportation and packing – will enter areas where there is a clear need for agreement and consistency across Europe and beyond. It is possible that the new standards will overlap with existing BSI standards 5454 and 4971 for the storage and conservation of archives.

One area where it is hoped clarity will be improved is in

Freda Matassa, UK representative on Environment, Packing and Transport



the terminology we use. There is so much duplication and sometimes confusion now about the use of words in conservation (think for example of preventive conservation, passive conservation, non-interventive conservation, collection care) that a little consistency might be helpful. The working language of the whole project is English, which puts a special responsibility on our shoulders. Conservators elsewhere will then translate the agreed English terms into their own languages. The main terms and their definitions will then be used in all the other conservation standards. It is relevant that ICOM-CC is at the same time taking a fresh look at the definitions of conservation which it has promulgated for many years and is coordinating with Working Group 1 of the CEN project to ensure that terms and their definitions conform, rather than adding to the confusion. (See Gaël de Guichen, Forbes Prize Lecture, Studies in Conservation Vol 52, No.1, 2007, 69–73.) Agreeing terminology is also important to the remainder of the project, since the other four working groups will be using those definitions.

It will be some years until wider consultation results in the formal approval of these standards. Thereafter, we may expect to see them quoted or required in connection with the work that UK conservators do. UK conservators and their heritage colleagues may well find the new standards positively helpful. They may be easy to ignore now, but may be less so later on.

There is not yet much published material on this work, but see www.cen.eu/CENORM/Sectors/TechnicalCommittees/Workshops for a summary of the current documents being drafted, though many more topics are brewing.

Anyone interested in being involved in any aspect of this work should contact Freda Matassa (UK representative on WGs 4 and 5) freda.matassa@tiscali.co.uk or David Leigh (UK representative on WG1 and on the Technical Committee) dleigh@icon.org.uk

David Leigh

TECHNICIAN'S QUALIFICATION

Pilot stage comes to an end

Much work has gone into trialing the qualification in the months up to Christmas. The partner organisations currently working together to pilot the qualification are: National Trust, Eura Conservation, The National Archives, Tate and the Bodleian Library. The aims of the new qualification are to improve career mobility for people working or volunteering in 'in-depth' roles where there has traditionally been limited room for career progression, and also to recognise and acknowledge the high standard of work done by technicians, historic house staff and related craftspeople.

Over the Autumn, fifteen candidates, and eighteen mentors and internal assessors have been involved so far in round 1. All the 'internal assessments' have been carried out within the partner organisations (no mean feat for the National Trust where a candidate may be separated from their assessor by a couple of hundred miles!) and 'external assessments' by Icon's representatives will be completed by the end of January.

After a final feedback get-together on 7 February at Icon HQ for all involved in the scheme, our consultant Stan Lester will pull together the results of the pilot and help the partners come up with a way forward for the qualification by the end of March.

To express interest in future involvement in this project or to obtain more information, contact training@icon.org.uk.

THE PAPER CONSERVATOR

Icon is pleased to announce the publication this month of the next issue of its refereed journal *The Paper Conservator*, edited by Jane Eagan and Shulla Jaques.

The Paper Conservator, volume 31, 2007

- Installation methods for Robert Ryman's wall-mounted works by Daria Keynan, Julie Barten, Elizabeth Estabrook
- Conservation of a nineteenth-century set design by Clarkson Stansfield by Susan Catcher
- Endbands in Greek-style bindings by Georgios Boudalis

Shorter Notices

- Venice in pieces: Preservation and display of a pieced and folded woodcut by Claudia Benvestito
- The Prague floods of 2002 by Jana Dvořáková

Book Reviews

- Thea Burns reviews *Art of the Past*, eds. Clarke et al, 2005



more institute briefing

- Sonja Schwooll reviews *Conservation of Leather and Related Materials*, Kite et al, 2006.

If you are interested in writing for publication, please contact paperconservator@icon.org.uk and consult the Icon website under 'Publications', where you will find updated guidelines for authors, and contents of all past issues of *The Paper Conservator* and *The Conservator*.

INVESTMENT IN MUSEUMS AND GALLERIES

Government sponsored museums and galleries in England are to get £191 million capital investment over three years. The settlement is part of the Comprehensive Spending Review which sets budgets for the next three years. Around £108 million will help maintain museums' assets such as buildings and collections, while the rest will fund new projects including £50 million for the Transforming Tate proposal. It includes £22.5 million for the British Museum, £18.2 million for the Natural History Museum and £13 million for the National Museum of Science and Industry. Other recipients of major sums include the Imperial War Museum (£12.6m), the National Gallery (£12.5m), V&A (£10.2m), National Museums Liverpool (£8.5m) and the National Maritime Museum (£9.7m), with smaller sums for the Geffrye and Horniman Museums, the Wallace Collection and others.

Chief Executive Alastair McCapra comments:-

'Icon members often say that they think 'the government' should spend more money on conservation. While it would be fantastic to have a lot more money, the figures just released show that the government is maintaining its broad commitment to increasing funding for heritage. It is important to remember that 95% of the money which is spent in England by the Department of Culture, Media and Sport is not spent by the Department itself at all – in fact almost all the money earmarked for heritage goes straight out of the door to English Heritage, to the National Museums and to the Museums, Libraries and Archives Council (MLA). Central government does not directly dictate to those institutions how they spend their money, and if they want to spend more on conservation and less on other things they are free to do so. The task before us therefore is not so much to get more money out of government and into these institutions (though that would certainly be good), but to get these institutions to give conservation the priority it deserves and to spend the money they already have in a way which better supports their stewardship of heritage assets. If money is not coming into conservation in the amounts we would wish, it is because we have not made the case effectively enough with the institutions which receive government money and have chosen to spend it on other things'.

FROM THE LIBRARY

The Chantry Library's recent acquisitions cover a wide range of topics and disciplines, the aim being to build up core collections in a wide variety of disciplines. I would like to thank all those who have suggested titles that they would like to see in the Library, and hope that more members from all disciplines will continue to make suggestions in the future,

As well as ideas for purchases there have been a number of generous donations, and I would particularly like to thank the Icon Textiles Group for providing me with past publications generated from their previous conferences and meetings, which will in turn allow a much wider audience access to these valuable resources.

The Library's recent acquisitions include the following titles:

Ribemont, F. (2007). *Au-delà image: les techniques du dessin révélées par la science*.

Cathedral Communications (2006). *The building conservation directory, 2006*.

Syndram, D. & Ufer, P. (2006). *Die Rückkehr des Dresdner Schlosses*.

Cohen, Beth (2006). *The colors of clay: special techniques in Athenian vases*.

Moser, S. (2006). *Wondrous curiosities: ancient Egypt at the British Museum*.

Burns, Thea (2007). *The invention of pastel painting*.

Cardon, Dominique (2007). *Natural dyes: sources, tradition, technology and science*.

Odegaard [et al.] (2005). *Material characterization tests for objects of art and archaeology – 2nd ed.*

Hayward, M. & Kramer, E (2007). *Textiles and text: re-establishing the links between archival and object-based research. Third annual conference, 2006*.

Historic Scotland (2006). *Investigations into the control of biofilm damage with relevance to built heritage*.

CyMAL (2004). *CyMAL: museums archives and libraries Wales: initial prospectus*.

White, R. & Todd, V. (eds.) (1992). *Archaeological conservation: training and development*.

Leader, M. & Rode, N. (eds.) (2007). *Tapestry conservation: maintaining the woven picture: forum of the Icon Textile Group*.

Lennard, F. (ed.) (1996). *Costume in context*.

Lochhead, V. (ed.) (1997). *Painted textiles*.

Lennard, F. (ed.) (1995). *Coping with emergencies*.

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

Librarian **James Andrews**
 Email **chantrylibrary@icon.org.uk**
 Tel./Fax **+ 44 (0) 1865 251 303**
 Address **The Chantry Library, Grove Cottage,
 St Cross Road, Oxford, OX1 3TX, UK**
 Website **www.icon.org.uk**

*Up to ten articles per person, per financial year. Thereafter copies are charged at the standard rate (25p per copy plus postage).

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

From *The Ephemerist*, 138

Sayers, J.G. (2007). 'Secret of ocean liner passenger lists'. pp. 7–10.

Mackarill, D. (2007). 'A journey by ephemera'. pp. 11–15.

From *Art Business Today*, 2007(5)

Ruston, A. (2007). 'Prints in demand'. pp. 42–47.

Reynolds, M. (2007). 'A framing makeover'. pp. 52–55.

From *The Picture Restorer*, 32

Tetlow, A. and Koneczny, P. (2007). 'Conference review: BAPCR/Icon conference: Retouching Complex Surfaces, Courtauld Institute of Art, 20th April 2007'. pp. 5–11.

Hearn, R. (2007). 'Towards a philosophy of conservation of paintings: art history, cultural history, picture-conservation and the philosophy of history'. pp. 12–20.

From *The Quarterly – The Journal of the British Association of Paper Historians*, 64

Crocker, A. (2007). 'British paper mills: Edward Sweetapple's mills in Cumbria'. pp. 1–10.

Chamberlain, D. (2007). 'History of paper test instrumentation part 6: opacity and transparency testers'. pp. 13–19.

Hills, R.L. (2007). 'Five drawings of N.L. Robert's paper machine, 1799–1801'. pp. 23–26.

Scott, J. (2007). 'The paper-chewing insect'. pp. 43–45.

From *Guild of Bookworkers Newsletter*, 174

Dambrogio, J.L. (2007). 'GBW 2007 awards: Betsy Palmer Eldridge receives Laura Young award'. pp. 3–4.

Dambrogio, J.L. (2007). 'Deborah Evetts awarded honorary GBW membership'. pp. 6–7.

From *National Library of Australia News*, 18(2)

Nugent, A. (2007). 'Miss Williams' albums'. pp. 3–6.

Gorton, L. (2007). 'The company of poets: Melbourne's Eight by Eight group'. pp. 15–17.

Bantick, C. (2007). 'The state library of Victoria: custodian of Victoria's cultural life'. pp. 18–21.

From *Discover NLS*, 6

Mackenzie, S. and Gibbon, I. (2007). 'Thomas Telford: a lifetime of monumental achievement'. pp. 6–8.

Marshall, J. (2007). 'Home entertainment, Victorian style'. pp. 12–13.

Hunter, D. (2007). 'Industrial-scale digitisation for world books'. p. 23.

From *Studies in Conservation*, 52(1)

Cotte, S. (2007). 'An evaluation of the role of semi-transparent relining in the conservation of Thangka paintings'. pp. 2–12.

Velios, A. and Harrison, J. (2007). 'Digital reconstruction of fragmented archaeological objects'. pp. 19–36.

Scott, D.A. and Derrick, M.R. (2007). 'Deterioration of cadmium-coated instruments in museum storage'. pp. 59–68.

From *Studies in Conservation*, 52(2)

Jakieła, S., Bratasz, Ł. and Kozłowski, R. (2007). 'Acoustic emission for tracing the evolution of damage in wooden objects'. pp. 101–109.

Varas, M.J., de Buergo, M.A. and Fort, R. (2007). 'The influence of past protective treatments on the deterioration of historic stone façades: a case study'. pp. 110–124.

Lloyd, H., Brimblecombe, P. and Lithgow, K. (2007). 'Economics of dust'. pp. 135–146.

From *Studies in Conservation*, 52(3)

Keune, K. and Boon, J.J. (2007). 'Analytical imaging studies of cross-sections of paintings affected by lead soap aggregate formation'. pp. 161–176.

Juan, W., Leung, P.L. and Jiazhi, L. (2007). 'A study of the composition of Chinese blue and white porcelain'. pp. 188–198.

Hayakawa, N. [et al.] (2007). 'Characterization of furunori (aged paste) and preparation of a polysaccharide similar to furunori'. pp. 221–232.

people

IN APPRECIATION

Gunther Röttger 1941–2007

Gunther Röttger was an outstanding conservator of paintings and every visitor to the galleries of Bristol Museum and Art Gallery is indebted to him.

He was born in Bad Mergentheim in West Germany in 1941. He had already had unusually wide experience of the many crafts involved in interior decoration and of the techniques employed in commercial conservation, before he studied under two of the great pioneers of modern scientific conservation, Professor R E Straub at Stuttgart and Professor Stephen Rees Jones at the Courtauld Institute. Between these two periods of study, Gunther came to Bristol in August 1966 at the invitation of Dr Hans Schubart, Director of Bristol Art Gallery, to work voluntarily in the first conservation department to be set up in a municipal art gallery. After the Courtauld, Gunther returned to Bristol Art Gallery to work as conservator of paintings for the Area Museum Council for the South West, before crossing the studio to work on the Bristol Museum and Art Gallery's own collection. He developed a breadth of knowledge and skills that is today rare in his own profession and the care and condition of Bristol's paintings was enormously improved.

Bristol Art Gallery and Area Museum Council conservators in 1969: Gunther Röttger (top left), Peter Young, Rosemary Macdonald and the late Bob Harper



Photographed by Derek Balmer PRWA

In 1976 he was appointed Principal Keeper of Conservation and Design at Brighton Royal Pavilion, where he managed the restoration of the Music Room, which had recently been seriously damaged by fire. Following a year working in Sao Paulo, Brazil, Gunther returned to Bristol in 1979.

All those who knew Gunther during the last five years of his life will continue to be inspired by his example. After very nearly dying in 2002, his life was constantly under threat and fearfully restricted. He was in and out of hospital and survived almost exclusively on innocuous liquids that he could not taste. More sustaining was his remarkable courage and stubbornness and the wonderful care and support of Seonaid, his fellow conservator and, at last, his wife – a long and loving partnership celebrated by the happiest of parties at Tickenham Court last year. Perhaps still more important was his indomitable curiosity in his own condition. It was this constant enquiry and questioning that also made Gunther such an inspiring colleague. You set yourself higher standards when Günther was around and it may be no coincidence that we now look back on his time at Bristol Art Gallery in the 1970s as a Golden Age in the history of the museum.

Francis Greenacre

OUR ICON ILLUSTRATOR

If you have ever wondered about the person behind the cartoons and spot illustrations in Icon News, then wonder no longer. She is Georgina Whiteley and she kindly takes on our 'orphan' articles – those which have no accompanying photos or images – to provide something which will break up a page of grey text or enhance the content with an apt visual 'comment'. But her talents don't stop there.

Georgina initially studied art at both St Martins and Camberwell but eventually transferred to BA Conservation (paper and mixed media) after realizing that this was where her real interest lies. Since then she has worked continually in archive conservation, and is currently a Conservation Officer with the City of London LAGAG department (Libraries, Archives and Guildhall Art Gallery). In the interim she has worked at both Guildhall and The National Archives, and completed various placements such as at the Department of Prints and Drawings, Windsor Castle.

Georgina's role as our illustrator came about by a happy accident in 2004 when she was working on a temporary project at London Metropolitan Archives. Helen Lindsay, the conservation manager of LMA and the then Chair of the Institute of Paper Conservation, saw a card which Georgina drew for a leaving colleague and requested a cartoon for the IPC newsletter about the approaching convergence. This in turn was spotted by David Leigh who



Working draft for painted triptych

was organising Icon's print and electronic media at the time. As Georgina says 'I have happily continued drawing for Icon News ever since'.

For the past three years she has also enjoyed a good working association with St Paul's Cathedral in London and was part of the successful paper conservation project in the architectural archive from inception through to completion. She is also privileged to be Artist in Residence there and, since January 2007, has been making use of available space within and around the cathedral (using the studio room above the Minor Canon's vestry as a base) to carry out an art project intended as a visual response to the history, culture and visual information of the church. Her employment in the archive has given her access to evidence of the building's history, elements which have fed directly into her work.

An exhibition of Georgina's oil paintings is to take place on the Cathedral Floor for one month from January 2008. The theme is 'Resurgam' ('I Shall Rise Again'), which touches on ideas of regeneration, continuation and renewal. (For more information, please contact Georgina direct on georgina_whiteley@hotmail.com, or refer to her website: georginawhiteley.co.uk.) This project has been made possible by the kind support of Chapter – in particular Canon Warner and Canon Newell – and the encouragement of her colleagues in the archive.

About her dual training Georgina comments 'with a background in art, I have always been careful to pursue

Study of Monument in Crypt. Pencil on paper



Study of Marochetti Monument, Cathedral Floor. Pencil on paper heightened with white

conservation as a completely differentiated subject, i.e. to always retain the historical authenticity of a given artefact and to maintain objectivity in treatment.

However, now that I have been so very lucky to pursue both my interests within the same environment, it has been interesting to investigate the inherent overlap, and the ways in which the two are, and conversely are not, compatible. As a result I have become interested in ways that I might be able to combine the different practices within an appropriate ethical framework, that is to say, a positive linking of material science with aesthetic reintegration, such as that evinced by painting or manuscript conservation. I remain intrigued by the hand-made and hand-fashioned, by the fact that each artefact carries its own history of manufacture and subsequent intervention/s, and the degree by which our actions as conservators impacts on this process. I look forward to pursuing such ideas through further study at MA level'.

DAVID LEIGH RETIRES

David Leigh is retiring from Icon and, whether they know him or not, there can be very few conservators whose professional lives have not been touched by his influence on UK conservation over the past four decades. In this celebration of his long career, friends and colleagues, past and present, have contributed thoughts and stories about David. There are just too many to reproduce them all here in full, so the complete dossier will be put on the Icon website. Here, then, is the picture of the man which emerges.

What hasn't he done?

'David's career to date is awe-inspiring in both its extraordinary range and achievements. He'd be really scary if he wasn't so engaging, so utterly charming, inspiring and exhorting all who work with him to give of their best – as he consistently does'. **Anna Southall**

'David must have the widest experience of any conservator in the UK, having had a variety of teaching and administrative posts in his long career'. **John Price**

more people

David started off in academia, training as a conservator at the Institute of Archaeology before going to work at Southampton University's Archaeology Department and then on to lecture in conservation at Cardiff University. His move into administration saw him as Head of The Conservation Unit of the Museums and Galleries Commission and then Director of the Museum Training Institute. He combined management and education in the post of Principal of West Dean College before becoming the Executive Director of UKIC (UK Institute of Conservation). Finally, he started to wind down with the roles of Communications Manager and Senior Policy Adviser at Icon.

Along the way he has been instrumental in formulating conservation standards, designing the accreditation process, establishing programmes such as the Conservation Register and the Conservation Awards, introducing mid-career practitioner courses such as Building Conservation Master-classes and Professional Conservators in Practice, contributing to the work of numerous advisory bodies... the list goes on. Publications, too, are seminal and painstakingly drafted: 'The one I remember best is "Conservation-Restoration: The Options". This was originally written by a journalist and then edited and re-written by David many times before he was satisfied that it said just the right things. This information sheet is still available on Collections Link and is used widely in this country and the US to explain to private owners and inexperienced curators the differences between conservation and restoration'. **Peter Winsor**

'David has been a presence all the way through my career.... I have always appreciated his readiness to work towards improving education and training in conservation and his support for us trainers'. **Liz Pye**

Encouraging beginners

'At the Institute of Archaeology in 1967, David was already presented as a role model, though he only left the Institute the year before. He has remained one ever since'. **Mary Greenacre**

'I first met David on an interview panel for the first job I was applying for after graduation. Although I was unsuccessful, David wrote a letter to me afterwards highlighting my strengths and offering huge encouragement for the future. At the time I was amazed that someone would take the time and effort to care so much about a 'new' conservator'. **Sandra Smith**

'One of David's lecturer colleagues at Southampton was in the process of setting up the York Archaeological Trust. David persuaded him that the first thing he needed on his new team was a conservator and that he knew a likely

lad.....So it was that David got me my first (and only) job in conservation which I've held for 34 years.' **Jim Spriggs**

'As a very junior conservator and thrilled to be in receipt of a grant from the Conservation Unit I was at the airport en route to Kyoto for the 1988 IIC conference when a man dropped his hand luggage in front of myself and a colleague, disappearing with the words "Can you look after my luggage for me?" Hasty and alarmed discussion about the wisdom of alerting airport security was fortunately not followed through before David returned and I belatedly realised that I had met him during his visit to my workplace – and that he'd been instrumental in my receiving a grant....' **Anita Bools**

'When I was a young conservator in my first proper conservation job I was organising a conference and needed a keynote speaker. David was at the MGC then, which seemed like another world from my laboratory. After much deliberation I decided that I should just pick up the phone and ask him if he would contribute. I got through and he was delightful, polite and encouraging and agreed to travel up to York to contribute to my little conference. I have learnt subsequently that I am just one of many, many people whom David has supported and encouraged throughout his distinguished career'. **Simon Cane**

'I think it's fair to say that I wouldn't be where I am today without David. New to the UK, he gave me my first job in the heritage sector, discreetly tried to teach me how to write 'British' English (I remember how thrilled I was when he finally sent back a letter with only a tick on it) and later was also my inspiration to be a long distance commuter!* I have great memories of working in The Conservation Unit and will be forever grateful for his encouragement and support.' **Robyn Llewellyn nee Greenblatt**

* From 1987 to 1993, David travelled daily from his home near Monmouth to Central London. 'He took great pleasure in his toast and marmalade breakfast and was very put out when it ceased to be available. What was impressive was the huge amount of work he did on the train'. **Peter Winsor**

The secret of his success?

'He is devoted to conservation and his skills with people have made a supporter and friend of anyone he has had dealings with'. **Lawrence Brandes**

'David has been an inspiration to me during my time working at both UKIC and Icon. His commitment to conservation and conservators is unstinting'. **Caroline Saye**

'David is one of those rare people who is actually a pleasure to work with....He sees what needs to be done and gets on with it, has a notable talent for making difficult

tasks look easy, and while never standing on his dignity, is able to speak for conservation at any level. His knowledge of conservation and conservators, coupled with his ability to relate to all kinds of people and consideration for those around him, have made an immense difference to the whole Awards process'. **Susan Hughes**

'He knows the conservation world backwards, he is immensely well organised and focused and into the bargain he is utterly charming – very helpful when it comes to competitive awards of this sort. The other important test for judges of a nationwide competition is whether someone is a good companion on long train journeys and David passes that one with flying colours too'. **Dame Liz Forgan**

'David has been a key figure in the world of conservation for as long as most of us can remember. When I moved to the MGC and had to create a new Unit there David was the obvious person to run it. His integrity and enthusiasm, coupled with the huge respect in which he was held throughout the profession, guaranteed our success... We need his input still, for there is so much to do and there is no-one else like him.' **Peter Longman**

Reaching beyond the profession

'He has been one of the figureheads for the profession in recent years and his contribution is a substantial one, given in a balanced, fair, enthusiastic way. As a spokesman and strategist for the profession he has had a tremendous impact on the wider world, both politically and on grant-givers, curators, collectors and all those others with whom it is so important to have good relations, something which David does really well.' **Gillian Lewis**

'I appreciate all that David has done to raise the profile of conservation and his presence and calm, measured approach will be much missed.' **Sandy Davison**

'Tall, handsome with a welcoming smile and an infinitely patient manner (all pre-requisites of an outstanding conservator) David had even then [1967] the passion for conservation and the essential strategic approach to promoting the profession and preserving artefacts which he has shown throughout his whole career. As he has gently become greyer he has added a certain gravitas of manner which compelled attention and was and is able to represent conservation to the highest level to the highest audience'. **Mary Greenacre**

'David has been a friend of the National Trust for as long as I can remember. More recently David has joined the Arts Panel of the National Trust and has provided practical and realistic advice on a number of conservation and curatorial projects.' **Sarah Staniforth**

The master diplomat

My abiding impression of David is of someone Born to Chair ... He may not always have liked it but David is the most superb Chairman I've known in my professional career. He has an inbuilt clock, and an inbuilt sense of balance, of knowing when to extend discussion, and when to curtail it; of being able to say something pleasant and complimentary in the most flattering way possible; and, when necessary, deliver bad news with the same aplomb and style. **Wendy Griffiths**

'In the early '70s when the Archaeological Section of UKIC was being set up.....it was David who engineered the getting together of a disparate bunch of people and used his quiet skills as Chair to get the show on the road. It is these skills which has marked David out throughout his admirably long career in the organisation of conservation – he has diplomatically pulled things together when the rest of us were tearing our hair out. And he is still doing it – in there in Europe tussling with terminology – without losing his cool. Conservation has much to thank him for'. **Janey Cronyn**

'One of my more robust memories is watching David greeting fellow delegates in a Brussels hotel, with great friendliness and urbanity -despite the fact that we'd all be sticking rapiers into each other very soon –and by contrast, the look of raw pleasure on his face when we'd nipped round the corner in a snow storm to dig into a great pile of mussels and Belgian frites'. **Kate Foley**

'He has always struck me as the perfect ambassador for the conservation profession – urbane, elegant and eloquent – so it was such a delight to realise that his dry intelligent wit is levelled with such a wonderful sense of whimsy and a celebration of the ridiculous'. **Helen Hughes**

'I was bidden to ask David to chair a small committee and duly nobbled him at a conference at the British Museum. We went to sit in front of that long Assyrian frieze and whilst I was going on about the importance of his taking on this role he was raptly gazing at the frieze. "Well" I said, "would you take it on?" "Oh, yes, yes. Look at those wonderful diagonals, look at the perfect cutting". I don't think he had a clue that he had said yes to chairing which he did with great diplomacy, tact and excellent results. A lovely man! **Kate Collieran**

Calm in all circumstances....

'I have never seen him lose his temper even when we met one competitor who was such a close lookalike that people were calling him David all morning.' **Dame Liz Forgan**

'In 1969...when lifting something from a shelf I dropped it with unerring accuracy onto the remains of a beautiful

more people

medieval goblet that David had spent months rebuilding from very many sherds of glass. Convinced my short career was over I confessed my crime. David looked at me and simply and quietly said "Well, you had better go and stick it back together again". **Mike Corfield**

'David has always been very kind and supportive and I remember clearly his gentle encouragement when I was overcome by frustration, envy and sadness by the fabulous facilities of a conservation course we were visiting during a conference abroad. There may even have been tears, but he was brave and kind enough to deal with me'. **Frances Halahan**

....or maybe not quite

'I was surprised one mid morning on a rainy day to see David storm into his room, leaving the door open he then immediately picked up his phone and start angrily bellowing down it about how he had warned about flooding of paths by the library and requested something be done. "You have done nothing and I have just almost killed myself because of your inaction", then the phone was slammed down. A bit over the top? I thought. Then he turned around and the whole of his back and trousers from top to bottom was sodden with a water and mud cocktail courtesy of him slipping into a pool. I burst out laughing while trying to look serious and he then laughed with me. So action when necessary, an ability to laugh at himself and results...three weeks later the path was dug up, a drainage system was laid and everyone at Cardiff University is still benefiting from his action'. **David Watkinson**

Super-hero, magician or general?

'David Leigh...Magician Extraordinaire! Who has enabled the unfeasible, clarified the indecipherable, anticipated every hazard, soothed the prickliest and listened to and encouraged all who have come his way over the years. Our conservation profession simply would not be where it is without him. Thank you David'. **Clare Meredith**

'David has twice dramatically appeared on the scene, like some kind of superhero, to clear up the chaos that I had created. The first time was when I resigned as chairman of UKIC and then, twenty years later, when I unexpectedly decided not to stand for a further term as Secretary General of IIC.' **Jonathan Ashley-Smith**

'Conservation in the UK without David would not be the place it is now....his overarching vision has fundamentally shaped Conservation UK. In early photos at TCU, with his dark beard and striking looks, I always thought he looked like a Mesopotamian General, ready to inspire and lead his followers forward. That's what he's always done, in his immensely thoughtful, wise and caring way.' **Carole Milner**



Georgina Whiteley

What next? More work...

'Now he is at the helm of IIC and, David, I'll believe it when I see it that you've actually really retired!' **Carole Milner**

'Let's hope he continues to help conservation in the UK. As an important member of IIC and with an international conference in London to help organise in 2008 he will be much in demand.' **John Price**

'We are delighted that David has been nominated as a National Trust Council member by Icon (which was elected as an appointing body for National Trust Council in November 2006)'. **Sarah Staniforth**

'David makes a key contribution as a Trustee of the Royal Warrant Holders Association's Plowden Medal, and we are delighted that he will continue to serve on the committee after his retirement from Icon'. **John Shepherd**

...or brooches and blackmail?

Perhaps in his retirement David will find time to take up his interest again in Anglo-Saxon brooches (the subject of his PhD). Or maybe he should collate and annotate his immense archive of photos recording conservation events over the years. Wherever two or three conservators gather together, David is there with his camera in hand to catch the moment. He might need the evidence:

'Earlier this year [waiting for the] water bus from Westminster to visit the National Maritime Museum....we had to stand around on the jetty next to a much more luxurious boat, watching guests being welcomed to a champagne reception by a host of gorgeous girls.... Eventually our boat arrived, and we had to cross the party

boat – and guess who was there swigging champagne, David! He said it was testing for some reception, but there he was, in the company of – well, maybe I'll keep some of the details for future use....' **Jim Tate**

Anna Southall surely speaks for all who know him when she writes: 'Credit for the creation of Icon falls to a number of people, but without David's quiet diplomacy and diligence in the wings, I doubt it would have happened. Icon is a significant and appropriate legacy that perfectly illustrates the big thinking and big heart of the man'.

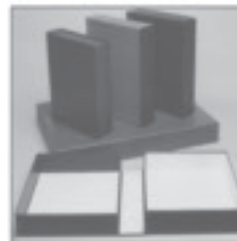
HAPPY RETIREMENT, DAVID!



With thanks to Jonathan Ashley-Smith, former Head of Conservation V&A; Anita Bools, Icon Photographic Materials Group; Lawrence Brandes, first Chair MGC Conservation Unit Advisory Committee; Simon Cane, Birmingham Museum & Art Gallery; Kate Colleran, former Chair Institute of Paper Conservation; Mike Corfield, Heritage Science and Conservation Consultant; Janey Cronyn; Sandy Davison, former Chair Ceramics & Glass Group; Kate Foley; Dame Liz Forgan, Chair of the Heritage Lottery Fund and of the Awards Judging Panel; Mary Greenacre, The National Trust; Wendy Griffiths, Awards Advisory Panel; Frances Halahan, Halahan Associates; Helen Hughes, English Heritage; Susan Hughes, Awards Administrator; Gillian Lewis, former head of conservation National Maritime Museum and Awards Judge; Robyn Llewellyn, Regional Manager Heritage Lottery Fund; Clare Meredith, National Trust for Scotland; Peter Longman, Textile Conservation Centre Foundation; Carole Milner, NCCR Chair 2002-2004, Chair Interim Board of Icon 2004-2005; Andrew Oddy, former Keeper of Conservation BM; John Price, Archaeology Group; Elizabeth Pye, UCL Institute of Archaeology; Caroline Saye, Conservation Register; John Shepherd, President Royal Warrant Holders Association; Anna Southall, first Icon Chair and Vice Chair Big Lottery Fund; Sandra Smith, Head of Conservation V&A; Jim Spriggs, YAT; Sarah Staniforth, The National Trust; Jim Tate, National Museums of Scotland; David Watkinson, Cardiff University; Peter Winsor, Collections Link.

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Plenty of reasons to apply for accreditation

Newly accredited members were recently asked to give the two most important reasons why they went for accreditation. Here is what they said:

PROFESSIONAL DEVELOPMENT

'I saw attaining accredited status as an essential part of my career development. It demonstrates my commitment as a professional conservator in terms of the standards and ethics that I work to'.

'Within my employer's learning and development system we identified that accreditation was the next stage of professional development for me as a conservator. It had been a long term personal goal of mine and I was really pleased to be able to take part in the management route pilot'.

'I thought it was important for my professional development and that this form of benchmarking meant something to both conservation and academic colleagues'.

'Accreditation was the next natural step of my development through training and professional practice and I think that the demand from employers and funding bodies for conservators to be accredited will continue to increase'.

'Gaining accreditation has allowed me the opportunity to reflect on my career development, conservation skills and ethics whilst renewing my focus for the future. I was fortunate enough to have the full support of my employer

throughout the process and have been able to encourage and advise colleagues on the benefits of accreditation'.

BETTER WORKING OPPORTUNITIES

'With the growing recognition and reputation of accredited conservators I felt accreditation was important to my future employment'.

'I felt that being accredited would increase the number of opportunities open to me, as status is often preferred on posts advertised, and potentially my salary'.

'I applied for accreditation because I feel it increases my opportunities to be involved in high quality and interesting conservation work'.

COMMISSIONERS

'Working in the private sector, we are increasingly finding that tender documents specify that projects must be led by accredited conservators'.

'It is the only realistic long-term way for clients without much experience in conservation to distinguish between genuine conservators and impostors'.

Rebecca Lang



Louisa Burden



Kerren Harris



Maria Jourdan



Lorna Calcutt



Nigel Corrie, English Heritage



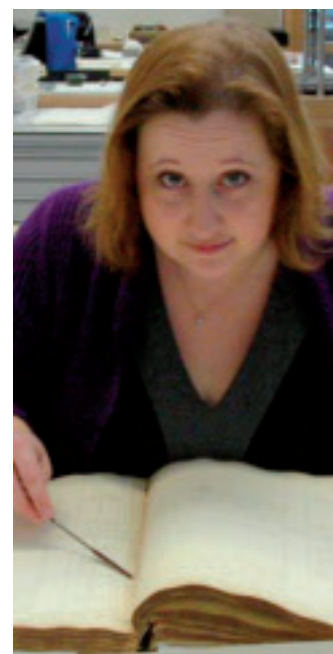
Adam Webster



Nicola Gilroy



Jevon Thistlewood



Ann-Marie Miller

EMPLOYERS

'The reason I applied for accreditation in last year's round was that my employers required me to become accredited as part of my employment contract and for grading purposes. It is important for conservators to be recognised as professionals, and ACR status is required by my employer'.

FORMAL RECOGNITION

'I believe the process of accreditation categorically demonstrates to those outside the profession the truly high standards which we apply to all aspects of our work and defines us as a committed, capable and reflexive discipline'.

'As a mid-career conservator I knew I'd have to get to grips with accreditation sooner or later; the PACR scheme is now well established and I think it's good for conservation to have an agreed professional standard. I wanted to do it as recognition of all the experience gained over 15 years, and as a basis for future development'.

'It was important for me to gain formal recognition of my experience and development as a practical conservator'.

PEER REVIEW

'I wanted to know that my standards were in line with those of my peers who I respect – I suppose as reassurance – it is lonely out there in freelanceland'.

'I've been very fortunate in having had the opportunity to work on some outstanding, interesting and challenging material, and I'm very proud of the work I've done, particularly as part of the refurbishment of Kelvingrove Art Gallery & Museum, and I feel my accredited status offers me the approval of my peers in my work'.

'I have worked in conservation for about twelve years and have constantly studied and adapted to keep up to date

with new developments. I have also tried to build on this with new techniques and methods of my own. Validation of these ideas by my peers was important to me'.

PROFESSIONALISM

'I wanted to achieve a benchmark to work from and to distance myself from the non-professional category who are working in the field and who say they 'do what I do'. I feel proud of my career in conservation and want to maintain a high level of practice'.

VALUE OF THE ACCREDITATION PROCESS

'I appreciated the discipline of explaining what my work entails in relation to professional standards as it helped to focus my mind on aspects of my numerous roles in a fresh way'.

'I saw the intense scrutiny of my work and methods during the accreditation process as one way of achieving this. I have found the strict record keeping and justification of methods, required for accreditation, useful to critique and assess myself'.

'I applied because I think that a healthy accreditation system should be supported'.

VALIDATION OF MY WORK

'I wanted to prove to myself that I achieve high standards in my conservation work'.

BEING ELIGIBLE FOR THE CONSERVATION REGISTER

'As a manager of a conservation service it is very important to me to ensure that our clients are supported by accredited staff and that we maintain our presence on the Conservation Register. We are in the unusual position of

being a county council funded service but, with all the museums in the county being independent, we have to ensure that Wiltshire museums and other external clients can confirm that they are using a practice with accredited staff as part of their own quality assurance or Museum Accreditation standards’.

TIMING IS EVERYTHING!

‘The two most important reasons for me to apply for accredited status were that I had been in conservation for ten years and I felt ready to do so and secondly I felt it was important for HRP, my employer. The studio is so busy with projects that we have little time to share the work we do. But seeing that someone has been newly accredited (through the work we do) shows the profession that we are working to Icon/the profession’s standards of care and conservation practice’.

‘Bit of flippancy: if you are planning to move a service 40 miles into new labs with the target of being operational within three weeks of the move, have at least a 60% staff turnover and join two teams together to create a larger service, adding accreditation into the mix is just the thing to do! Actually this could be taken as a bit of encouragement. If I can do it with this lot going on so can you’.

YES I CAN DO IT!

‘Attending a PACR workshop showed me that there was plenty to draw on from my busy and varied job, and I just needed to make a concentrated effort to gather information and fill the form in. The Museum of London

was supportive so it seemed like a good time to go for it. As other people have said, the process was intense but also quite rewarding and made me think a bit more about working methods and alternative approaches to problems. I’m glad to have got it done’.

Contributions by

Louisa Burden, ACR

Head of Conservation,
Conservation Services, Wiltshire
& Swindon History Centre

Lorna Calcutt, ACR

Conservation tutor, West Dean

Jane Foley, ACR

Sculpture and Architectural
Conservation (Private
conservator)

Nicole Gilroy, ACR

Book & Paper (Bodleian Library)

Kerren Harris, ACR

Preventive (Historic Royal
Palaces)

Maria Jordan, ACR

Textiles (Historic Royal Palaces)

Rebecca Lang, ACR

Archaeology (Museum of
London)

Robert Lewis, ACR

Archaeology (Museum of
Transport, Glasgow)

Ann Marie-Miller, ACR

Library & Archive (British Library)

Jevon Thistlewood, ACR

Paintings (Private conservator,
Oxford)

Rob Thomson, ACR

Freelance preventive conservator
specialising in the management
of building environments

Francis Toohey, ACR

Stone (Plowden and Smith)

Adam Webster, ACR

Easel Paintings (English Heritage
Collections Conservation Studio)

Francis Toohey



Jane Foley



Rob Lewis



Rob Thomson



Digitisation of 1911 Census Schedules

Jess Ahmon, Preservation Officer in the Collection Care Department of The National Archives, introduces a major digitisation project eagerly awaited by historians and genealogists.

The 1911 census project is unprecedented for The National Archives in its scale and complexity. Digitisation is expected to generate approximately 18 million digital images. After several years of planning and preparation the project to scan the census documents has begun and we can report on some of the work that has gone into the project thus far.

BACKGROUND

The 1911 census consists of Household Schedules (RG 14) and Enumerators' Summary Books, or ESBs (RG 78). The Schedule is the form that was completed by the head of each household and records many fascinating details such as marital status (number of years married, children living,

children who have died), occupation and birthplace. The ESBs contain a summary of information on all houses and buildings which the enumerator compiled from the Schedules. Together, these two series of documents provide a historical record of over 35 million individuals in England, Wales and the Channel Islands.

Each Schedule contains the following assurance: 'The contents of the Schedule will be treated as strictly confidential.' To this end, census records remain closed for a period of 100 years – and so the release of a census is guaranteed to generate much anticipation amongst those with an interest in family history.

On 3rd January 2012, The National Archives (TNA) will release the full 1911 census online*. The records will be fully searchable and available to download to anyone with access to the Internet. In order to achieve this, TNA is working with a commercial partner, Scotland Online, to digitise and transcribe the original documents. This project presents numerous challenges, in particular, the need to balance preservation and logistics while working with contractors who have strict budgets and deadlines. This report describes the project and the involvement of TNA's Collection Care Department. Since the ESBs are a

* A partial, phased release is planned for 2009, with sensitive information withheld. The full census record will be released on the first working day of 2012 (3rd January). TNA has set up a research service to answer any Freedom of Information requests submitted prior to this date

A volume of Schedules



Damaged volume in need of preparation before scanning

relatively small part of this project, this report will discuss the digitisation of the Schedules only.

THE FORMAT AND CONDITION OF THE SCHEDULES

Each Schedule is a single sheet approximately 530 x 315 mm and printed on both sides. There are approximately 8.1 million census Schedules arranged in nearly 35,000 volumes according to geographical district. The volumes are not sewn, but are held together by two strings and a belt which is riveted to the cover. The cover is not attached in any other way, so once the belt and strings are untied it can be removed and the Schedules become loose sheets.

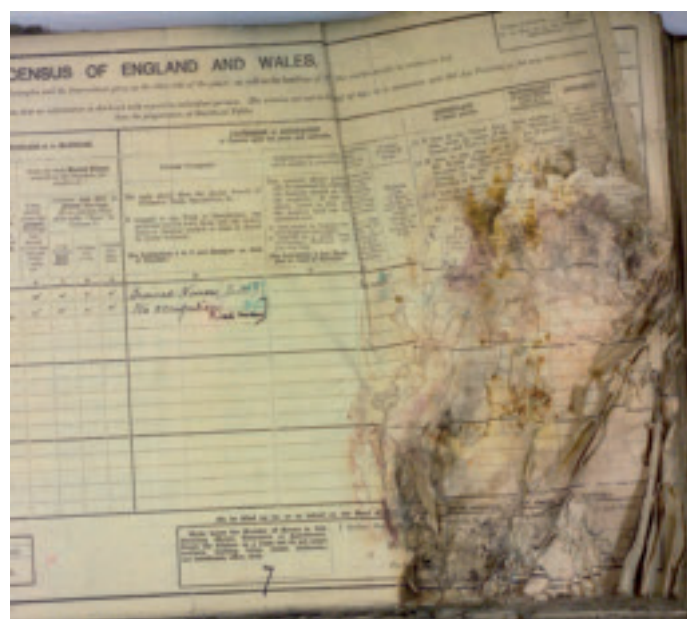
The volumes were accessioned in 1966 and then, being closed documents, they were stored off-site. They were not boxed and from early on it was known that some had sustained damage from water and mould growth. It is not clear when, during their near-100 year history, this damage occurred. Damage, regardless of how 'minor' it is, will affect the image quality if information is obscured, while some documents may be so badly damaged that they are at risk when handled. In addition, documents with biological growth present health and safety issues. A condition survey was carried out in order to assess the severity and extent of the damage.

FEASIBILITY STUDY AND CONDITION SURVEY

Thorough planning is essential for a project of this scale. In particular, it is critical that the target release date is met because this is when the 100-year closure expires and the documents must be made available. The scanning operation must be devised so that procedures can be repeated consistently thousands of times a day.

Planning commenced in 2004 with a pilot project to establish a methodology for the scanning, estimate costs and identify potential issues and risks. This pilot project included a scanning feasibility study which looked at every aspect of the operation from specifications for image format and data storage, to the logistics of the scanning process itself and specifications for the scanning equipment. A survey was also conducted to look at how many Schedules were in the volumes.

At this stage, a condition survey was carried out by Collection Care. A sample of just over 400 volumes was assessed (the sample was calculated to provide results at a 95% confidence level, with a confidence interval of 5). The survey showed that the incidence of damaged Schedules was low, but that damaged Schedules were distributed throughout the overwhelming majority of volumes. Typical



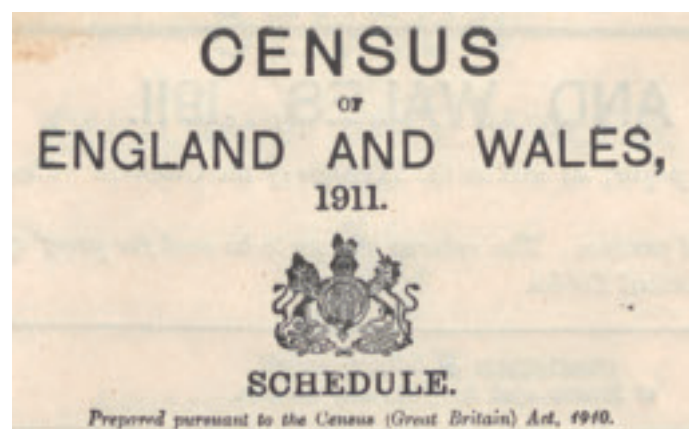
© The National Archives

damage consisted of tears, folds and curled edges. In addition, approximately 7% of volumes showed evidence of damage from water or mould. Of these, less than 2% had severely damaged, weakened paper. In conclusion, an estimated 1750 volumes would require preparation by a conservator before being scanned, of these, 520 were severely damaged.

PRESERVATION ISSUES AND RISKS

The scanning methodology used during the feasibility study, and approved by Collection Care, consisted of removing the binding strings and scanning the Schedules as loose sheets using a scanner with an automated feed. From a preservation perspective, manual scanning of historic documents is preferable to mechanical means due to the risk inherent in passing the document through a machine, particularly if the document is damaged. However, these documents were considered suitable for mechanised scanning due to the consistent format of the Schedule forms, the quality of the paper and overall condition of the documents. The quantity of material and tight timescale were also considerations. Overall, the benefits of mechanised scanning in this case outweighed the risks.

The chosen equipment is capable of high-speed production (320 images per minute for A4 duplex



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© The National Archives

Volumes on open shelves



© The National Archives

Volumes boxed after scanning

scanning), but for this project it is run at a low throughput speed (1000 images an hour). The feed is set so that the document remains flat as it passes through the machine. A significant advantage in the design of the scanner is that the document path can be accessed by opening the machine up, so in the event of a paper jam or equipment failure the document can be retrieved easily. Damaged documents are inserted into a polyester sleeve, even if the damage is relatively minor. This not only protects the sheet, but also holds it flat so as to achieve the best image quality. These sleeves are removed after scanning.

After being scanned, each volume is left as loose sheets, held within the cover by the integral belt, or by cotton tape. The original documents will no longer be available to Readers once the digital images are released online and so they are boxed for long-term storage. The boxing also helps to mitigate the risks in leaving the volumes as loose sheets. The specification for these boxes was developed by Collection Care, and the resulting design aims to meet all requirements, including durability, permanence, strength and cost. The boxes are designed to be stored flat so that there is no risk of the documents slumping inside the boxes.

PREPARATION FOR SCANNING

The condition survey provided an estimate of the number of damaged volumes which would need preparation, but did not identify all of these volumes. However, during a concurrent relabelling project the reference numbers of badly damaged volumes were noted. The relabelling project involved handling each volume individually but the resulting list of damaged volumes cannot be considered comprehensive for a number of reasons. For example, the books were not opened during relabelling and so assessment of condition was based on external appearance only. In addition, the staff carrying out this project had no specific conservation training, although

they were advised by Collection Care as the project progressed and the approach was modified as a result of Collection Care's condition survey.

For the sake of expediency, Collection Care made use of the list produced by the relabelling project, and all volumes on that list were prepared for scanning. However, this meant that there was a discrepancy between the survey results and the number of volumes that were prepared in practice because the approach to condition assessment was so different. A more integrated approach would have been preferable, with Collection Care collaborating with other TNA departments at the assessment stage. A single comprehensive survey would have meant less handling of the documents and less risk of work being duplicated. This approach has been adopted for subsequent large-scale scanning projects.

During the planning phase, a costing exercise was carried out in Collection Care to estimate the resources needed to prepare the documents for scanning. Several sample documents were selected and the time taken to prepare them was recorded. However, this proved to be inconclusive and so a pilot project was instigated in 2005. Over a period of 20 weeks, three conservators (two of whom worked part-time in a job share) prepared just over 200 volumes. As a result of this pilot it was possible to estimate the time, materials and cost required to complete the preparation.

The preparation work was completed in summer 2007 after 485 person-days work. A total of 1108 damaged volumes were prepared. In practice, the preparation of each volume took, on average, just over two hours, although the worst ones took nearly a week. Intervention was kept to a minimum – the aim was to stabilise the documents so that they would be safe to handle and to ensure best possible image capture. Mould-affected items were dry-brushed, polyester sleeves were used to protect vulnerable



The on-site scanning operation

documents and splint repairs were only applied if the document was fragmented into pieces.

A team of conservators were employed via an employment agency to work on the damaged documents. This helped to reduce the overall impact on the work of TNA's conservation studio, although eventually over half of the work was carried out by Collection Care staff. It is anticipated that further documents in need of preparation will be found as scanning progresses. These will be prepared on an ad hoc basis by Collection Care.

IMPLEMENTATION

The decision to award the digitisation contract to Scotland Online was announced in April 2007 after completion of a tendering process that was initiated in summer 2006. The arrangement with Scotland Online is similar to the Licensed Internet Associateships used for TNA's other large-scale digitisation projects. Scotland Online will cover the cost of the digitisation, including the preparation of documents and boxing. The resulting website will be linked to TNA's website and will be presented as the 'official' website for the 1911 census. In return, TNA will receive a copy of the digital surrogate and a royalty on all digital images sold.

Scotland Online have sub-contracted the scanning operation to Advanced Data Services (ADS). The digitisation takes place on-site at Kew. ADS has adopted the equipment and processes proposed by TNA as a result of the feasibility study. Installation of equipment began during summer 2007 and by October the operation was running at the full production rate of 40,000 images a day. It is expected that the digitisation will be completed in 18 months.

Further reading: Ahmon, J. 2007. Project Motorway: Implementation of large-scale scanning projects, Paper presented at *Second Life for Collections*, NPO Conference, October 2007

COLLECTION CARE SUPPORT

Collection Care has been present on the Project Board from the beginning and so has had an input on decision-making since the planning stage of the project. Collection Care staff have been particularly involved at the implementation phase in finalising the details of the handling procedures and advising on tools and materials. When problems arise, such as anomalies in the documents, they must be addressed swiftly so that the scanning operation is not adversely affected. TNA's main interests are to ensure good image quality while minimising risk to the documents, but a pragmatic approach is needed when working with a commercial contractor who has budget constraints and production targets.

The preparation of damaged documents was undoubtedly a significant contribution to the project and required substantial resources from Collection Care. Ultimately, the cost of the preparation has been covered by Scotland Online because it is seen as part of the scanning process. This approach is used for all mass-digitisation projects at TNA: the cost of preparation is met by the contractor so as to minimise the impact on the on-going work of the conservation studio.

It is expected that the scanning will be completed in 2009. Collection Care will continue to attend weekly meetings, as well as monthly Project Board meetings, so as to be up-to-date with project progress. Experience has shown that close working relationships and, in particular, good communication, are vital to the success of such projects.

The digitisation of the 1911 census is certainly one of the most high-profile on-going projects at TNA. Collection Care's involvement has, at times, been a steep learning curve, but with this experience we are better placed to tackle other large-scale digitisation projects.

studio news

AN EAST OF ENGLAND CONSORTIUM AND EXPANSION AT KIFFY STAINER-HUTCHINS & CO

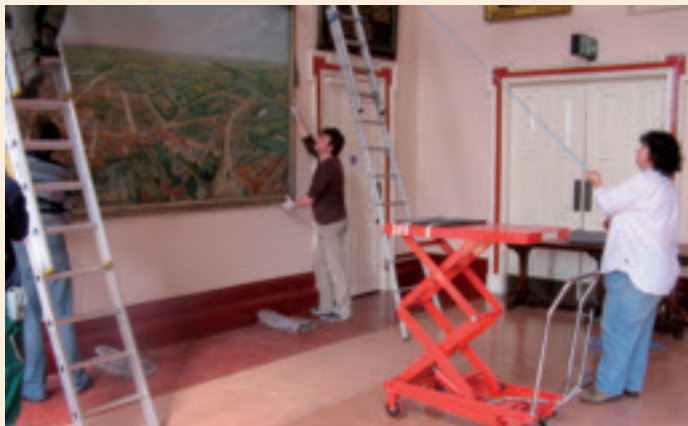
New developments are underway for Kiffy Stainer-Hutchins in the private practice *Kiffy Stainer-Hutchins & Co* (KSH & Co), which she set up in 2004 drawing on her previous background in both the private sector and museums (including the National Museums Liverpool and the National Gallery of Art in Washington DC). A large (2,000 sq ft), new, purpose-converted studio space is being established at Houghton Hall – home of the Marquis of Cholmondeley near Kings Lynn Norfolk. This will be a modern and fully equipped paintings conservation studio capable of taking very large paintings and including a new 3½ x 2½ m Willard multi-purpose table for the lining and structural treatment of canvasses. The practice aims to move in after the building work is completed in January.

In addition to these developments it is also planned to establish a conservation consortium of leading specialist practices on the same site and with the aim of serving East

Hugo treating a Damien Hirst butterfly painting



Kiffy and Hugo at Louth Town Hall, Lincolnshire, hanging one of the very large 'Louth Panorama' paintings after extensive conservation and restoration – and problematic re-glazing with laminated low reflective glass. The hanging was helped by experienced technicians from the art transport company Arterium.



View of the North façade of the suite of new studios, before building works completed.

Anglia and the East of England. The large building adjoining the paintings conservation studio at Houghton (the Old Coach House) will be converted into a sculpture studio to house an eastern base for Cliveden Conservation under Trevor Proudfoot. Negotiations are also underway to attract a paper conservator, frame/gilding conservator and a conservation scientist.

Meanwhile conservation work continues apace at KSH&Co's temporary Norfolk base near Swaffham and in Islington, London, and Kiffy is ably assisted by Hugo Platt (ex Courtauld) as her Senior Paintings Conservator of approximately 3 years now, and from time to time also by Caroline Platt (ex Newcastle) as and when certain projects

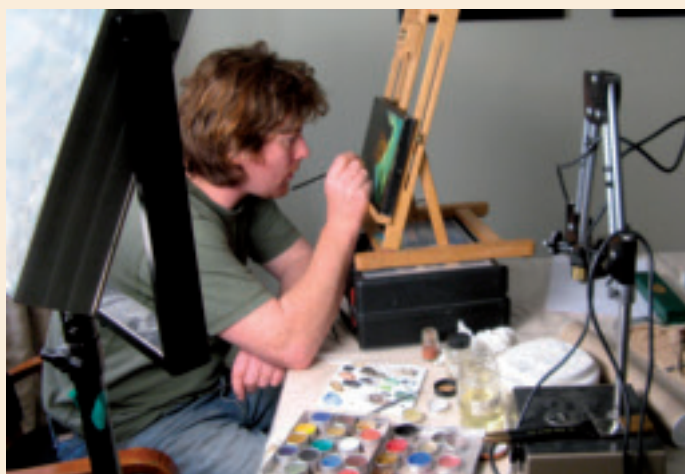
Kiffy checking a rare 18thC English Masonic painting after lining



demand. The increasing weight of running the practice is also greatly assisted by new addition Cindy Pardoe (PA to Kiffy) earlier this year.

The Houghton plans are very exciting for all concerned – not least for Norfolk, as, next to the National Trust's Textile Conservation Studio at Blickling, this will be the largest conservation facility in the region. The new lining table will also be the largest in any private practice in the UK and the studio – in addition to specialising in Northern European paintings and contemporary works – will be able to offer a variety of sophisticated lining techniques and structural treatments for both clients and other conservators alike.

For information on Houghton Hall and its collections go to



Hugo working on a small Salvador Dali

www.houghtonhall.com. For additional information on the company and its activities, a new website is under construction at www.kstainerhutchins.com. If you have any interest in the conservation studio developments at Houghton and the proposed specialist consortium, please contact Kiffy on 01760 755282 or email to k.stainerhutchins@btinternet.com for further details.

THE LEATHER CONSERVATION CENTRE

A new facility opens

The Leather Conservation Centre offers a comprehensive service in the conservation and restoration of leather objects of historic, cultural and artistic importance for national and local museums, historic houses, libraries and private clients. It has recently expanded with the opening of a Conservation Bindery.

The Leather Conservation Centre moved to its specially designed building on the Northampton University Campus in 1997 and receives a wide variety of objects to be assessed and conserved. The large modular working space is capable of handling the largest of movable objects (e.g. carriages, cars, screens, panels of gilt leather). If objects cannot be moved, whether for reasons of fragility,

transportation costs, or because the leather is part of the fabric of the building, staff undertake conservation work in situ.

A conservation bindery was established in early 2007 headed by our Book Conservator, Karen Vidler. For owners and custodians of collections we now offer full and part conservation of leather bindings and text leaves, preventative conservation and refurbishment work and collection care surveys. Advice and training in basic collection care and handling for custodians is also available. In addition, we offer advice to conservators working with bookbinding leathers and related skin-based materials found on books. Our brochure on 'Care of Leather Bindings' is available through the Centre free of charge.

We have a particular interest in techniques for the safe

The Leather Conservation Centre, Northampton





Aline and Yvette in the main conservation studio



Travelling clock case before conservation (Private owner)



Karen working in the new conservation bindery

structural repair and chemical stabilisation of large collections of leather bindings. When possible we prefer less invasive structural repair techniques such as board slotting and leather infills to endcaps and spines to preserve as much as possible of the original binding leather and structure. The staff are keen to develop more suitable leather consolidation treatments for bookbinding leather deterioration, such as red rot, to improve their short and long-term stability and the Centre is in collaboration with the University of Northampton to start a research project into a new leather consolidant.

Current research in this workshop includes the use of leather dyes suitable for alum tawed skins, often used in book conservation rebinding or rebacking work. This research is being conducted in conjunction with staff of the Oxford Conservation Consortium and The British School of Leather Technology, Northampton *. Results of this research are due to be published early in 2008.

The Leather Conservation Centre is a centre of excellence for the care and conservation of leather and skin-based objects. As well as offering a comprehensive service in practical conservation, we also give advice on collection care and information on the manufacture, deterioration and conservation of such objects and generally promote

the whole field of leather conservation, recently appearing in 'The History Detectives' programme on BBC2.

We are a knowledgeable and friendly group who are here to help. In 2005 Aline Angus was promoted to Head of Conservation; other members of the team are Yvette Fletcher (Senior Conservator), Karen Vidler (Book Conservator), Susanne Goodson (Upholsterer), and Carole Spring (Administrator).

Please do not hesitate to get in touch -

The Leather Conservation Centre, University College Campus,

Boughton Green Road, Northampton

NN2 7AN

Tel 01604 719766

www.leatherconservation.org

* Many thanks to Paul Evans and Chris Barnard of The British School of Leather Technology for their support with this research.

Travelling clock case after conservation (Private owner)



news from the groups

BOOK AND PAPER GROUP

We are currently working hard to produce our printed Members Directory which is proving to be a rather more complex task that we would have hoped. The Directory will include contact information of B&PG members (minus those who have indicated they do not wish to be included) and provide a useful resource for us all. It will also provide members with another opportunity to revise their details with the office as we have found many cases where information is outdated.

Our programme of evening lectures continues on 25 January with Jane Colbourne talking about artists' white pigments at the October Gallery and on 13 May with Sylvia Sumira discussing the conservation of globes at the Icon office building, London Bridge. See Listings for full details.

We are pleased that Stuart Welch from Conservation by Design Limited has agreed to give us a talk at our Annual Meeting. Stuart has spent over thirty years supplying materials and equipment to conservators and has a wealth of knowledge of the trials and tribulations of sourcing and re-sourcing specialist materials.

The Annual Meeting will take place at the Art Workers Guild, Thursday 10 April 2008, 5.30pm. It is free and refreshments are supplied after the talk.

Many B&PG members will have seen the information regarding the Routledge proposals for the Icon Journals; some members have expressed concern about this proposal and others support for it. The committee has discussed the issue at length and I wish to reassure members on two fundamental points; there will continue to be a specialist paper journal produced annually and the editor (a paper conservator) has full responsibility and control of the content of the journals. If you wish to discuss this further the Annual Meeting provides an opportunity for members to ask questions on this and other issues facing the B&PG.

Helen Lindsay, Chair B&PG committee

helenlindsayconservation@googlegmail.com

CERAMICS AND GLASS GROUP

Our Autumn Care of Collections Meeting at Polesden Lacey was a success.

Spring Conference 2008

We are currently planning the 2008 Spring Conference at Burghley House, on 25–26 April, please mark this in your diaries. The aim is to continue on the success of the last Spring Conference, at West Dean, by concentrating on practical conservation projects on a range of ceramic and related media. The Call for Papers can be found in the

Listings Section. Due to the increasingly high cost of postage for mailing conference packages, in the future we will send announcements via email. For members who do not have access to email we will continue to send information packages by post. The cost of mailing for the conferences averages £500–£600, which inevitably becomes incorporated into the cost of the conference. Sending information via email and posting the application forms on the C&G Group webpage will help to lower the conference fees, which I think we would all be in favour of. We aim to send information for the Spring 2008 Conference in the first week of March.

The Ceramics and Glass Group does not intend to hold an autumn meeting in 2008; instead, we encourage members to attend the joint Care of Collections and Archaeology Group meeting next autumn. Look for announcements in future Iconnects and the Listings section of Icon News.

In other news, several of the current Committee Members have completed their time in post and will be stepping down from the committee. The Committee Members who are stepping down include:

Chair: **Ros Hodges** (She has offered to run as an ordinary member for a short transition period whilst a new Chair takes over)

Secretary: **Lesley Urquhart**

Nigel Williams Prize Co-ordinator: **Brett James**

Conference Organizer: **Alex Patchett-Joyce**

Graduate Student Representative, **Rachel Swift** has offered to take over the position of Nigel Williams Prize Co-ordinator and has started to shadow Brett James in this role. There may be a shuffle of positions with other committee members in order to ensure continuity of the committee. If you are interested in joining the committee and you would like to find out more information about the roles please contact Ros Hodges on roshodges@waitrose.com. We will be posting nomination forms by email nearer to the time of the Spring Conference Mailing.

Many of the posters from our Spring 2007 Conference can be found on the Group's News and Past Events webpage. You will need your username and password to login. Please contact Charlotte Cowin, Groups and Membership Officer, if you do not know your membership password to login.

I would also like to remind you to verify that Icon has your up to date email address. If you have been receiving the monthly Iconnect e-briefings then your information is up to date, otherwise please email Charlotte Cowin at membership@icon.org.uk

Amy Drago, News Editor

PAINTINGS GROUP

Happy New Year from the Paintings Group Committee! 2008 is already shaping up so diaries at the ready to pencil in those dates! The highly popular series of evening talks will continue with two presentations in February, drawing on the wealth of thought-provoking research undertaken in both the USA and in the UK.

8 February 2008 – 'Is David Hockney right? Did van Eyck, Lotto, Memling and de la Tour trace projected images?' Dr David Stork of Ricoh Innovations and Stanford University.

27 February 2008 'Artists and their Colourmen in 19th century Paris' Kate Lowry, National Museum Wales.

A forthcoming evening talk will cover recent work relating to solvent mixtures (and how not to poison yourself!) given by Christopher Augerson of Augerson Art Conservation, based both in Poughkeepsie, New York and in the UK.

The Paintings Group conference 'The Final Touch: Artists' Varnishes Past and Present' will be held on 18 April 2008 in the sumptuous surroundings of the Wallace Collection, London. Speakers will explore the relationship of the artist to the final surface of their work. It is hoped papers will cover the materials and methods artists used through documentary research, technical examination and case studies. The day will provide the long awaited forum for conservators to talk about approaches to identifying and working with artists' varnishes in this under-researched area.

Be not ashamed of your chisels, learn to love your pliers! Those of us keen to know more about using and maintaining the tools that lurk at the back of our studios, will be please to learn of a woodworking tools workshop for paintings conservators planned for the spring. The evening workshop will be held in Central London, details to be confirmed closer to the time.

For full details of all evening talks and the conference please see the Icon events listings pages and the Paintings' Group web pages. To register for the evening talks please email events@icon.org.uk. Suggestions for future talks and workshops are most welcome.

The Care of Paintings leaflet proved an extremely popular resource for communicating good practice to members of the public. A second leaflet covering the care of contemporary paintings is in the planning stages and will be available early this year.

The Committee bids a fond farewell to Rachel Turnbull who has faithfully served as secretary on the committee for six years. We welcome new committee members Katey-Mary Twitchett, Emma Fisher and Louise Hackett. For a full line up of the committee please see the Group's web

pages. The Committee is currently seeking nominations for a new secretary – see below - and we would enthusiastically welcome any of our membership who felt they could serve on the committee or help out in even a small way, so that we can continue to support paintings conservators and offer a full and lively program of events. For details please contact Clare Finn at FinnClare@aol.com.

Call for Secretary and Ordinary Committee Members

The committee is seeking nominations for the post of **secretary**. Duties include organising and attending bi-monthly committee meetings (face to face meetings and teleconferences), sending out agendas and writing the minutes. You will also be required to send out group mailings and assist with the organisation and administration of the AGM, conferences and talks held by the group.

The Paintings Group is also looking for **ordinary committee members** to join the committee. Duties include attending bi-monthly committee meetings and assisting with paintings group events.

No previous experience is necessary for either of these posts, just an organised approach and bags of enthusiasm!

If you are interested in either of these posts and would like to become part an exciting and dynamic group, please contact Rebecca Ellison (Rebecca.Ellison@museumwales.ac.uk) or Emma Fisher (Emma.Fisher@swansea.gov.uk). You will be required to write a short manifesto.

Deadline is 29 February 2008 and elections are to be held at the AGM on 18 April 2008.

SCOTLAND GROUP

The end of 2007 saw four more Scotland Group events – an art tour of the Scottish Parliament, a pub meeting, a tour of the National Galleries of Scotland conservation studio and, last but by no means least, the tenth annual Plenderleith Memorial Lecture. The Lecture was extremely well attended and Sarah Staniforth gave a very thought-provoking lecture – see the review on page 3. The Committee would like to thank all those involved in helping to make the evening a resounding success, in particular Sarah Staniforth, staff of the RSE, Carol Brown, Gillian Drybrough, and Circamedia for taking photographs of the event.

The Committee is now looking forward to the rest of 2008 and would like to hear from members if they have any ideas for future events. Please contact Kirsten Elliott on kelliott@nationalgalleries.org.

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

Jim Tate has resigned as our Member of the Board of Trustees and handed over to Louise Lawson. The Committee thanks Jim and hopes that this is not goodbye but au revoir, and looks forward to working with Louise.

Dates for 2008 committee meetings to be confirmed.

The Icon Scotland Group Committee is as follows:

Chair:	Linda Ramsay
Secretary:	Amanda Clydesdale
Vice Secretary:	Antonia Craster
Treasurer:	Audrey Wilson
Vice Treasurer:	Gill Keay
Events team:	Helen Creasy, Kirsten Elliott, Erica Kotze, Sophie Younger
Publications/ publicity team:	Stephen Umpleby and Ruth Honeybone
Ordinary Committee Members:	Wilma Bouwmeester, Julian Watson, Mo Bingham
Icon Scotland Member of the Board of Trustees:	Louise Lawson
Observers:	Carol Brown and Clare Meredith

TEXTILE GROUP

Textile Conservation Centre

We are sure by now you are all aware of the concern about the future of the Textile Conservation Centre and we would like, as a Group, to offer our most sincere support to all the staff and students at the centre during this very difficult time. Many of us have experienced the brilliant expertise, work and training of the centre at first hand and cannot conceive of it closing. Please read Nell Hoare's article in this copy of Icon News on page 7.

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Update

The highlight of the last few months has undoubtedly been the Life after Synperonic N: New Surfactants in Textile Conservation Workshop hosted by the Textile Conservation Studio of the British Museum. The morning sessions consisted of interesting and lively demonstrations and discussions around the theory of surfactants and wet cleaning followed by a very practically based afternoon session, enabling us to try them for ourselves. A review of the day can be found on page 44 and also on the Textile Group web site.

There have been a number of suggestions for events and activities for the coming year and you will shortly be receiving the programme of events for 2008 in the January e-mailing which will also include details of the Spring Forum.

Please let us know if there are other topics, events or visits that you would like us to consider.

The Committee would like to thank Frances Hartog and Lara Flecker for offering the conservation tour of The Golden Age of Couture Exhibition at the Victoria and Albert Museum on the 4 December, which proved to be a very interesting visit.

City & Guilds of London Art School

Department of Conservation



The Three Graces, a 16th century plaster copy after Antonio Canova from Clarendon Park, Surrey National Trust



An early 19th century carved and gilded chandelier by Morel and Seddon undergoing treatment in the Royal Collection workshop during a work placement



Laser cleaning in progress

See our website for more details or visit us by appointment on 020 7735 2306

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Royal College of Art
Postgraduate Art and Design
V&A
RCA & V&A Conservation

Royal College of Art/ Victoria and Albert Museum Conservation

The Royal College of Art regrets to announce that it is suspending its intake of new students to the RCA/V&A Conservation programme from 2008-2009.

This decision has been made in the light of the Victoria and Albert Museum's assessment of its priorities, and its conclusion that the highly successful partnership in the delivery of the RCA/V&A Conservation programme is no longer a core activity for the Museum. While the partnership arrangement will continue until 2011 and current students will progress normally - they will in no way be disadvantaged - the College is unable to ensure at present that new students will necessarily complete before 2011.

The Royal College of Art is dedicated to delivering excellence in postgraduate education, and is very proud of the achievements of RCA/V&A Conservation. The College will take this opportunity to assess how it can best continue to deliver high quality learning in conservation, in discussion with the conservation profession and other relevant organisations. We hope for a relaunch with new partners and in a new form, before 2011.

William Lindsay
Head of RCA/V&A Conservation
Royal College of Art
London SW7 2EU
e-mail: william.lindsay@rca.ac.uk
Tel: 0207 5904505

reviews

BOOK

X-RADIOGRAPHY OF TEXTILES, DRESS AND RELATED MATERIALS

Sonia O'Connor & Mary M. Brooks
Elsevier Butterworth Heinemann 2007
ISBN: 9780750699329 360 pages £49.99

This volume is one of the latest additions to the generally excellent Butterworth-Heinemann series of publications on Conservation and Museology. The two authors, Sonia O'Connor and Mary M Brooks, have each brought a different area of expertise to the project: O'Connor as an archaeological conservator and researcher specialising in radiography and Brooks as a textile conservator, researcher and educator. The volume they have produced is divided into three parts, the first introducing x-radiography with specific relation to imaging textiles. The second part of the book relates to the interpretation of textile images revealed by x-radiography and the third part consists of a collection of case studies by a variety of contributors. These deal with both in-depth studies of individual textile items examined using x-radiography and groups or types of textile related object such as shoes or upholstery.

Part One of the book, 'Textile X-radiography', introduces the scientific principles behind the subject and also gives details of the practical procedures involved in the x-radiography of textiles. The crucial distinction is made between conventional x-radiography of composite textile objects and low-energy high definition x-radiography which produces the clearest images of textiles. Conventional x-ray images of items such as shoes and hats will reveal their substantial construction elements such as nails and support-wires. Whereas low-energy high definition x-ray images of textiles can reveal details of fibres, weaves and other 'soft' construction details such as padding and stuffing. The reader is taken through the various practical factors required to produce information-rich images of textiles. The text illustrations are extremely well chosen. Comparative images of a rather grotesque test doll (which is conveniently made from a range of materials of different radio-opacity) are taken at different settings which clearly illustrate the subtle effects of changing factors such as beam strength and exposure times. The accompanying text helps to clarify the details of what is revealed in the varying images. The section on textile x-radiography and digital imaging describes how a digital radiograph has the potential for manipulation using relatively straightforward programmes which can enhance details not visible on conventional x-ray film.

It also includes useful information on the components of a digital image and guidance on the most stable storage formats for digital images (something I found useful in a more general context now more conservation documentation is carried out using digital cameras). Chapters six and seven at the end of Part One include timely and pragmatic reminders of the potential risks of x-radiography to both textiles and operators of x-radiographic equipment.

Part Two of the book, 'Exploring the X-radiographic features of textile objects' provides further helpful illustrations of the appearance of different textile elements in x-ray images. Each image is accompanied by a conventional photograph of that item. The chapter on materials covers fibres, fillings, baleen, paper and miscellaneous other items. Thread and fabric types and the appearance of different seams are dealt with in the next chapter. The chapter on surface decoration describes the x-radiographic appearance of painted, printed, embroidered and applique decoration. I found the sections on sequins and pearls especially interesting as they give clear reviews of the different construction details of these items. The final section of Part Two covers the evidence that can be found using x-ray images relating to makers and making, degradation and repair. It describes how variations in stitching technique can reveal where more than one individual was involved in the production of an item and illustrations of shoe x-rays clearly demonstrate evidence of wear. Another striking example shows an x-ray image revealing stitch-holes which form the only surviving evidence of an inscription carried out in a thread which has been completely lost through degradation.

Each section of Part Two of the book adds to the researcher's range of tools for interpreting an x-ray image of an object. The Case Studies in Part Three provide more examples from a wide range of textile related objects. The illustrations of the varied objects capture the imagination and draw you into the text.

This book acts as an inspiring reminder to a textile conservator or researcher of the potential information to be gained about a textile object from x-radiography. The costs of investing in an x-ray facility are daunting for most heritage organisations but the book contains the necessary information for selecting such a facility. More usefully perhaps, it provides a textile specialist with the knowledge and vocabulary to communicate with x-radiographers who have no experience of imaging textiles so that between them they can produce information-rich x-ray images of textile objects. To quote O'Connor and Brooks 'It is hoped that this exploration encourages

those working with textiles to regard radiography in the same way as it is regarded in fields such as the conservation and study of paintings and archaeological materials – a fundamental tool for understanding textile artifacts and for planning appropriate conservation strategies.'

Susan Stanton

Textile Conservator
Ashmolean Museum of Art and Archaeology

WEBCAST

CONSERVATION: THE ART OF SCIENCE THE SCIENCE OF ART

Rohm and Haas conservation materials webinar

Philadelphia, United States, 31 October 2007, 2pm EST, 6pm GMT.

The chemicals manufacturing giant Rohm and Haas is well known to conservators of many disciplines principally as the producer of the Paraloid, Primal and Rhoplex families of acrylic polymers. Until now contact between the manufacturer and the specialist conservation market has been limited. However, this Autumn a world wide audience was witness to a breakthrough in communications and the focusing of Rohm and Haas's attention towards conservation in the form of a webinar and the launch of a website dedicated to the conservation profession.

The link with Rohm and Haas had been fostered by a group of three conservation scientists based in America. The group had recently visited the Rohm and Haas research centre for a discussion regarding the use of their products by artists and conservators. During the visit, Rohm and Haas expressed an interest in helping conservators find answers to technical information about their products. In working towards this collaboration the first ever Rohm and Haas conservation materials webinar and supporting website was born.

The 'webinar' or web seminar featured four Rohm and Haas key specialists: the host, Carmen Ferrigno (Director of Marketing Communications Group) and panel members; Shruti Singhal (NAR Market Manager Industrial Finishes and Traffic Paint), Jeffrey Wexler (Scientist of Industrial Coatings) and Peter Y. Eastman (Senior Scientist Microscopy Group Analytical Support Department and a former conservator). The webinar steadily took the form of an interactive question and answer session. As conservators worldwide submitted their questions, Carmen directed them to the panel members for discussion. The format of the webinar made for a



The webinar broadcast screen

dynamic and exciting hour. The webcast screen was divided into four interactive sections. On the left hand side of the screen was live video footage of the four panel members in the studio. Below this area appeared polling questions where conservators could vote on questions posed by Rohm and Haas throughout the session. Presentation slides supplementing the discussion were incorporated on the top right hand side of the screen. The section on the bottom right corner was the question submission box where questions from registered viewers were welcomed during the event.

Carmen Ferrigno began by saying that the webinar served to outline Rohm and Haas and the broader technical advances of interest to conservators that are underway by the company's specialist staff. Crucially for conservators however, they want to find how Rohm and Haas products were being tested, modified and utilised by conservators in order to support conservation research in the future.

The Rohm and Haas Company has been making Paraloid and acrylic emulsion products since they invented them over sixty years ago and a number of their products have been used in conservation since shortly after their introduction. It was no surprise that the core discussion throughout the webinar was focused on the history and production of one of the most stable polymeric resin varnishes available today, Paraloid B-72 (copolymer of ethyl methacrylate and methyl acrylate). The panel were quick to quash the myth that the production of Paraloid B72 was soon to cease. The first slide was a pie chart of Rohm and Haas' 2006 product sales which showed that the paints and coatings portfolio covered 25% of sales, and that Paraloid products formed a small but critical component of the coatings business.

The huge range and scope of over sixty

Paraloid products was illustrated in a presentation slide. Jeffrey Wexler explained that the Paraloids are grouped and named according to glass transition temperature (T_g), and so the name can act as a quick guide to the characteristic degree of hardness of the polymer. The 'A' series of homo-polymers have a higher T_g than those in the 'B' series of co-polymers, which have a T_g in the range of 35°C – 80°C. For example Paraloid B72 has a T_g of 40°C, Paraloid B66 has a T_g of 50°C and B44 has a T_g of 60°C.

A number of questions submitted to the discussion sought details of the production of Paraloid B72. Confusion over nomenclature was addressed. 'Paraloid' is the Rohm and Haas universally registered name for the group of resins, the former name 'Acryloid' was discontinued in 1997. Resins simply named 'B72' are not a Rohm and Haas product.

Shruti Singhal discussed the idea of different grades of the resin such as an 'ultra-pure' formulation. In view of rigorous quality control, he suggested that the only variation may be introduced in the format in which the resin is supplied i.e. with the introduction of different solvents. Rohm and Haas produces Paraloid® B-72 as dry, transparent beads of resin and also as a solution supplied as 50% solids in toluene. The Paraloid resins themselves are all manufactured in the USA, the solutions are made in Bristol, Pennsylvania, the solid resin in Louisville, Kentucky. Strict quality control ensures that the product supplied is essentially the same worldwide. At this point it was stressed that the formulations for Paraloid B72 and B48N are the same now as for decades and that there is no plan to alter them in the foreseeable future. In the instance of reformulation a product would be renamed. Rohm and Haas continues to responded to V.O.C regulations and concerns over the environmental impact of

certain solvents, but the solid resin will always be available for solubilisation in the solvents of choice.

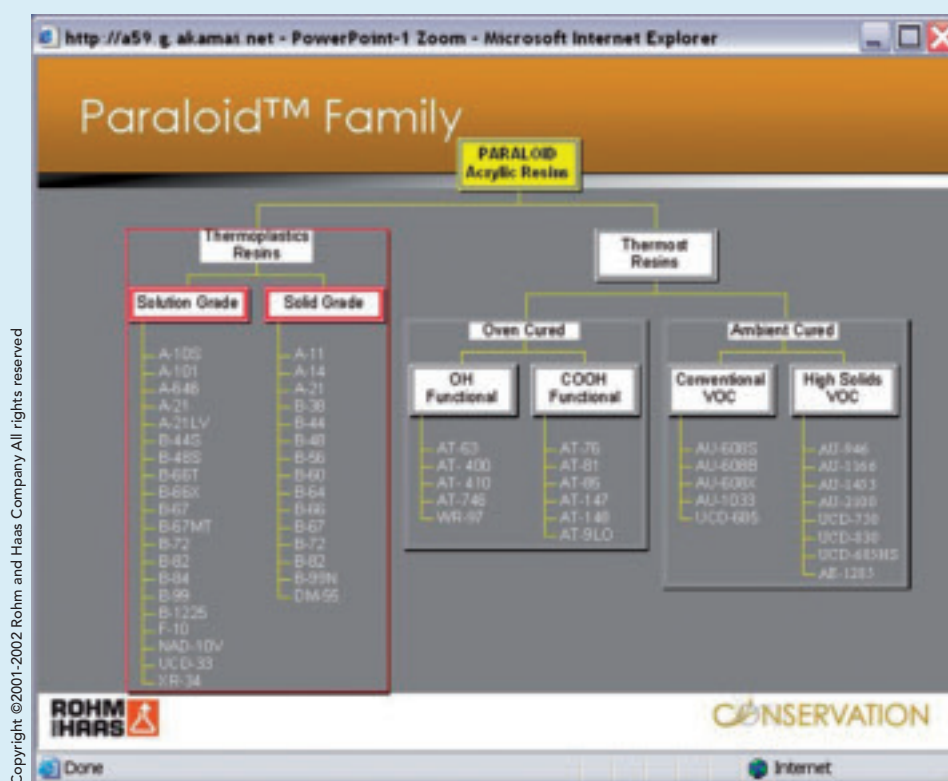
Further questions concerned the research, development and testing of products specifically for conservation. Jeffrey Wexler, answered one of the author's own questions regarding polymer stability testing. He confirmed that various product testing methods are undertaken using samples sprayed or screened onto metal substrates. Artificial accelerated light ageing and daylight exposure tests are conducted at external locations around the world, as well as resistance and hardness tests, to measuring the water and salt water sensitivity of films. The ageing properties of the thermosetting resins were also outlined and the testing regime was discussed.

One viewer asked if there were products in the pipeline that conservators should be aware of. The panellists agreed that, whilst there may be new products, often the difficulty for conservators lay in finding out about the many formulations that already exist. It is envisaged that the material on the website will help inform the selection and use of materials.

Whilst some specific product testing has been conducted by Rohm and Haas for the Philadelphia Museum of Art, this was not a facility that could be extended to the wider conservation community. However, Rohm and Haas has invited conservators to use the website to post specific queries or issues arising from the use of their materials. Conservators will also be able to request samples of materials through the website.

The discussion turned to the manipulation of Rohm and Haas products. A request was posted for advice on producing a matt Paraloid solution; Jeffrey Wexler suggested this was possible using fumed silica clays to control the gloss and viscosity. The addition of microcrystalline wax, a technique often employed to matt coatings, was discussed as a viable solution, but the long term stability of the resulting varnish was not known by the Rohm and Haas team. In response to a question regarding the compatibility between the Paraloid resins, information will be posted on the website illustrating the compatibility which will suggest a range of suitable formulations. Further information on the solvents most suitable for use with various resins will also be available.

Some questions were directed towards other products and specific conservation applications. The company's connection with Plexiglas (known in the UK as Perspex) was clarified, the material was invented by Rohm and Haas but in the 1990s that part of the business was sold to Arkema. The Triton range of surfactants is also produced by



The Paraloid product family

Rohm and Haas and one viewer feared that the material may be discontinued, particularly in Europe where APEO (alkylphenolethoxylate) free surfactants are preferred. The future of the product, whilst not in immediate danger, would continue to be followed on the website. One conservator seeking a protective resin for external bronze was directed to Incralac, a commercially available Paraloid based product. Another conservator seeking a coating for external stainless steel was recommended Paraloid B44 or B48.

In the final stages Carmen Ferrigno reiterated that the hour long webinar was the first step in constructing the Rohm and Haas conservation website. The conservation 'coatings e-centre' is now accessible to conservators and you can register using this link - <http://ibsdev.rohmhaas.com/conservation>. The e-centre provides access to Rohm and Haas literature including an exhaustive essay on the history of development of Paraloid, listings of the comparative products offered by competitors, and a slide presentation on the development of a host of Rohm and Haas coatings. In addition there is product information, technical data sheets, publications, product news, and a transcript and replay of the entire webinar. There is also the opportunity to share information and leave questions directly for the Rohm and Haas scientists.

Encouraging thought-provoking discussions between Rohm and Haas key specialists, conservators and scientists worldwide, the webinar was truly informative and highly entertaining. Coupled with the establishment of the coatings e-centre the message was clear that Rohm and Haas are increasing their commitment to assist and inform conservators. The further webinar events planned are eagerly anticipated.

Katey-Mary Twitchett Freelance Paintings Conservator

Nancy Wade Painting Conservator, Guildhall Art Gallery

CONFERENCES

ART, CONSERVATION AND AUTHENTICITIES: MATERIAL, CONCEPT, CONTEXT

University of Glasgow, 12 – 14 September 2007

Conference organised by Dr Erma Hermens and Dr Tina Fiske, supported by Icon Scotland Group

Papers divided into contemporary and historic sections, reviewed by Sylvia Krauss and Sophie Younger respectively

The following two pieces are extracts from longer reviews of the conference. They can be found in full on the Icon website.

Contemporary works of art

In his keynote lecture to the contemporary section, Christian Scheideman identified five components within an artwork that are responsible for its truthfulness. The idea behind the work, the form it takes, the material used, the process of making it and its concept should all remain recognisable over time. He presented a number of examples demonstrating the loss of one or more of those components during reinstallation or conservation thus showing the importance of the truthfulness to those components. Works by Joseph Beuys, Richard Zara, Jason Roads as well as more classic pieces like an ancient Peruvian urn and the 'Englische Gruss' by Veit Stoss were quoted.

Richard Gagnier reflected on the

importance of the original material versus the notion of art as pure idea. He showed works by Carl Andre ('Lever') and Liz Magor ('Production'). The components for 'Lever', being industrially produced bricks, led to the conservation decision to use two complete sets of bricks for re-installation. The bricks in 'Production' are handmade by the artist from newspaper. When the work was re-presented in an expanded version, the artist decided to produce more of those bricks, which raised the question of status regarding their authenticity.

Jaqueline Ridge spoke about 'Work No. 370 Balls' by Martin Creed. The concept of the work (an installation of about 1000 balls of a huge variety of sizes, materials and colours) continuously changed during the process of its creation, the acquisition by the National Galleries of Scotland, its installation and throughout the duration of the exhibition. The mode of the presentation changed due to the interactions with visitors and the reactions of artist and conservators to solve problems arising. In this case a somehow 'evolving authenticity' was accepted for the installation.

The installation 'Glauben Sie nicht dass ich eine Amazone bin' by Ulrike Rosenbach let the conservators of the Restaurierungszentrum Düsseldorf, Germany experience the importance of different components of authenticity for an artwork. Dr Cornelia Weyer explained the decision-making involved when leaving certain parts of the installation in a poor condition, removing them from the display or replacing them with replicas. The factor of time proved to be an important component of authenticity for this installation, which had derived from a video-action.

The problems of re-presentation of artworks from the discotheque 'Creamcheese' in Düsseldorf were examined in the talk given by Dr Tiziana Caianiello. This discotheque had become a 'Gesamtkunstwerk' during its time, but was closed when the building needed renovation. The re-presentation of the different works of art from 'Creamcheese' later created a loss of certain aspects. The original space and situation were no longer extant, the spectators' interactions were missing and certain original materials or the functionality of the objects were lost. Suggestions were made to re-use single objects in new situations, only to display individual works by themselves or to stage the original situation, leading to a kind of re-interpretation with each performance.

Franziska Herzog introduced the techniques of the artist Ron Mueck and the importance of an unaltered perfect condition of his hyper-realistic sculptures in the eyes of the artist. Naturally, the use of some of the

materials will eventually lead to discolouration or other changes. Although there might be room for discussion about tolerable levels of alteration, aging of materials will, in the artist's opinion, lead to the sculptures being taken from display. Mueck might accept aging processes if they resemble natural aging of the human model.

Marina Pugliese demonstrated the changes an object can naturally undergo when being installed on different occasions and how too close documentation of details on the conservator's part can destroy the random aspect of some of those contemporary installations, which might, in fact, rely on their constant modification of status. As examples, works by Mario Merz, Rudolf Stingel and Franz West and Alexander Brodsky were given.

Calvin Winner spoke about the installation 'Drawing Room' by Tomoko Takahashi, which was originally made and installed as a site-specific installation. In order to make the work displayable in a different location, the artist made a copy. This was then installed by the artist and de-constructed by conservators in a manner that would allow future installations without the necessity of the artist's presence.

How to identify the truthfulness of digital information was the subject of the paper of John Roeder, presenting the results of the InterPARES project. Those concepts of authenticity were originally developed for records, documents that are by-products of an activity. To verify the authenticity of those records, information about the contexts in which they were created must be collected.

With a view towards future reinstallations of contemporary art works, Polly Smith introduced two recently acquired installations at the Gallery of Modern Art in Glasgow. 'Black Elegy' by Toby Paterson was originally installed on site by the artist. A thoroughly answered questionnaire was obtained from the artist as a guide for future conservation measures and reinstallation plans. For 'After a True Story – Giant and Fairy Tales' by Christine Borland little such information was received from the artist. The nature of the artwork might, however, afford an occasional re-creation and the authenticity of this will then partly rely on the conservator's interpretation.

Megan Winget presented the complexities that arise in the attempt to represent new media artworks in an authentic way. Since new media is an extremely variable and still evolving art form it is very time-consuming and still a quite subjective decision-making process when it comes to determining which elements of a work should be preserved. A notation system was proposed to fix levels of importance and variability on

certain aspects of an artwork as a tool for future decisions.

The installation of 'One Candle' by Nam June Paik in various venues was the subject of the talk of Vivian van Saaze. Either the artist or his assistant were involved in the set-up of the artwork in those different locations yet, due to differences in the available room sizes etc., the appearance and reception of the installed work varied considerably. The question arose then which one might be the real, authentic 'One Candle'.

Dr Dominique Paterson explored how far the term of authenticity applies to artworks using readymades like for example Marcel Duchamp's famous urinal. How far can those readymades simply be replaced or not, would replicas still be art and what exactly makes an object art?

The presentation of Ariane Noel de Tilly confronted the difficulties arising with the installation of works including video projections. Examples were shown with works from John Massey ('As the Hammer Strikes') and Douglas Gordon ('Play Dead: Real Time'). The presentation of the works had to be kept open and dynamic to maintain the authenticity of the artists' intentions. Depending on the room size available, there was, for example, an extra monitor added or walls painted in a different colour to make them optically disappear.

Sylvia Krauss

Project Paintings Conservator
Museum of Transport, Glasgow

Historic works of art

How refreshing to see the title of Joyce Hill Stoner's Degrees of Authenticity: I knew it was going to be down to earth and enjoyable. Joyce spoke of the most authentic experience we could have, when we can view a work of art as the artist had done by standing in front of it, especially if we know that it is the original work, in the original frame, with very little later restoration or changes wrought by time. But as we know, many artworks are restored, altered and maintained by the artists during their life time, by pupils or more famous relations. So Joyce proposed that authenticity should be defined in degrees, and these degrees are reduced by damage, change and conservation approaches.

Astrid Fendt discussed some very different approaches to restoration, de-restoration, and presentation of fragments over the early part of the 19th century in Germany and the problems these different concepts present today. The talk highlighted how a professional chain of command can focus on a fashionable trend of the day – seeking an aesthetic truth at one moment and then a material truth. Surely authenticity is best

represented by an amalgam of characters when a history of idea, usage, ownership, value and repair is respected and represented?

Scientific analysis has an important role to play in establishing provenance and attribution. All analysis should be seen within a context and be, as Alan Derbyshire put it, part of a multi-faceted approach to research and authentication. Both Alan and Dr Ella Hendrik used sensitive non-destructive techniques to establish the material science and macro-technical analysis for trademark brush strokes. They also used accurate reproductions to decipher effects. Whilst Kate Seymore and Charlotte Caspers from the Stichting Restauratie Atelier Limburg also used analysis to identify materials, the reproductions they commissioned were for a different purpose – to help restorers create a more authentic palette when retouching.

Dr Hendrik now heads a new project aimed at investigating the potential of computer image processing techniques to extract and analyse artist-specific features from visible light images. A first International Workshop on Image Processing for Art Identification, held at the Van Gogh Museum in May 2007, provided encouraging results. The Princeton University research team observed a higher concentration of high spatial frequency content in imitation Van Goghs compared to genuine works, thought to result from an increased number of hesitant touches that typified the hand of a copyist. There was a candid response from the audience for this research but I saw it as another tool in the already multi-faceted laboratory and, if there are still questions unanswered, this technique could play a role in our detective work. Could it help Victoria Button unravel whether a drawing of a man in three quarter profile is a Holbein, or Norman Tennent and Nick Pearce decipher if the animals and figures painted within the geometric design of a Chinese Neolithic Mortuary Urn are 1930 additions?

A talk on Thankas brought a completely different cultural perspective to the conference. Thankas are powerful religious objects that are part of a Tibetan Buddhist's daily life. It is not considered relevant to consider them as historic objects when renewal is an important spiritual development in the Buddhist faith. Ute Grieser is trying to develop ways of interpreting and conserving Thankas and other religious objects in western collections that are acceptable within their original cultural contexts.

Perhaps one of the most satisfying talks was Isabelle Brajer's on Danish Medieval Church wall paintings, and she is right to say that there are often differences of opinion

regarding the focus of our interventions. Should we focus on:

- the genuine material in the condition it has survived (material authenticity), and possibly sacrifice the legibility of the artist's original intent or aesthetic aim (authenticity of form and design)?
- displaying a truthful story about the alterations undergone since its creation, even though these changes have altered the original appearance (age authenticity)? OR
- legibility, so as to respect the views of the general public?

I thought the resulting conservation work was sensitive and informed, based on an identification of materials and recognition of the authentic image. Losses were sensitively integrated so that damage was not the overwhelming focus of one's attention.

The most provoking talk of the conference was given by Dr Salvador Muñoz-Viñas who travelled into the philosophical arena of tautology, arguing that an object is only authentic in its existing state. Therefore, conservation cannot bring an object any closer to authenticity. If this is the case, the role authenticity plays in classical conservation theories becomes fictional!

A very challenging and philosophical three days, though I agree with Dr Muñoz-Viñas' comment that conservation is a paradoxical activity – at the outset of treatment we try to return an object to its authentic condition, but the process could deprive some other authentic imprint of its authentic history.

So as not to give Dr Salvador the last word, I add a few other components to Christian Scheideman's list in the keynote lecture to the contemporary section – that of 'time' or 'age value', authenticity of assemblage (most difficult to achieve in installations) and that we must have a regard for an 'evolution of authenticities' and representational labelling.

I particularly like the concept of 'degrees of authenticity' (or could this become 'percentages'?) to try and promote a collaborative approach at all times. If 'degrees of authenticity' for each component are assessed, decision-making can only become more collaborative. Several papers highlighted instances where one authenticity component was given undue attention in a treatment approach due to a particular professional chain of command or context. Collaboration will produce a more considered outcome that will stand up to the twists and turns of fashionable thought, which is ultimately transient.

Sophie Younger
Textile Conservator
Sophie Younger Conservation



Chinese House at Stowe.

POLYCHROME WOOD **Icon Stone and Wall Paintings Group** **Hampton Court Palace 26 October 2007**

The first instalment of the two conferences on the care and conservation of polychrome and gilded wood was attended largely by practising conservators; there were also representatives from the National Trust, the Council for the Care of Churches, two Dioceses, St Albans and London, and just three architects. For all those conservation architects with a duty of care for Listed historic buildings, both secular and ecclesiastical, you missed an important meeting of minds, that was both informative and fascinating.

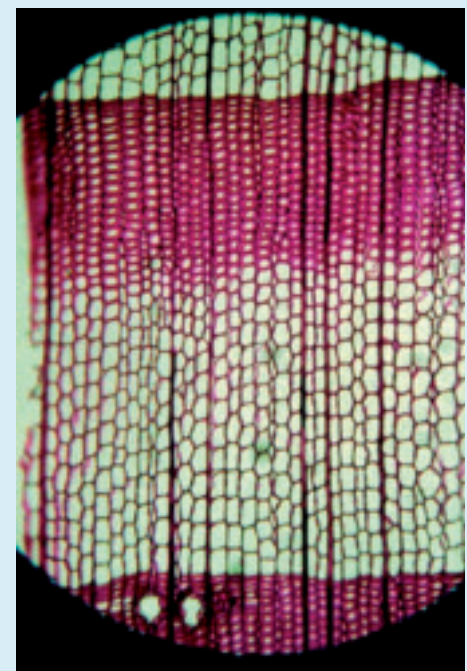
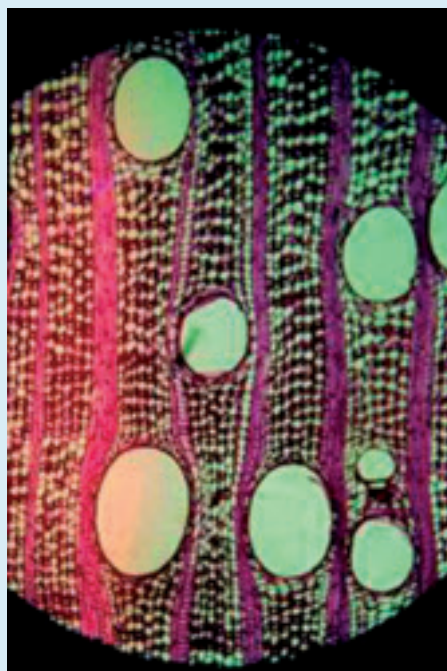
The Chair for this first conference was Robert Gowing ACR, Senior Architectural Conservator, English Heritage Building Conservation Research Team, and his smiling face lead us through the nine papers presented by people specialist in their field,

starting with the substrate on which painted decoration is applied.

Jim Coulson, wood scientist (Technology for Timbers Ltd) started by saying 'there is no such thing as wood' and then elucidated on this theme to distinguish hardwood and softwood used as a substrate in historic use, showing slides of microscopy samples of different timbers, and leading us to know that 'seasoned' is not a good term to use; with the 'Need to Know' basis being type of wood (specie), flat or quarter sawn, fast or slow grown, home grown or from abroad.

Few timber species have been used historically and were often chosen through cost orientations, location, or what was readily available, and did not relate to the characteristics of wood for the choice. This later theory was questioned by the next speaker, dendrochronologist Ian Tyers (Dendrochronological Consultancy Ltd) who thought there was a knowledge of the types of timber surfaces being used for

Microscopic view of hardwood (l) and softwood (r).



Copyright NPL/James Mortimer

Copyright J.Coulson

decoration. The provenance of timber is important and interpretation is reliant on this. Much information on the likely source of timber used from the 13th to 18th centuries was given along with lovely words such as clapholtes and waynscottes from the Hull records of timbers being shipped into the country. Interestingly, up until the 1600s oak was split by wedge and mallet, not sawn, and the 'ray' lines then became more significant giving 'tapered' not 'flat' timbers.

Dr Spike Bucklow (Hamilton Kerr Institute) spoke eloquently on the making of retables and used examples from Westminster and Thornham Parva detailing the research undertaken. Eddie Sinclair (Conservator) described the problems encountered with the conservation of the 15th century rood screen at St Mary the Virgin, Holne, Devon, and the materials finally decided upon for use. Lucy Wrapson and Marie Louise Sauerberg (Hamilton Kerr Institute) detailed the history of conservation of the late medieval polychrome tomb testers of the Black Prince and Henry IV, and noted that the boards were painted after installation, and that people started to begin tombs before they died. How do we know this? Dendrochronology of course. Conservator, Pauline Plummer's wealth of knowledge on medieval rood screens in Norfolk could have lasted all day for an entranced audience, and has inspired visits needing to be made to Ranworth and Attleborough, the latter with screen and loft.

Andrea Kirkham (Conservator) moved away from the ecclesiastical to the secular, discussing interiors of the 16th and 17th centuries, and the colours and types of decoration found, and the sadness that so many interiors are disappearing as their significance is not understood by owners, nor to some extent by 'historians'. Lee Prosser (Curator, Historic Royal Palaces) then went on with a fascinating description of the painted panel interiors at Kew Palace, and how the exterior, being limewashed in researched original colours, was described as 'trifle orange' by an American researcher. Kew Palace was one of the first buildings built in Flemish bond and its 'Dutch gables' were an East Anglian aspect.

Then Christine Sitwell (National Trust) described the reconstruction of the Chinese House at Stowe and the problems with the original and replicated paints in the outdoor environment. This talk was interesting in how original paint was failing, and left very little time for the following discussion on the use of intumescent paint for doors in historic environments which sparked several reactions from those present.

To have a greater involvement of accredited conservation architects in the audience would be of significant benefit. Whilst the Institute of Conservation is obviously the key



Parker Library

focus, the wider umbrella across professions should not be forgotten. Roll up for the next conference on polychrome wood in February, again at Hampton Court Palace.

Helen Weatherall Dip Arch RIBA FRSA
AABC
Marshall Sisson Architects

THE PARKER LIBRARY NOW **Symposium on preservation, digitisation** **and scholarship** **6 – 7 September 2007**

Heather Marshall of the British Library writes on her highlights:

The conference, attended by forty-two delegates, was introduced by Christopher de Hamel, the Donnelly Fellow Librarian of the Parker Library, Corpus Christi College. Christopher set the tone of the event, reminding us all of the first Parker Library Conference twenty years ago. The 1987 conference could be seen as a significant turning point in manuscript conservation in Britain. The present conference provided an opportunity to look back and also consider new issues and current conservation challenges and solutions at the Library.

For those who don't know, the Parker Library is a treasure house of Medieval and Renaissance manuscripts and early printed books, named after Archbishop Parker (1504–1575), former master of the College. The magnificent collection given to the College by Parker includes the Anglo-Saxon Chronicle, principal source-book for early English history, and the best manuscript of Chaucer's *Troilus*. No less important to the collection are the Middle English, French and Latin texts on subjects ranging from alchemy and astrology to music and medicine. The Library is a renowned international research centre, welcoming many scholars who come to study its materials.

The first talk was by Nicholas Pickwood. In 1983 Nicholas was commissioned to carry out a holistic survey of the Parker Library.

The report highlighted the need for a different approach to the storage of the manuscripts. An initial project involved boxing manuscripts for horizontal shelving: the boxes were made from wood, sealed and lined in Plastazote. Large wooden drop-back boxes were made for the largest books, which were housed horizontally on new shelving. As well as new improved storage, the handling of the manuscripts was addressed: cradles were made with foam supports, which were adjustable to sit at different angles. Fixed desk lights were fitted, which could not be brought too close to the manuscripts. Nicholas then went on to explain his later work for the Saint Catherine's Project: the very different environment of the library within St. Catherine's monastery presented new challenges. Nicholas, who heads the St. Catherine's project, has involved conservators from all around the world, including key players in the development of conservation in the Parker Library, most notably Christopher Clarkson and the late Nicholas Hadgraft.

Christopher Clarkson's involvement in the Parker Library stretches back twenty years. Chris was working at West Dean College when he embarked on the conservation and rebinding of Corpus Christi College MS 294, a thirteenth-century English quarto monastic library book. He described the conservation treatment of the manuscript, which had been rebound in an eighteenth-century quarter tanned sheepskin binding. The upper board was connected by only one cord and the textblock was suffering from damp. Hide glue previously applied to the spine had shrunk, causing cockling of the parchment leaves. Consequently there was need to rebind the manuscript. Chris was inspired by Romanesque bindings, which often have very wide turn-ins. He decided to create a binding which echoed this feature, by rebating the board to allow for the thickness of the turn-ins, leaving an exposed rectangle of oak on the inner surface of the board. With the covering complete, the



Visit to the Consortium

inner faces of the boards would be flat, thus providing an even pressure on the parchment textblock. Chris also incorporated superbly executed sewn corners, again inspired by those he has observed on Romanesque bindings. We were later given the opportunity to view the binding in the Cambridge Colleges' Conservation Consortium studio.

Peter Jones, Chairman of the Cambridge Colleges' Conservation Consortium, spoke on the inception and function of the Consortium. He explained that Professor Ray Page, then librarian of the Parker Library, and the late Nicholas Hadgraft, who had been appointed conservation assistant in 1984, sought to guarantee a long-term future of conservation by encouraging the colleges to support each other as a cooperative. The founding members of the Consortium were Corpus Christi, King's and Downing. By 1990 five colleges had joined

Delegates



Custom made boxes at the Parker Library



and by 2006/7 another four, bringing the need for the expansion of the conservation workshop. Melvin Jefferson, Head of Conservation for the Consortium, and Elizabeth Bradshaw, the senior conservator, planned the new studio in conjunction with the architect. We were able to visit the new studio which is in the grounds of Corpus Christi.

Melvin Jefferson went on to explain the development of the conservation programs, the studio and the current conservation challenges relating to the digitisation project. He explained the two major rebinding programs in the Parker Library – those in the eighteenth century and the 1950s, which resulted in many unfortunate and inappropriate bindings for the parchment manuscripts. As a result of these interventions only a small number of the manuscripts have retained their original bindings. In response to the challenges of digitisation there is a need, in some cases, to remove the many layers of lining materials and excessive amounts of animal glue from some of the 1950s bindings to improve the opening characteristics. Manuscripts which retain their original bindings will probably not be digitised, as this may damage the bindings.

Nigel Morgan, director of the Digitisation Project, further highlighted the problems of digitising the manuscripts. The photography process is far from straightforward due to the physical problems with the manuscripts: many bindings are too tight and have narrow margins resulting in a deep curvature of the page into the gutter, resulting in the text being hidden from the 'the eye of the camera'. 70% of the manuscripts needed some conservation work, albeit minor in some cases, before digitisation can take place.

Jane Eagan, from the Oxford Conservation Consortium, spoke on 'Conservation and Preservation in Small Libraries: an Oxford Perspective', in which comparisons were made with the Cambridge Colleges' Conservation Consortium. Jane explained the development, membership, staffing and

projects of the consortium. The consortium was established by Nancy Bell and had an initial membership of four colleges. The original studio was opened in 1990 and a second studio was set up in 1995 at Magdalen College, when Jane Eagan joined. Since 2001 the Oxford Conservation Consortium has been based in a modern, spacious workshop developed by Merton College at the Grove Cottage site.

Ben Kilburn, from Cullum & Nightingale Architects Ltd., presented his design solutions in order to move the Parker Library collection from the Wilkins room to accommodation on the ground floor below. The new accommodation will have a controlled environment. An interesting discussion followed, where experienced conservators made suggestions: issues were raised regarding security, fire and water risks to the enclosed environment.

Other highlights included Stella Panayotova's presentation on the 'Cambridge Illuminations' exhibition, which included some of the finest manuscripts from the Parker Library. Christopher Howe from the Department of Genetics, University of Cambridge, spoke on 'The Genetics of Manuscripts'. He described how computer programs in evolutionary biology can be applied to texts to infer their copying history in comparison to traditional scholarship methods. Mark Clarke (Hamilton Kerr Institute) gave a talk entitled 'Manuscripts: Who Needs Them?' which focussed on the way in which manuscripts could be viewed and analysed.

The conference brought together a range of subjects and speakers. For me, it created an overview of current conservation issues and an opportunity to think about the bigger picture.

CRICK SMITH ANNIVERSARY LAUNCH Lincoln 16 –18 October 2007

Autumn 2007 saw the first anniversary of the partnership between Crick Smith Conservation and the University of Lincoln. Unable to let this opportunity to celebrate pass by, a series of events was organised for friends and colleagues.

Crick Smith have long been active in the conservation world. Ian Crick and Michael Smith (Crick Smith) both graduated from De Montfort University with a degree in Conservation and Restoration and together took up an internship at the Architectural Paint Research Unit with English Heritage, supervised by Helen Hughes. From this platform they ventured out and created their own company which has been running successfully for eleven years. During this time the consultancy has undertaken architectural paint research on more than



Sue Thomas, Line Bregnhoei, Jim Godfrey, Michael Smith, Helen Hughes, Rachel Faulding, Ian Crick and Dame Elizabeth Esteve-Coll at the Evening Reception

400 historic properties, throughout the British Isles, for a range of clients responsible for the built heritage.

Seeing the opportunities for growth and development of this relatively new discipline, Ian and Michael took up roles as Senior Research Fellows and brought their thriving business into the University of Lincoln to establish the Crick Smith Institute for the Research & Conservation of Historic Decoration.

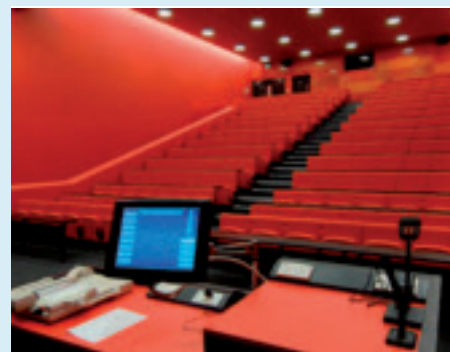
The celebration began with a reception on 16 October at the Cathedral Centre Lincoln where the Chancellor of the University, Dame Esteve-Coll launched the event with an enlightened and amusing address that gave reference to her days at the V&A and her early encounters with conservators. She also expressed the advantages for conservation in nurturing the expertise of Crick Smith within the academic forum. Helen Hughes, Architectural Paint Researcher for English Heritage spoke

enthusiastically about Ian and Michael's pioneering work in the field. She also gave an informed account of the discipline, explaining how a better understanding of an historic environment can be achieved through the holistic approach taken by Ian and Michael, which involves, architectural paint research, archival research and on site investigations. Finally, Sue Thomas, senior lecturer of the Conservation Unit and long term friend, closed the formalities after giving an overview of Ian and Michael's achievements that include investigations fundamental to the conservation programmes at prestigious buildings such as St. Pancras, Osborne House and Kew Palace.

Tours on the following day started with a visit to the University conference centre (EMMTEC) at the Brayford Campus. Crick Smith have been instrumental in bringing the 2010 Architectural Paint Research Conference to Lincoln University. and as hosts for this event were keen to show the



University of Lincoln Brayford Campus



University of Lincoln Conference Hall at EMMTEC

guests the 'state of the art' facilities at the new centre. A visit to the Forensics Unit was made to view the analytical equipment available such as FTIR and SEM, often used for more detailed investigation of paint samples. Mike Poole explained the advantages of the scanning laser and rapid prototype equipment for facsimile reproduction. Together these have enormous potential for conservation in terms of recording and for producing highly detailed copies of objects and relief detail. Especially interesting is the portability and highly sensitive nature of the laser that enables accurate records of fragile surfaces from relatively inaccessible areas. This information can then be interpreted digitally by the prototype facility which is then capable of forming 3D reproductions with not only the texture, relief and colour of the original but also integrated moving parts. The possibilities for this are endless and caused much excitement particularly when faced with the eventual likelihood of producing mobile phones with this system.

Historic Chad Varah House, the home of Crick Smith and the Conservation Unit, was the focal point for the afternoon where Chris Robinson and Cassie Booty's tour included much of the information gained through Chris's research into archival evidence, on site investigation and architectural paint analysis. The Institute's historic wallpaper archive, mainly of St. Pancras papers, was fervently examined. It was surprising to find that several fine nineteenth century examples had been used in some of the lower grade accommodation and servants' areas of the Chambers.

Dr. John Lord, art historian, then led the group around Lincoln Cathedral. Kelly Appleton from the Cathedral conservation workshops explained the problems associated with caring for such a magnificent and historically significant

Chad Varah House the home of the Crick Smith Institute for the Research & Conservation of Historic Decoration.





Michael Smith, Saskia Paterson and Ian Crick examine items from the historic wallpaper archive held at Chad Varah House.

building. John has a vast knowledge of the place and indicated many aspects of interest that would otherwise have been missed, such as barely visible evidence of original polychrome paintwork that had only been stripped away in the early 1970s.

The event culminated on the last day with a trip to Bolsover Castle, Derbyshire. Ian and Michael had contributed to the research that enabled the conservation programmes to reinstate the decorative schemes in several rooms at the castle. Helen Hughes spoke on the ground breaking work carried out at the castle and of the plans to further the work there.

Every aspect of architectural paint research had been covered over the three days and Crick Smith had celebrated their first anniversary thoroughly and with good friends. A tired group agreed that the event had been a truly enjoyable and memorable one. Crick Smith extend their warmest gratitude to all those who helped in organising this event and a special thank you to those who attended and made the anniversary such an enjoyable occasion.

Rachel Faulding

Senior lecturer, Lincoln University

WORKSHOP

LIFE AFTER SYNPERONIC N: NEW SURFACTANTS IN TEXTILE CONSERVATION

Icon Textile Group

British Museum, 15 & 16 October 2007

This one day workshop organised by the Icon's Textile Group was hosted by the Textile Conservation Studio of The British Museum on 15 October and repeated the following day.

Following the announcement a number of years ago that they were to stop the manufacture of Synperonic N (non-ionic surfactant favoured by many textile conservators), because of environmental concerns, the hunt for alternatives became more imperative.

Despite the very good research that has been undertaken looking at suitable alternatives I think a number of us have been putting off the evil day of making the change, secretly hanging onto dwindling

supplies of aging Synperonic N.

This practically based workshop aimed to provide an opportunity to try out and test the various surfactants that were identified as possible replacements under the guidance of those with experience of them.

Frances Hartog began the day with an overview of the various research projects involved in this area including the work undertaken by the V&A and British Museum. Their original research included the testing of eleven surfactants which were narrowed down to five after the first phase. Dehypon LS45, Synperonic 91/6 and Imbentin C135/070, proved to be the most efficient of the non-ionic surfactants. The anionics included Hostapon T and Orvus WA (JAIC, Spring 2004, Vol.43, Number 1).

The overview was followed by lively and useful discussion around the theory of wet cleaning and factors to be taken into consideration when planning to wet clean, all of which proved a very good introduction to the topic and served as a useful reminder of the background theory.

Cordelia Rogerson went on to look at the practicalities, strengths and weaknesses of using Hostapon T, Dehypon LS45, Orvus WA Paste, Synperonic 91/6 and Saponin. This session covered useful topics such as calculating, measuring and mixing solutions, calculating critical micelle concentrations and how and why we might want to, cloud point and solubility.

Cordelia also gave a very interesting demonstration of Foam cleaning, Anne Marie Hughes was to have given the demonstration based on her dissertation

work but unfortunately was unable to come on the day. Orvus WA Paste was used because it forms very stable foam.

The afternoon was taken up with the practical wash sessions; we worked with standard pre-soiled fabric samples and some naturally aged fabric samples, some cotton and some wool, with a variety of detergents and solution strengths to enable comparison of the efficacy of each detergent solution. We worked in pairs, each washing four samples in each of three wash sessions, eventually giving us twenty four washed samples each.

The sessions were brilliantly worked out and planned by Nicole Rode and others at the British Museum and we all very much appreciated the thought and work that had gone into the preparation. Very clear instructions were provided with our samples labelled, all equipment and detergents colour coded and big slops buckets at the end of each table! Several hours of very frenetic sample washing was followed by a very busy team of ironers frantically drying our samples so we could compare results and take our samples home.

It was a very useful, enjoyable and informative workshop which will enable us to make informed decisions about the surfactants available to us. I would like to thank Nicole Rodes, Frances Hartog, Cordelia Rogerson, Anne-Marie Hughes and all those who were responsible for making the workshop such a success.

Nicky Yates, Head of Textile Conservation
National Maritime Museum

The surfactants workshop



in practice

HEAVY METAL COMPOUNDS IN WORLD WAR II COLLECTIONS: SERIOUS HEALTH AND SAFETY IMPLICATIONS

by English Heritage's Seok-joo Rhee, Preventive Conservator, and Sarah Lambarth, Conservation Scientist.

At the time of the work described here, Sarah was an Icon-HLF Intern (2006/2007) with English Heritage.

Earlier this year a deep clean of a large part of the collection associated with the Secret Wartime Tunnels (SWT) at Dover Castle was carried out after a break down of the air handling system in the tunnels. The collection consists of World War II and Cold War items, many of which are on display on two levels of the SWT (though they do not originate from there). One level is displayed as a field hospital which also includes a staff dormitory, kitchen and mess room while the other level is displayed as the combined headquarters of the Navy and Army and contains operations and communications equipment.

Such an extensive deep clean of this collection has not been carried out within the memory of any current staff. Many of the items to be cleaned were metal or had a large number of metal components, some of which were severely corroded. In particular it was noticed that many of the bed springs had a white powdery corrosion adhered to them. Identification of this corrosion was carried out before cleaning commenced using a Bruker Tracer IV X-ray fluorescence spectrometer, which is portable and allowed non-destructive, fast, in situ identification. A large number of other objects from the collection (including fire extinguishers, bicycles and stretchers) were also analysed.

It was found that many of the painted items contained lead and in some cases antimony and arsenic also. It is likely that these heavy metals are present in the paint as a pigment or drying aid. Lead is known to be harmful by inhalation and ingestion, with cumulative effects leading to plumbism (lead poisoning). It can also cause harm to the unborn child and possibly affect fertility¹. It is perhaps not surprising that much of the paint was found to contain lead. More worryingly however, a number of objects were found to have metal components which were coated with cadmium. Cadmium is known to be harmful through the skin, and through ingestion and inhalation which can be fatal. Chronic exposure may cause many serious problems including respiratory tract cancer and permanent bone structure abnormalities² and it is a suspected carcinogen. Many of the cadmium coated items are components of teleprinters. These were used during World War II to relay messages between different regional offices by encoding a message, which was then sent down a phone line where it was received and decoded by another teleprinter.



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Amateur communications equipment

Some cadmium corrosion products, such as cadmium chloride, are white powders. Fortunately the white corrosion product on the bed springs was found to be a zinc compound. All the bed springs analysed showed large quantities of zinc, suggesting that these are zinc coated. Interestingly, an amateur piece of communications equipment which had seemingly identical ticker tape

Teleprinter in the Repeater Station, Casemate level



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© English Heritage

Plotting table in the Coastal Artillery Operation Room, casemate level



© English Heritage

Corroded bedsprings

dispensing reels on each side was analysed. The analysis revealed that one side was coated with zinc and the other with cadmium, highlighting the fact that the presence of cadmium can not be confirmed by visual examination. Only a few of the cadmium coated items had loose white corrosion products on the surface. Analysis of the inside of a cotton glove after it had been wiped across the surface of a few non-powdery cadmium coated items showed however, that there was cadmium present, indicating that cotton gloves do not provide protection when handling such items.

Cadmium coatings have been applied to metals since the late nineteenth/early twentieth century as they provide excellent protection from corrosion for the metal underneath even if the surface becomes scratched. Metal components in electrical equipment were commonly coated with cadmium. A recent article about deterioration of cadmium coatings in museum storage looked at a set of headphones, an Edison phonograph attachment (commonly called a 'Talkback' instrument) and an electrical transformer, all from c. 1910–1930³. There are a large range of objects which could contain cadmium coated parts or be covered in lead paint. As such objects are becoming more prevalent in museum collections it is important that those dealing with them are aware of the health risks that they could pose to those coming into contact with them.

Ward 2 Annex level



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References

- 1 Fisher Scientific UK Material Safety Data Sheet Lead, <http://www.catalogue.fisher.co.uk/scripts/search.dll?ViewMSDS&SheetNumber=12510> (accessed September 2007).
- 2 Fisher Scientific UK Material Safety Data Sheet Cadmium Chloride Hydrated, <http://www.catalogue.fisher.co.uk/scripts/search.dll?ViewMSDS&SheetNumber=89090> (accessed September 2007).
- 3 Scott, D.A. and Derrick, M.R. 2007 Deterioration of Cadmium-Coated Instruments in Museum Storage. *Studies in Conservation* 52 pp.59–68.

DIGITAL CONDITION REPORTS

by **Robert M Entwistle** ACR, Senior Conservation Officer, Colchester and Ipswich Museum Service

Background

Colchester and Ipswich Museum Service carries out, on average, twelve loans a year. These loans are usually from the fine art collection and are usually from our Constable and Gainsborough collection. However we also loan out objects from our archaeology, social history and natural history collections.

Over ten years ago I was the conservator in charge of condition reporting and overseeing the transport of more than thirty works of art from Ipswich to Arras for a twinning exhibition. Ms Jeanette Pearson my conservation colleague at Ipswich devised a standard condition report

**CONDITION REPORT
COLCHESTER AND IPSWICH MUSEUMS SERVICE**

Loan To: Robert Hoozee, Citadelpark, B-9000
Ghent, Belgium

2007, September to Dec

Registration No:
1955 - 96.2

Catalogue No:

Title of work:

Golding Constable's Kitchen Garden

Artist:

John Constable

Medium:

Oil on Canvas

Date:

1776 - 1837

Dimensions:
(ht x w)

334 x 511 mms

With frame:

433 x 611 mms

Carriers/ Crate No:

Constantine

Handling Notes:

Do not rest the painting directly on the floor, always use softening.
Wear gloves when handling.



Sample pages from a digital condition report. Page 1

form, which included a contact print of the artwork. This speeded up the process, but it was still time-consuming to transfer hand written notes to a word processor, and sketch the artwork.

I found that my sketches never really did justice to the condition of the work, and the whole process had to be gone through again the next time the work went out on loan. I was persuaded to 'bite the bullet' and try to computerise all the condition reports, and use a digital camera to make a record of the artwork and its condition.

Although initially a lengthy process, once completed it need not be done again.

The basic report

Now, each time a piece is requested for loan, I carry out a complete photographic survey of the work. I take the work apart and photograph all parts, front and rear, and also any labels or hand written notes.

As I am not a painting conservator, when noting the condition of the work I use a tick sheet composed by a colleague, Ms Dominique Rogers. This lists all possible types of damage and acts as an aid memoir in the condition reporting process.

The digital photographs are downloaded in the lab and transferred to the report. Areas of damage are digitally annotated on the computer. I process the photographs with a programme called 'Paint Shop Pro 5' which suits me fine. It is simple and straightforward to use. (The newer versions of Paint Shop Pro may be better, but my computer is too old to run them efficiently.)

I then insert the images in a Word document and use their

Packing Materials:

Wrapped in acid free materials in a foam lined traveling crate.

Inclusions in case

1. Tools	Speci fy	
2. Hanging fittings	Speci fy	
3. Condition report.	Speci fy	
4. Other	Speci fy	
5. Environmental monitor		

Frame Type:

Gilt frame with decorative moulding. Gilt fillet. Leverton and Sons conservation box frame, with hardboard backing board and wooden construction enclosing the rear of the painting. Painting secured with chrome spring clips, and plasterzote softening. Tape has been put over the screw heads to stop them catching and scraping the backing board when it is removed. Internal window of frame lined with ribbon to protect the edges of the painting.

Frame Condition:

The gilding is worn, the red base is showing through, along the edges. The surface gilding has shrinkage cracking. The flakes are not loose, but care should be taken, when the painting is handled. There is moulding loss in the bottom right hand corner, and adjacent to the siting of the mirror plates, both sides of the frame.

Stretcher:

Wooden stretcher with central baton, and 10 stretcher pegs.

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drawing tools; areas of damage on a frame or canvas can be ringed or highlighted in a different colour, depicted as cross hatching, stippled lines etc.

Photographs of labels and hand written notes on the frame can also be added to the report, as many art curators find these of great interest and an aid to dating or provenance.

Aids for transport and installation

Also on the condition report I have added sections for the use of the courier and to aid installation.

Over the years I have found that galleries have different hanging methods, some of which are not appropriate to that particular work of art.

I don't like more holes than necessary in my frames.

I stipulate how the work is to be hung, and reinforce this with a hanging section on the report. If necessary I pack hanging fittings in a special area of the crate in a foam recess, and include the tools for the fittings. This is especially important if you are asking the work to be hung with your own security fittings. Taking tools on to planes these days is a non-starter and packing them safely with the work is a way round this. I also note these inclusions on the report for the benefit of the courier.

I also include if possible an RH logger when the work is packed. When downloaded these can throw a lot of light on so called air-conditioned transport and storage areas.

As well as measuring the work, width and height I also measure and note its depth with and without the frame. Whilst the installers need height and width, the total depth is also needed by the carriers who supply the transport crate.



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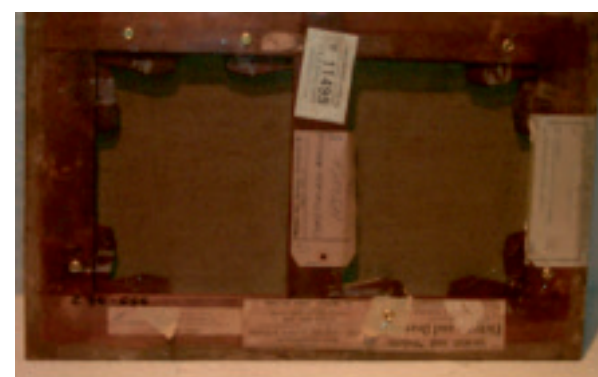
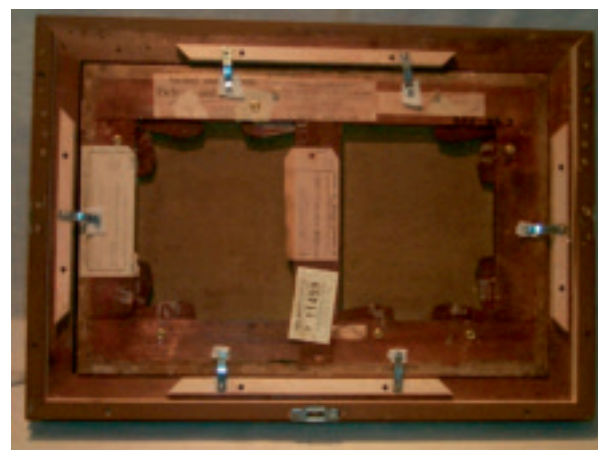


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Advantages

- The beauty of this system is that whilst the report is initially more time consuming to produce, once done, it is on file for as long as you want. It can act as a complete record of the work at that particular time, and gives a record of any damage incurred over time. Old reports are filed with the work of art's documentation.
- **Most importantly of all, condition report can be updated with any new comments or areas of note, and a fresh report printed before it goes to its next venue.**
- A printed report is a lot easier to read than a hand written report, and a digital photograph much better than a sketch.
- Being digital the report can be e-mailed to borrowers and carriers prior to installation with any confidential information removed.
- courier can take a copy of the report on a memory stick or CD as well as a hard copy if necessary, in case paperwork is mislaid.
- I have also adapted the report so it can be used for objects, with a special added section relating to provenance, which is especially useful for archaeological material.

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listings

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

17 January, 6.15pm

The Nigel J. Seeley Memorial Lecture

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

Cost: Free

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

17–19 January

Third International Architectural Paint Research Conference 2008

Venue: the Historic Preservation Department in the School of Architecture at Columbia University, New York, USA.

Contact: Mary Jablonski, email: maj152@columbia.edu

25 January, 6pm

Icon Book and Paper Group

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

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

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

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

6 February, 5pm

The British Museum

The Science Behind Paper Structure

Speaker: Paper scientist Dr Steve I'Anson.

Continuation of 4 lectures on paper structure.

(Continued 2 April)

Contact: conservation@thebritishmuseum.ac.uk

8 February, 6pm

Icon Paintings Group

Is David Hockney Right?

Venue: Icon Offices, 1 London Bridge, London SE1 9BG

Speaker: Dr David Stork

If you are interested in attending you must register no later than 6 February to ensure that your name is on the security list, email events@icon.org.uk or Clare Finn at FinnClare@aol.com or 020 7937 1895.

11 February, 11am–3pm

Icon Textile Group

Gems Visit

Visit to the workshop and tour of the showroom of Gems, suppliers of mannequins, London.

Contact: Sarah Howard on 01962 826700 or sarah.howard@hants.gov.uk

14–16 February

Restorers Association of Germany (VDR)

International Conference on Preventative Conservation

Venue: Aschaffenburg, Germany

Contact: FG-PraeventiveKonservierung@gmx.net

21 February, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.

Speaker: Peter Murphy, Coastal Strategy Officer, Maritime Archaeology Team, English Heritage.

Cost: Free

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

21–22 February

The British Museum

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

Cost: £150, £80 students and BM Friends until 18 January, £170 & £90 thereafter.

Contact: Department of Conservation, Documentation and Science, The British Museum, Great Russell Street, London WC1B 3DG. Email:

science@thebritishmuseum.ac.uk Fax: 020 7323 8276.

22 February

Icon Stone & Wall Paintings Group

Polychrome Wood (Part 2)

Venue: Weston Room, Hampton Court Palace

Contact: Richard Lithgow, email: richard@perry-lithgow.co.uk

22 February

Heritage, Legacy & Leadership: Ideas and Interventions

An International Symposium

Venue: The Chamber, City Hall, More Place, London SE1 2AA

This groundbreaking symposium will deliver a crucial and dynamic international exchange to explore the issues, thinking, experiences and practices needed to support innovative leadership in the heritage sector.

Cost: Free

Contact: Tel: 0780 9194947, email:

heritage.london@london.gov.uk

Further details and a weblink on the icon website.

1 March

BAPH

Spring Meeting

Venue: Senate House, London

Contact: Barbara Venables on email:

barbara@bivelham.freemove.co.uk

6 March

**Icon Metals Group
'Bronzed Off'**

Venue: Tate Britain, London

Discussing the current professional attitudes towards the cleaning, conserving and re-colouring of artistic, decorative and architectural bronze. Detailed information on the Icon website.

Cost: £40.00. Students £30.00 (includes lunch and refreshments)

Contact: Melanie Rolfe, email: Melanie.rolfe@tate.org.uk or tel: 0797 6554157

The closing date for this event is 29 February. Late bookings or on the door places will be excepted but will not include a conference programme

13 March, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.

Speaker: Dr David Saunders, Keeper, Department of Conservation, Documentation & Science, The British Museum, London.

Cost: Free

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

31 March

Icon Textile Group

Spring Forum – The Furnished Room

Venue: Victoria & Albert Museum, London

Looking at aspects of the wide range of textiles that may be found in the furnished room – beds, carpets, curtains, wall hangings and upholstery. See Icon website for further details.

Contact: Nicola Yates, National Maritime Museum, Greenwich, London SE10 9NF, email: nsyate@nmm.ac.uk, Tel: 020 8312 6770

2 April, 5pm

The British Museum

The Science Behind Paper Structure

Speaker: Paper scientist Dr Steve l'Anson.

Last of 4 lectures on paper structure.

Contact: conservation@thebritishmuseum.ac.uk

2–4 April

Association of Art Historians

34th Annual Conference

Venue: London

Contact: Samuel Bibby and Nöelle Streeton, University College London, s.bibby@ucl.ac.uk and n.streeton@ucl.ac.uk

More information and a call for papers on the icon website

18 April

Icon Paintings Group

Conference – 'The Final Touch: Artists' Varnishes Past and Present'

Venue: The Wallace Collection, London

Contact: Rebecca Ellison ACR tel: 02920 573225, email: rebecca.ellison@museumwales.ac.uk or Emma Fisher tel: 01792 516914, email: emma.fisher@swansea.gov.uk

21 April

INCCA-NA: International Network for the Conservation of Contemporary Art, North America Interview Methodology for Conservators

Venue: Denver, Colorado, USA

Cost: \$130

Contact: Gwynne Ryan, Assistant Objects Conservator, Museum of Fine Arts, email: gryan@mfa.org

21–24 April

**AIC Book and Paper group
Creative Collaborations**

Venue: Denver, Colorado, USA.

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

25–26 April

**Icon Ceramics and Glass Group
2008 Meeting and AGM**

Venue: Burghley House, Lincolnshire

Covering a wide range of practical projects and looking for fresh solutions to the challenges presented to the conservator.

Call for Papers

Contact: Chair of CGG Ros Hodges by email roshodges@waitrose.com

13 May, 6pm

Icon Book & Paper Group

Dealing with the Model World: the conservation of globes.

Venue: Icon Offices, 3rd Floor, Downstream Building, 1 London Bridge, London SE1 9BG

Speaker: Sylvia Sumira – specialist in the conservation of globes.

Globes are composite objects made from diverse materials. This talk will describe both general and specific problems that globes bring to the conservator, and also illustrate various methods of treatment.

Please note new venue and arrangements for this event.

Contact: for security reasons, it is essential to register with the Icon Office in advance. Call Charlotte Cowin on tel: 020 77853805 or email: events@icon.org.uk by 8 May. On the day, please come in good time to collect your security badge: the doors will open at 5.30p.m.

25–30 May

Israel National Society for NDT

Art 2008, 9th International Conference

Venue: Jerusalem, Israel

Non-destructive investigations and microanalysis for diagnostics and conservation.

Contact: ISAS International Seminars, PO Box 91004, Israel, tel: ++972 2 6520574 or email: meetings@isas.co.il Link to homepage on the icon website.

27–30 May

IPH Congress

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

Venue: Stockholm, Sweden.

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

2–4 July

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

Venue: Assembly Rooms, Bath.

1 September

**BAPH
Annual Conference**

Venue: Berghotel, Amersfoort, Holland

Contact: Barbara Venables on email:
barbara@bivelham.freemove.co.uk

15–19 September

**IIC: 22nd Congress
Conservation and Access**

Venue: Queen Elizabeth II Conference Centre,
Westminster, London.

Contact: IIC, 6 Buckingham Street, London, WC2N 6BA
(registration opens in February)
More details via the icon website

15–20 September

**Icon Metals Group
Scientific and Cultural Visit to Istanbul**

Exciting opportunity to join Ian Clark for a guided tour of
some of the iconic sites of Istanbul. See the icon website
for more details.

Contact: Ian Clark, email: ian@ianclarkrestoration.com or
tel: 07836 536932.

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

22–26 September

ICOM-CC Triennial Meeting

Diversity in heritage conservation: tradition, innovation
and participation

Venue: New Delhi, India.

Further details to be announced

April 2009

**Icon Gilding & Decorative Surfaces Group
Conference on Applied Decoration**

Venue: TBA, London

Contact: Michael Parfett on email:
mike@mjparfett.fsnet.co.uk or Colleen Donaldson on
email: cd1762@aol.com

TRAINING

PACR Clinics

10 April, Cardiff, 13.00 – 16.00

14 April, London, 13.45 – 16.30

April, Leicester date t.b.c.

April/May, Glasgow date t.b.c.

Clinics are aimed at potential PACR candidates who are
working towards the next application deadline. This event
will support candidates with their PACR application,
address any queries and provide a useful insight to the
accreditation process. Please refer to www.pacr.org.uk for
further information.

Cost: Free

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

To reserve a place, please email Andrew Crawford on
pacr@icon.org.uk

**Scottish Museums Council
Conservation Courses**

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

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

**UCL Centre for Sustainable Heritage
CSH Short Courses come highly commended by
heritage professionals from museums, historic houses
and galleries.**

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

**Heritage Conservation Network
Building Conservation Workshops**

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

**International Academic Projects Ltd
Conservation Training**

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

**Ironbridge Institute
Historic Environment Conservation Training**

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

**West Dean College
Conservation Short Courses**

Including Building Conservation Masterclasses,
Professional Conservators in Practice and CPD courses.
Contact: West Dean, Chichester, West Sussex, PO18 0QZ,
tel: 01243 818219 or email bcm@westdean.org.uk
17–22 February

An introduction to the conservation of Transport and
industrial collections £530.

19–12 March

Conservation Upholstery – minimally intrusive techniques.
£330 .

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

intervention

Friends, Romans and Country.....

by Helen Hughes ACR, Head of Historic Interiors Research and Conservation for English Heritage.

Those of you who read my article 'Who's afraid of Cesare Brandi' (Icon News 9, March 2007, p.40) may be surprised to hear that this piece led to me being invited to participate in the European-wide celebrations organised to mark the centenary of the birth of this eminent theorist and art historian. I rather nervously prepared and presented a paper called 'Brandi and his influence on conservation in the United Kingdom' at a one day seminar held at the Courtauld Institute in July – one of eight being held in various European countries. In my Icon article I had been quite open about my own ignorance of Brandi's writings, but the fact that I had heard of him clearly marked me out as a relative expert on the subject. That I felt confident enough to begin my talk, again indulging my literary conceits, with another misappropriated quote, 'Friends, Romans and Countrymen, lend me your ears, I come to bury Cesare not to praise him', was perhaps due to the fact that the paper I was about to deliver was more a critique of the state of British conservation than of Brandi.

Other speakers included Ian McClure, Helen Glanville and Jonathan Ashley-Smith, who like me were quite open about the fact that, since Brandi had been very critical of the cleaning policies of our two great institutions the National Gallery and the British Museum, as a nation we were quick to oppose his views. This – coupled with the fact that his major published work, *Theory of Restoration* was not available in translation until 2005 and is a rather dense, impenetrable work.

However we agreed that Brandi's work in linking the values associated with an object to decisions made about its conservation was very important, and his thinking had influenced British conservation through the work of his students. In my paper I used one of my current projects, the conservation and representation of the Prospect Room of Wollaton Hall, Nottinghamshire, to examine the methodology I was employing and how this was possibly influenced by Brandi's ideas.

I have already voiced my concerns about British conservators' lack of engagement with dramatic developments in the field of conservation during the last twenty years, which are a response to the vast expansion of what is now considered to be 'cultural heritage' and the wide range of global values which direct conservation management. As traditional art historic values are being challenged it could be argued that the conservator is

emerging as the 'new connoisseur' whose close physical engagement with the object is providing new insights into its creation, subsequent biography and the devising of conservation options.

But while the rest of the sector is embracing the subjectivity of all conservation decisions, British conservators appear to be adhering to the three myths of late twentieth-century conservation; the concept of 'minimal intervention' – (minimal intervention to achieve what exactly?); the idea of 'one standard of work' which is based on a taboo of any value judgements; and the lie of 'irreversibility' (please name a reversible procedure). Conservators, entrapped by vocabularies and terminologies, hold it as a tenet of faith that they 'are not restorers', but then happily engage in aesthetic infilling and retouching and see no contradiction between their words and actions. Owners, who want to use or enjoy the objects they bring to the conservator are often viewed as 'the enemy' instead of allies and partners. Really, there is no point – and it is inhibiting the development of the profession – in conservators continuing to attempt to reconcile these outmoded concepts, which serve only to render them mad or bankrupt, or both, and present conservation as old fashioned and obstructive.

It is of particular concern to find recently trained conservation graduates emerging from courses stating that they just 'do conservation': throw-backs to values taught in the 1970s and 80s, objective white-coated technicians apparently absolved or banned from making any subjective decisions. Theory or methodology is an optional extra that is not really very relevant to them.

In my article I did invite feedback to my suggestion of setting up a short course which would provide a user-friendly discussion of conservation theory, and I am happy to say that I received positive responses to the idea from a wide range of conservators. As part of the Professional Conservators in Practice programme, West Dean College has agreed to host a three day course on Conservation Methodology (13–16 October 2008). Icon is developing the programme and further details will be posted on the web-site. Two free places will be available to a student currently training on an undergraduate course and a conservator seeking accreditation.