Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • MAY 2009 • ISSUE 22

A new look at the Pitt Rivers Museum

Also in this issue

New HLF & Icon internship opportunities

The first Clare Hampson Scholarship Award

Progress report on European Standards work

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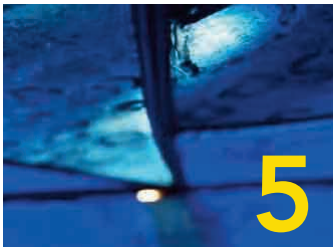
MAY 2009

Issue 22

Next year's Icon Conference is rapidly taking shape. Take a look at page 6 to see if you could give a paper on one of its themes or support your group's event. In the present economic climate, now is not the time to be a shrinking violet, so even if you're not up for the high profile of delivering a conference paper you can spread the word about the value of conservation to society in a more low key way: the Advocacy Task Force suggests ways to do this (pages 6/7).

There is something of a Scottish theme threading through this issue and with redundancies threatening staff at the National Trust for Scotland this is a timely showcasing of the range of conservators' talents in Scotland from the heights of fashion to the depths of the rubbish heap. Nurturing talent for the future is also on our minds right now with eight new training opportunities on offer in a variety of disciplines. These are advertised on page 8 and on page 13 we celebrate the award of the first Clare Hampson Scholarship

Lynette Gill, Editor



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ISSN 1749-8988

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Cover photo: The view from the entrance to the Pitt Rivers Museum in c.1901. In the recent redevelopment project, dismantling the 1960s' exhibition gallery has restored this original view through to the spectacular totem pole on the far wall. © Pitt Rivers Museum Accession No. 1998.267.269.3

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Deadlines:

For July 2009 issue

Editorial: 29 May

Event listings: 29 May

Adverts: 18 June

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

around & about

Trinity House paintings

Two unusual paintings are back on display at Trinity House maritime museum in Leith after essential conservation work, which included cleaning and stabilisation of the oil paint and was undertaken by Historic Scotland conservators Damiana Magris and Ailsa Murray. The operation is part of a long-term project to conserve around one hundred and seventy five paintings which were transferred to the care of Historic Scotland in 2005 by the Incorporation of Mariners and Ships' Masters. Trinity House has a nationally important collection of maritime paintings, either commissioned for the institution or donated by members' relatives, and some of them have hung in the same spot since the building was completed in 1816.

Oil on canvas The Barque 'Loch Broom of Glasgow'

Oil on canvas A Tug Towing a Sailing Boat by Bernard Benedict Hemy

© Crown copyright reproduced courtesy of Historic Scotland www.historicscotlandimages.gov.uk.

Since the collection came into Historic Scotland's ownership it has been fully documented and its condition assessed. Conservation work has started with those most in need of attention and will continue for a number of years.

The two pictures which have just gone back on display mark the very end of the age of sail. One dating from around 1885 and by an unknown artist shows a Glasgow ship called the Loch Broom in full sail. It was still in service as late 1917, by which time it was in Scandinavian hands and renamed the Songdal, when it was sunk by a German submarine. The other, by Bernard Benedict Hemy and dating to 1891, shows a steam tug towing a sailing ship. Collections Registrar Hugh Morrison said ' it comes as quite a surprise to a lot of people that wooden ships like the Songdal would have been operating in an era when the oceans were being stalked by submarines'. Conservator Ailsa Murray comments that it is a lovely project to work on. 'The paintings give a real insight into the history of Leith and its role as a great sea port. It's also fascinating to find out more about the stories behind the paintings – the artists who created them and even what happened to the ships themselves'.

Professional standards

March saw the publication of a new standard for the management of cultural collections in archives, galleries, libraries and museums: Published by Collections Trust and BSI British Standards, PAS 197: 2009 *Code of practice for cultural collections management* provides recommendations on the provision, implementation and maintenance of a collections management framework and has been designed for use by organizations of any size and complexity. PAS 197 describes the framework of principles needed to manage cultural collections. It details the fundamentals of collections development, collections information, collections access and collections care and conservation. As well as assisting practitioners and enabling top management to take a strategic view of collections management, PAS 197 will be of use to sponsoring and funding bodies, auditors and others who need to understand the diversity of activities involved in managing a collection.

PAS stands for Publicly Available Specification and is a sponsored fast-track standard developed according to guidelines set out by the BSI British Standard. Key stakeholders are brought together to collaborate on the specification. PAS 197 has been developed by a Steering Group which included Icon, Cymal: Museums Archives and Libraries Wales, Collections Trust, Museum Association, Museums Galleries Scotland, Museums, Libraries and Archives Council, Society of Archivists and others, and in consultation with two hundred heritage practitioners.

PAS 197 is available from www.bsigroup.com/PAS197

© Antonia Reeve Photography

J. M. W. Turner (1775–1851), Modern Rome – Campo Vaccino (1839), Oil on canvas, 90.2 x 122cm
Private Collection, on loan to the National Gallery of Scotland

Turner under the microscope

Back to Scotland, this time to an exhibition *Turner and Italy,* which is currently running at the Scottish National Galleries. Accompanying the event is a catalogue with essays examining the artist's travels in Italy, his relationship with his patron Munro of Novar, his use of sketchbooks and technical brilliance. The Keeper of Conservation at the Scottish National Galleries, Jacqueline Ridge, has contributed the essay 'The Rosebery Turners'. The paintings *Rome from Mount Aventine* and *Modern Rome: Campo Vaccino* are on long-term loan to the Scottish National Gallery from the Rosebery Collection. The two paintings have never been varnished and are both unlined. As such they provide a rare opportunity to examine Turner's virtuosity without the interventions of restoration. Ridge's observations, gathered using magnification, infra red and ultra violet examination, are illustrated with photographic details of both paintings, including that of an original metal sprig that holds the canvas of *Rome from Mount Aventine* to its crude wooden stretcher.

J.M.W. Turner (1775-1851), Rome, from the Vatican (1820)
Oil on canvas, 177 x 335.5 cm, Tate, London

© Tate, London 2008

J.M.W. Turner (1775–1851), Modern Italy, the Pifferari, (1838)
Oil on canvas, 92.5 x 123cm
Kelvingrove Art Gallery and Museum, Glasgow

© Culture and Sport Glasgow (Museums)

more
around & about

Turner and Italy is at the Royal Scottish Academy Building, Edinburgh, from 27 March to 7June 2009. The catalogue is available through the National Galleries of Scotland online shop at http://www.nationalgalleries.org/shop £14.95.

Curator James Robinson describes the historical context

`The world's oldest guitar'

The British Museum Citole (formerly known as the 'Gittern') is now back on show in the museum's newly refurbished Gallery of Medieval Europe, which opened in March this year.

The unique Citole, a small guitar-like, plucked instrument dating from c.1320, recently underwent scientific investigation and conservation by a team at the museum, assisted by stringed-instrument conservator Chris Egerton.

A new co-authored article describing the conservation work and new discoveries about the remarkable instrument has recently been published in the British Museum Technical Research Journal No; 2.

A short symposium was held in the Sackler Rooms at the BM in February, ahead of the new Medieval Gallery opening, focussing on the science and conservation of some of the famous artefacts to be displayed, such as the Lewis Chessmen, the Royal Gold Cup and the Reliquary of St. Eustace. Curator James Robinson and organic materials conservator Philip Kevin gave an illustrated talk about the Citole, covering its historical context and its intriguing association with Queen Elizabeth 1st and Robert Dudley. They also described some of the scientific imaging and analysis techniques used during the conservation work.

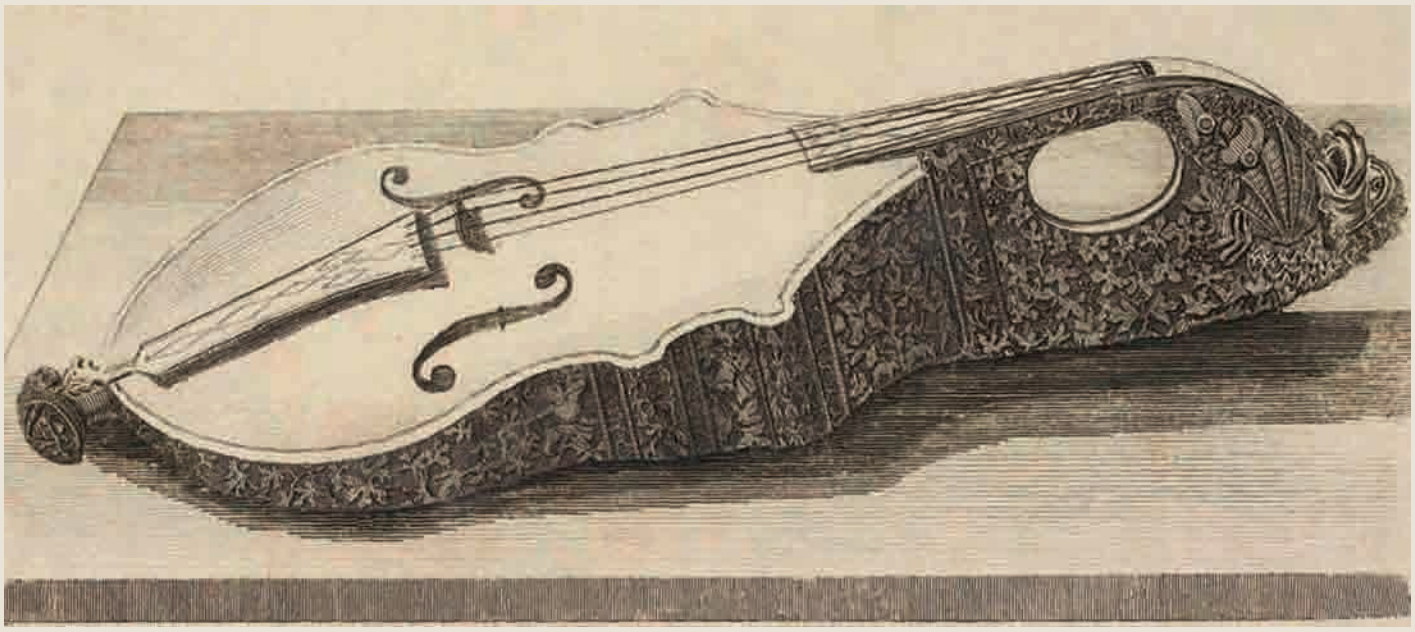
The gallery opening was celebrated by live performance of medieval music and song by Helen Barber and instrumentalists 'Misericordia'.

A symposium devoted to the Citole will be held at the museum in November this year, when Kate Beuhler-McWilliams, author of a thesis on the subject, will be demonstrating and playing her recently made replicas of the Citole.

At the Antiques Roadshow

On 25 March the Antiques Roadshow came to Hopetoun House, a grand Georgian stately home just outside Edinburgh, built in 1699 and home to the Marquesses of Linlithgow. The Scottish Conservation Studio, which is based at Hopetoun, held a day-long 'Conservation Clinic' in the Studio. Six conservators all accredited in different disciplines delivered advice to people about the wide range of objects that they had brought with them for the Antiques Roadshow experts to see. Icon Conservation Register and 'Care of …' leaflets were handed out, and people seemed to very much appreciate the advice they were given. Many of the people who came to the Studio had actually given up queuing to see the AR experts when they realised that they would have to wait for up to five hours, such was the popularity of the event!

An 18th century engraving of the citole



TCC in the media

The Textile Conservation Centre has had some heavyweight support recently, starting with an article in the Times on 14 April reporting on the imminent closure of the Centre and the implications for textile heritage world-wide. This was then picked up by the BBC which ran a long piece on Radio 4's 'The World this Weekend' the following Sunday 19 April. Along with a visit to the Centre, the reporter also garnered comments from Nell Hoare, the TCC's Director; Sebastian Edwards, Head of Collections at Historic Royal Palaces; Kate Frame, Head of Conservation at HRP and Jerry Podany of the Getty Museum and President of IIC (the International Institute for Conservation of Historic and Artistic Works).

Historian Dr David Starkey added his inimitable voice to the mix earlier that same day when he told Radio 4's 'Broadcasting House' that he felt 'passionately' about the subject. Needless to say, he did not pull his punches about the 'arrogance and short-sightedness' of the decision to close the Centre. 'The Centre is exactly where Britain should be going', he said 'It's a combination of physical skills and also immense intellectual skills of the historian. It's a world leader. It's exactly what the universities should be doing'.

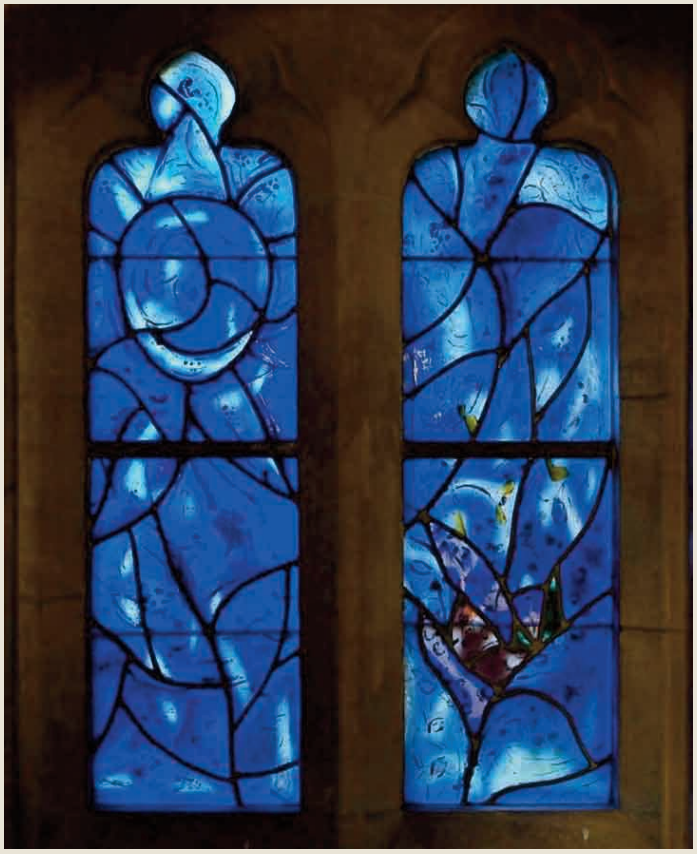
A treasure in glass

Stained glass conservators at Canterbury Cathedral also take care of churches in the surrounding area. One such to be inspected recently is the small church of All Saints at Tudeley near Tunbridge Wells, where every window was designed by Marc Chagall (1887–1985). Although nearly forty years old now, they are happily in good condition with just one or two little niggles about the stonework and the grout. The artist came to stained glass late in his long life at the age of 73. Originally he was only going to do All Saints' east window but when he saw it installed he exclaimed: ' C'est magnifique, je ferais les tous!' – 'This is great, I'll do them all!'. Well worth a visit if you are ever in the area.

Inside All Saints' church at Tudeley looking east

A detail of the north aisle window

One of the north aisle windows dating to 1968/9



professional update

From the London office

SELECTING A NEW CEO

The search for a new CEO for Icon has reached its final stages. From seven candidates invited for a first set of interviews three were selected to go on to the next round in early May. This takes the form of a fifteen to twenty minute presentation followed by a Q&A session. The selection panel is composed of members of Icon's Board of Trustees and other senior heritage leaders.

THE ADVOCACY TASK FORCE

By the time you read this, Icon's Advocacy Task Force will have delivered the UK conservation profession's key messages about the public value of conservation to the National Museums Directors' Conference and to Non-Governmental Public Bodies in the cultural heritage sector. We have taken some time to get these messages right, framing them in terms that policy makers will listen to. At the same time, we have been opening lines of communication and representation with the many groups and individuals who are currently preparing to lobby government for funding in the

Icon Conference 2010

Conservation in Focus (CF10) 25 & 26 March 2010
Icon has agreed the themes for next year's Conservation in Focus two day conference in Cardiff. On the first day there will be plenary sessions for all Icon members and on the second day Icon groups will host half day events. Many of the groups are now planning their events. Look out for updates to follow.

The themes for Day One will be

- Evidence based decision making in conservation
- A sustainable future for UK conservation.

Icon is now issuing a call for papers for Day One. Please submit 200–400 word abstracts to Jane Henderson at HendersonLJ@cardiff.ac.uk.

The topic of evidence based decision making could encompass papers on:

- scientific analysis
- survey work leading to action
- experimental environmental control
- review of historical treatments
- research leading to an innovative treatment.

The theme of a sustainable future for conservation covers social, environmental or economic sustainability. Papers could discuss such issues as:

- the future of conservation training
- conservation solutions that are driven by financial constraints
- environmental factors as a central criterion for conservation decisions
- the contribution of conservation to a sustainable community.

www.visitcardiff.com

Amgueddfa Cymru - National Museum Wales where the conference reception will be held.

Icon has also agreed a fee structure for the conference:

Speakers	£120
Early Bird Icon member	£150
Early Bird student	£100
Student rate	£120
Normal member	£180
Non member	£250

Booking will open in October and the early bird rate will apply until the end of 2009.

There is also a small sum available for travel bursaries for speakers. The priority fo2

r allocating the bursaries will be for speakers who are students, from the private sector or early career professionals.

upcoming spending review. We are co-ordinating our approach with others in the sector in order to have the maximum impact on government policy. We are also taking up every opportunity to speak publicly on these issues and to talk to anyone who will champion the value of conservation.

Everyone can get involved in supporting this campaign.

i. First and foremost, don't forget to renew your membership of Icon and persuade your colleagues to join if not already members.

ii. Become an advocate yourself:

- raise awareness of the contribution of conservation to the wider issues outlined in the Demos Pamphlet;
- speak in public about your role and values
- contribute to public debates about the material world and social issues
- push for participation of conservation in public engagement events in your institution or community of clients
- use technology to platform your work on websites and blogs.

iii. If you teach, include advocacy and communicating values of conservation to the public in your curriculum.

iv. For CPD, learn new skills to relate your practice to the wider social agenda.

v. Create opportunities for people to volunteer in conservation.

vi. Most importantly, share whatever you are doing with your colleagues and inspire them. Why not write an article for Icon News?

I am very pleased to announce that the proposal we submitted for a session at this year's Museums Association Annual Conference and Exhibition has been accepted. The Conference will be held in London on 5–7 October. Icon's session is called 'Caring for the public realm' after the title of the Demos pamphlet (see Icon News January 2009 p.8) and will take place on Monday 5 October, 12.00–13.15. It is aimed at a wide range of staff in heritage institutions, including all who work on public programming at senior management level. Please help to publicise this event to your colleagues.

Alison Richmond (Chair Icon Advocacy Task Force)
a.richmond@vam.ac.uk

PACR NEWS

CPD recall deadline reminder

For those of you who have received a letter to submit your cpd review this year, please remember that the deadline for your review to reach pacr@icon.org.uk is 8 June 2009. Any queries on completing your cpd review please contact Susan Bradshaw, Accreditation Manager (sbradshaw@icon.org.uk).

Introduction to Mentoring

Interested in becoming a PACR mentor? It would be one way to support the profession – through volunteering time to help new PACR applicants. And it is a two way process – helping other Icon members work towards their accreditation is also good for your CPD.

Accredited members who want to help in this way can learn more about the formal PACR mentoring scheme at this introductory event in London on 2 June. Icon will cover travel costs to attend.

For more information visit the Icon website or contact Susan Bradshaw, Accreditation Manager sbradshaw@icon.org.uk or tel 01626 824510.

THE SCIENCE STRATEGY

The first National Heritage Science Strategy(NHSS) report has been completed and is now available to download from the document library section of the website: see www.heritagesciencesrategy.org.uk It is the first of three reports which will underpin the development of the strategy. The other two reports and the strategy itself will be available later in the year.

This report focuses on the role that science plays in the management of the UK's heritage, and makes suggestions about where increases in understanding could improve current practice. Specific issues include

- the need for further investigation of the rate of decay and thresholds at which decay processes are initiated for a range of materials
- the need for improved management of environments for display and storage of heritage assets; and
- recommendations for additional development of assessment and monitoring tools and improvements in access to information and equipment.

The report will be available on the NHSS website for the duration of the strategy development. The project is keen to receive views on the report and if you want to comment you will need to do so **by the end of this month**. There is an online form which you can use to feed back what you think of the report or you can download a Word document if you wish to submit more detailed comments.

JOURNAL OF THE INSTITUTE OF CONSERVATION

The deadline for articles for volume 33 issue 1 (March 2010) (book and paper) has passed but there is still time to submit shorter notices that are not peer reviewed.

If you would like to submit an article for consideration for volume 33 issue 2 (September 2010) (all conservation disciplines other than book and paper) please send your manuscript by 31 August 2009.

Contact the editor Shulla Jaques journal@icon.org.uk.

In association with

Historic Royal PALACES

Icon – Historic Royal Palaces Textile Conservation Internship

Funded by The Clothworkers Foundation

2009–2010 12 months
Educational Stipend of £15,368 p.a.
Plus training allowance

Historic Royal Palaces, in partnership with Icon and with generous support from The Clothworkers Foundation, offers a 12-month internship aimed at recent textile conservation graduates, based at Hampton Court Palace. The Internship aims to give invaluable experience in practical and preventive conservation as well as opportunities to develop business and communication skills. Managed by Icon, this internship benefits from mentoring and support networks developed in the wider HLF-supported scheme. Progress towards accreditation is a key objective for the individual appointed.

Historic Royal Palaces – Conservation of Textiles (Ref EFP09/01)

Nicolas Boyes Stone Conservation

Icon Internship in Stone Conservation

Funded by Nicolas Boyes Stone Conservation

2009–2010 12 months
Educational Stipend of £15,000 p.a.

A unique opportunity to work on an iconic historic building and high-profile HLF-supported project. Nicolas Boyes Stone Conservation offers this placement as part of the programme of conservation at Rosslyn Chapel near Edinburgh. The project involves extensive inter-disciplinary working between conservators, archaeologists, architects, engineers, scientists, archivists and historians. The intern's work will focus primarily on the examination and consolidation of stone and sculptural elements. Managed by Icon, this internship benefits from mentoring and support networks developed in the wider HLF-supported scheme.

Nicolas Boyes Stone Conservation – Conservation of Stone (Ref EFP09/02)

Heritage lottery funded training bursaries programme 2006–2010

Conservation internships 2009 year 4

Educational stipend of £15,000 p.a.

Icon is offering a further 6 work-based internships of 12 months' duration as part of its innovative HLF-funded conservation training bursaries scheme for September 2009. From the first two years of this scheme, 26 individuals have successfully gone on to employment or further training in the field. 12 other interns are currently in placements in Year 3.

Some placements are specifically for those who have recently completed a conservation training course, others (marked *) are also open to new entrants to conservation from arts, crafts, science or heritage backgrounds.

This is the last year of HLF support for the programme. Icon is committed to continuing to provide Conservation Internships funded through external sources and based on the format and framework developed over the 4 years of the scheme.

People's History Museum, Manchester – Conservation of Banners (Ref 09/02)

Gloucester – Conservation of Archives (Ref 09/03*)

Edinburgh, National Museum of Scotland and the Scottish Conservation Studio – Conservation of Textiles (Ref 09/04)

Swindon, National Trust and English Heritage – Conservation of Photographs (Ref 09/05)

York Glaziers Trust – Conservation of Stained Glass (Ref 09/06*)

Kent – Conservation of Archaeological Metals (Ref 09/07*)

Information on all placements and details of eligibility can be found on the Icon website at www.icon.org.uk. Interviews for short-listed applicants will be held in late June and July. All internships will start in mid-September 2009.

Apply using the forms available from the Icon website

www.icon.org.uk

Forms may also be obtained by e-mailing training@icon.org.uk or by telephoning 0131 240 5038/2. We request that – wherever possible – you use electronic format for enquiries and applications.

The Training Development Manager,
Icon, 22–26 George St Edinburgh EH2 2PQ

Closing date for applications
1 JUNE 2009

From the training office

ICON INTERNSHIPS NEWS

It's hard to believe that we are now recruiting for the fourth and final year of the Heritage Lottery Fund-supported scheme. Time seems to have passed quickly and it has been heartening to watch interns going through the programme and on to develop their careers in conservation. Of the twenty six interns who passed through the scheme over two years, all went on to employment or further training in the field.

For the fourth year of HLF funding, Icon is advertising six new placements of twelve months; these will run in parallel with three existing two-year internships recruited over the last year. Get your application in early – as we have a slightly shorter recruitment period this year – apply by June 1st.

Year three interns are embedded well with their hosts until September this year – you can read more about them and see them at work on the Icon website. An Eastern bias this year has allowed some interesting connections – five of the current bunch are getting together at the East of England Conservation Forum meeting in Cambridge in May, to contribute short presentations.

Icon is working towards sustaining the supply of Internships beyond the limit of HLF funding, and has already begun over the last two years to successfully 'sell' the Internship package to employers and other funders. Icon is therefore very pleased to be able to announce our collaboration with Historic Royal Palaces and The Clothworkers Foundation on their textile internship project over three years. Our other success this year is to be working with Nicolas Boyes Stone Conservation, based in Edinburgh on the prestigious Rosslyn Chapel project.

Ideas for Icon's externally-funded placements to date have sprung from a variety of sources:

- an employer interested in developing new talent within their workshop
- a Museum Friends' organisation, deciding to channel their funds towards training within their institution
- a contractor bidding for work on a major HLF-funded project factoring an Icon internship into their tender

Can you think of a similar way to work with Icon to run an internship, or have you new ideas for sponsorship? There is more information on the Icon website under Internships/Set up an internship or contact Carol Brown on 0131 240 5032 training@icon.org.uk

Current Intern Claire Pearson, based at the Guildhall Art Gallery

MISCELLANY

NATIONAL TRUST FOR SCOTLAND

In early March, the National Trust for Scotland (NTS) issued press releases which subsequently provoked much speculation and comment regarding the future of Scotland's leading conservation charity. The announcements stated that, in order to achieve a 'break-even budget' for the financial year 2009-10, cost-saving measures were proposed which included the loss of ninety one full-time equivalent posts as well as changes to, or alternative uses for, some of the Trust's 'loss-making properties'.

NTS Chief Executive Kate Mavor said: 'Like most organisations, the Trust has been considerably affected by the recession and we accept we have to respond to the economic conditions by making these cost savings. Inevitably this includes reducing our staffing levels and doing everything we can to ensure the charity is more efficient if we are to have a sustainable future'.

The threat to such Trust properties as Kellie Castle, Hill of Tarvit Mansion House, Arduaine Garden, Haddo House, Leith Hall and the David Livingstone Centre, precipitated an outburst of local, national and international reaction in defence of these landmark buildings, collections and visitor attractions.

Reaction to the proposed swingeing staff cuts has been no less vociferous in the Scottish and UK media, given that the ninety one proposed job losses represent some 20% of the permanent workforce and that NTS' multi-disciplinary Conservation Division is targeted disproportionately with a greater percentage of cuts, when measured across the Trust's various functions. Voluntary redundancies have been invited by NTS management and a consultation period is underway, scheduled to end 14 May.

Since 2001, the option of joining a trade union has been available to Trust staff and NTS membership of Prospect currently stands at over 85%. Prospect is actively involved in

negotiations with NTS management and powerful arguments are being made to reduce the number of job losses, many of which are seen as critical to the Trust's reputation and ability to deliver conservation across its estate which includes historic gardens, buildings and collections.

In November 2007 the profile and influence of NTS conservators was raised by the creation of NTS' new Collections Conservation Service, an outcome of a major organisational review. Less than 18 months later, a reduction of conservator posts appears inevitable although, at the time of Icon News going to press, the extent remains unclear.

AWARDS

CPD travel bursaries

The Clothworkers Foundation has instituted a new travel bursary scheme for continuing professional development in conservation. Awards of up to £1000 are available to help conservators attend seminars, conferences and events relevant to their discipline, with applicants or their employers expected to bear some part of the cost of attending as well. Applications may take up to eight weeks to process but can be made at any time during the year. Detailed guidelines about the criteria and conditions for the awards, along with the application form, can be found on the website: www.clothworkers.co.uk

CPD grants

Don't forget the deadline of June 15 for awards from the Anna Plowden Trust towards the cost of attending a course or conference. For further details see the March issue of Icon News or the Trust's website at annaplowdentrust.org.uk

CONSERVATION STANDARDS IN EUROPE

The last report on CEN/TC346 – the collaborative project to develop a set of European standards for conservation of cultural heritage – was contained in the September 2008 issue of Icon News. The project continues to grow in momentum and complexity, and this brief report can do no more than summarise progress. Overseen by a Technical Committee (TC346), the work is carried out by five European Working Groups, meetings of which are attended by at least one UK representative. The work is kept under review from a UK perspective by British Standards Institute committee B560.

ECCO has now been admitted to liaison status for this project, together with IIC and ICOM-CC .

Working Group 1 : General guidelines and terminology

UK Representative: David Leigh

A set of about fifty commonly used conservation terms has been compiled, complete with definitions. The document is currently out for wider consultation (see the Icon website), though by the time you read this the official UK deadline will have passed. It may still not be too late for your comments during May, which will be passed on.

The working group is now turning its attention to the terms used to describe damage to cultural heritage (UK rep. Velson Horie).The number of terms for consideration is considerable and the work may take another year or so before being offered for consultation.

The working group has established two task groups to draw up specifications for condition surveys and reports, one on moveable (UK rep. Chris Woods) and another on immovable heritage (UK rep. James Simpson, RIBA). It is likely that the draft documents will be available for consultation by the end of this year.

Working Group 2: Materials constituting cultural property

UK Representatives: Tim Yates (BRE) and Dina D'Ayala (University of Bath)

The focus of recent work has been on sampling methodologies, but other work at various stages includes general guidelines for examination and analytical methods, the characterisation of mortars and of stone. Two task groups, led by Italy, are looking at relevant wood science, in collaboration with COST Action IE0601 (www.cost.esf.org), and at the diagnosis of building structures.

Working Group 3: Evaluation of methods and products for conservation

UK Representative: Barry Knight (British Library)

This group has just completed consultation on the colour measurement of surfaces, on which the UK made useful comments. The group is also reviewing responses to its documents on test methods for water absorption, static contact angle and water vapour permeability – all meant to help with evaluation of the performance of treatments and products used for stone.

Working Group 4 : Environment

(UK Representative: Freda Matassa)

This group met in early March in London, at the BSI HQ in Chiswick, enabling more UK representation and a greater insight into its work. The group's task-list is ambitious and inevitably some of the projects are moving faster than others; a few appear even to be moving backwards. Wide consultation last year on three documents – specifications for temperature & RH, the measurement of air and surface temperatures, and the heating of churches – produced such a range of responses that finalisation of the work is being deferred while these are fully considered. The church heating one generated vigorous comment from several countries, not least the UK, and we were surprised to learn that a quite separate document on the ventilation of historic buildings is now proposed, rather than combining this alongside heating.

Other topics in the group's sights are guidelines for open storage facilities or 'collection centres', risk assessment,

showcases, and light and lighting.

The UK representatives drew attention to BS5454 on the storage of archives and will be considering whether this might be revised to become a wider-ranging European standard, relevant to all moveable heritage collections, not just archives.

Working Group 5: Transportation and packing methods
(UK Representatives: Freda Matassa and Rosalie Cass (National Gallery)

Almost ready now for wider circulation and comment is a draft document on packing. Work is also starting on a document about transportation. A much wider constituency is interested in the work of WG5, including registrars, couriers, insurance agents and transport companies.

For further details or if you would like to be involved by commenting on documents contact the UK representatives named above or the B560 Secretary, Stephanie Kosandiak: Stephanie.Kosandiak@bsigroup.com .

David Leigh

Chair (for Icon) of BSI Committee B560, Conservation of Tangible Cultural Heritage See *http://ecommittees.bsi-global.com/bsi/controller > Building and Civil Engineering Committees > B/560, and a link therein to the CEN project.*

Membership Renewal

As of mid-April, approximately a third of existing members had sent in their renewal forms. In addition, we have received many new members. Thank you to all who have responded so promptly. Receipts will be issued as soon as possible but it will take several weeks, given the scale of the renewal effort, so please be patient.

Remaining members need to renew their membership soon to maintain their existing benefits. Please send your fully completed form to our Edinburgh office today: Institute of Conservation, 22–26 George Street, Edinburgh EH2 2PQ

New stampers at the mill – hand crafted from tree trunks

HAND MADE PAPER WORKSHOP

A hand made cover paper workshop with Christopher Clarkson and Jacques Brejoux will be taking place from September 14–18 at Moulin Du Verger Paper Mill in France. The two scholars and craftsmen were brought together by Conservation by Design and this is their third workshop. It represents a unique opportunity to study papermaking in the delightful countryside of the Cognac region. It is a non-profit making venture and the number of participants is limited to eight. So book soon!

Using 19th and 20th century linen rags to make handmade papers, Jacques Brejoux will demonstrate the techniques of fibre identification, pulping, refining, sheet forming, couching and loft drying. Jacques will share his knowledge & discuss the technical aspects of paper as they relate to book conservation.

Chris Clarkson, using Jacques' cover papers and some from other western mills, will discuss the technical qualities he requires in a handmade cover paper for use in rebinding period text-blocks. His exemplars are the cover papers made and used on books of the Italian Renaissance and his teaching will concentrate on these as rebinding types for certain formats. Historically they are either limp or semi-limp binding structures, many of which use no adhesive but rely on particular qualities in the materials chosen and in the binding techniques used.

More information and a booking form can be found on www.conservation-by-design.co.uk/z_paper_workshop or for specific questions get in touch with CXD's Denise Troughton on d.troughton212@btinternet.com or phone (evenings and weekends) 44 (0)1234 831201

people

THE FIRST CLARE HAMPSON SCHOLARSHIP AWARD

The first Clare Hampson Scholarship was awarded to Dafni Kyropoulou, a recent graduate of Cardiff University with a Master in Science of Conservation. Carolyn Checkley-Scott, Chair of the Book and Paper Group, announced the successful candidate at the Book and Paper Group's AGM on 11 March. Icon News' reporter caught up with Dafni over a glass of wine.

'How do you feel about being the first recipient of the award?'

'I am very pleased and greatly honoured to be a recipient of the award. I didn't know Clare but I know that she was passionate about conservation and conservation education and training, having devoted her whole working life to it. I also know that the fund is a legacy from her Will. I very much hope to honour her memory.

'Tell us about your project'

Dust in historic libraries is a major problem, since the collection is preserved on open display. My dissertation for my Master in Science of Conservation at Cardiff University was a technical examination on the effects of deposited dust on paper, based on a sample of books from Trinity College Library in Dublin. The research investigated the origin of dust particles and the ingress of these particles into library books. Following the collection of four groups of samples including paper and dust and their analysis using energy dispersive X-ray analysis in the scanning electron microscope, the study showed that accumulation of dust particles altered the morphology of the paper. I felt at the time that the project needed further research.

'How will the Award money help you?'

Enormously! The Scholarship will enable me to complete this research at Cardiff University. It will cover travel costs, my subsistence while I will be away from my working commitments and fees to Cardiff University for using the technical equipment. It will allow me to concentrate exclusively on the preparation of the manuscript. This includes processing experimental results and carrying out some further analyses on a larger amount of samples.

'What is the time scale for this study?'

I plan to stay in Cardiff for six weeks to undertake the laboratory work as well as research using the University Library. I aim to complete the preparation of the manuscript by the end of April 2009.

'What about publishing the result?'

Oh, absolutely….the aim of the Clare Hampson Scholarship is to enable individuals to complete an article to peer reviewed publication standard. I aim to submit my paper to a peer reviewed journal such as Icon's Journal *(Journal of the Institute of Conservation)*. As it will be my first peer reviewed publication, I am looking forward to receiving mentoring and editorial support as part of the Scholarship.

You can read the abstract of Dafni's MSc dissertation *'A pilot study on the effects of dust ingress into library books: an example from Trinity College Library in Dublin'* on the Book and Paper Group pages of the Icon website

The call for applications for the next Clare Hampson Scholarship Award will be published in the July edition of Icon News.

NEW ACRS

Congratulations to our newly accredited members of Icon

Veronika Vlkova Antoniou, objects conservator based at Birmingham Museum and Art Gallery

Anita Bools, photographic conservator working for the National Trust

Ann Buelow, paper and preventive conservator at The National Archives, Kew

Frances Coles, (Collections Care & New Materials) conservator at the Science Museum

Claire Daly, conservator of frames, gilded furniture and decorative surfaces at Birmingham Museum and Art Gallery

Evelyn Guinan, private conservation manager in stained glass

Alastair Johnson, frames conservator at Tate

Bronwyn Leone, private easel paintings conservator based in London

Heather Marshall, book and paper conservator at the British Library

Stuart McDonald, Head of the Engineering and Furniture Conservation section within the Conservation and Analytical Research Department at the National Museums Scotland

Caroline Rendell, private conservator in textiles and a preventive conservator for the National Trust

Michael Sheppard, Senior Conservator and Site Manager working on stone and surface treatments for Paine & Stewart Ltd

QEST AWARDS

Ann-Sofie Widegren and Maria Hagglund are the latest conservators to benefit from the generosity of the Queen Elizabeth Scholarship Trust. They have each been awarded a scholarship of £3,400 to fund a ten-day course in gilding at

Maria (l) and Ann-Sofie (r)

the Scuola Laboratorio Mestieri dell'Arte in Bologna, Italy and thus enable them to extend their knowledge of the subject and undertake more intricate conservation and restoration projects in their field of furniture and decorative arts. Ann-Sofie and Maria created A & M Restoration Conservation and hold the Royal Warrant of appointment to both HM The Queen and HRH The Prince of Wales for their considerable portfolio of work within the Royal Household, including the conservation cleaning programme during the annual summer opening of the State Apartments at Buckingham Palace.

Other recipients to benefit from this round of the awards include a double bass maker who will attend the Making Stringed Musical Instruments Diploma at West Dean and a traditional stone mason whose Scholarship will enable him to complete the final year of a Graduate Diploma in Historical Stone Carving at the City & Guilds of London Art School.

Application forms for QEST Scholarships can be downloaded from the QEST website: www.qest.org.uk. They may also be obtained by sending a SAE (50p) to: The Secretary, The Queen Elizabeth Scholarship Trust, No.1 Buckingham Place, London, SW1E 6HE. The closing date for summer 2009 Scholarships is 5 June 2009

A VISITING PROFESSOR

On the recommendation of the Faculty of Art, Architecture & Design, the Professorial Committee of Lincoln University has agreed to confer on Helen Hughes the title of Visiting Professor in Conservation of Historic Interiors. Helen is Head of Historic Interiors Research and Conservation for English Heritage and it has been her year for accolades: she has also been made a Fellow of IIC (International Institute for Conservation of Historic and Artistic Works). Many congratulations!

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NICHOLAS PICKWOAD – THE PLOWDEN MEDAL WINNER

The Royal Warrant Holder Association's 2009 Plowden Medal has been awarded to Professor Nicholas Pickwoad, in recognition of his unceasing dedication to the study and conservation of historic libraries and rare books.

The list of his achievements and qualities is lengthy. Craftsman, scholar, innovator and teacher, he is unusual in being both a practical conservator and an academic with an innate ability to produce solutions for a wide range of problems. He invented the concept of the 'bookshoe' nearly thirty years ago and later invented and marketed a portable board-creasing machine to facilitate on-site phase-boxing programmes. This is in addition to his work for the National Trust and the monastery of St. Catherine, Mount Sinai, where as leader of the library conservation project his extensive skills have been comprehensively utilised. He has been a formative influence on book conservation and conservators for more than thirty years and has recently established the 'Ligatus' project in conjunction with the University of the Arts to provide a research unit into the study of historic bookbinding through the development of digital tools and resources

The medal will be presented to him by HRH The Princess Royal at the Royal Warrant Holders Association Lunch in London on 2 June 2009.

Jean Muir at National Museums Scotland

National Museums Scotland (NMS) became custodians of the Jean Muir Collection in 2005, following a prestigious donation. Miriam McLeod, textile conservator at NMS, reviews the acquisition and describes the preparation of costume for the exhibition 'Jean Muir: A Fashion Icon'.

In 2005, National Museums Scotland (NMS) were honoured to receive the Jean Muir archive due to the kind donation of her widower, Harry Leuckert. Probably best known for her elegant designs in matte jersey, Muir's name came to prominence in the 1960s, with Jean Muir Ltd launching in August 1966 after the success of her first label, 'Jane & Jane' (1962–1966). Her work is a quietly influential presence in recent British fashion history, a reflection of Muir's refusal to compromise her meticulous design process in favour of 'fast' fashion and commercial gain. Nonetheless, her pared down style has become strongly identified with expert craftsmanship and beautifully cut garments, her attention to detail winning her many lifelong devotees.

The archive is immensely varied, with objects represented from the 1960s right up to the time of her death in 1995. At the time of acquisition the collection numbered around 18,000 objects including paper designs, patterns, line-up sketches and magazine articles; garments, toile, textile swatches and samples; and accessories such as jewellery, buttons, buckles, shoes and hats in various different media ranging from acrylic to wood and enamelled metal. Since that time, the collection has increased in size due to the donation of garments following the closure of Jean Muir Ltd in 2007, and individual private donations.

The toile being padded with soft net in preparation for humidification

© National Museums Scotland.

The acquisition of such a vast collection necessitated involvement from the conservation section at an early stage of the process. Initial visits were made to Muir's Northumberland home to sort and assess the size of the collection, which was then packed in around six hundred brown cardboard boxes kept in a stable block. As normal practice dictates, new organic acquisitions to NMS are frozen to ensure that no pests are accidentally introduced to the stored collections, but the size of the archive is such that it was more efficient to hire a carbon dioxide facility in order to treat the whole collection at once.

With the pest procedure complete, the archive moved to the NMS Collections Centre in Edinburgh, where it ultimately received a home in a new, custom built store within environmentally controlled roller racking. Whilst registration got underway, gradual but steady progress was made with re-storage of paper and textile objects into Melinex® sleeves and archival costume boxes respectively, and a survey of garments was carried out to establish the overall condition of the collection. At the same time, Costume & Textile Curators, Kristina Stankovski and Fiona Anderson, began work on the selection of garments and objects for what would become the exhibition, 'Jean Muir: A Fashion Icon'.

The condition survey revealed that the collection had been affected by several common factors. In the past, the stacking of boxes one on top of the other in storage had led some to collapse and burst open, causing extensive crushing and creasing to the objects inside, as well as providing entry points for dust and pests. The humidity had evidently been rather high (as might be expected in an unheated stable building), and whilst the vast majority of garments retain good structural condition, some have been damaged by mould.

However there were little signs of everyday wear and tear, as most of the stored garments in the archive were not sale goods but samples used for fashion shows, advertising and other publicity. The main exception to that were boxes of Jean Muir's own personal clothing – and even these were usually lightly worn. Typically, soiling and stains could be

© National Museums Scotland.

Dresses and jackets from Jean Muir's Jane & Jane label

attributed to mould damage, moderate to heavy dust from hanging storage, make-up, and dust and dirt in thick concentrations on full length garments from the hem to knee.

Fortunately the relatively good condition of the collection meant that virtually all the first curatorial choices for the exhibition could be accommodated, totalling thirty five outfits, a dressmaker's stand with mounted toile, a selection of line-up drawings, sketches and photographs, a paper dress pattern, fabric swatches and colour charts, and a small selection of buttons and buckles created for Jean Muir by other British designers and makers. However, it was evident that the cut of women's clothes has altered significantly in at least one respect since many of the exhibition garments were made. Most obviously, Muir designed the garments BW (Before Wonderbra), a voluminous bust profile now common in shop mannequins but definitely not in fashion then. To that end, a visit to Proportion, London, successfully identified an off the shelf, conservation approved mannequin which fulfilled the crucial requirement of a more natural bust line, giving the correct hang and also preventing permanent stretch!

Conservation for the exhibition began to get properly underway once the archive moved to the new storage facility. The paper objects, including original photographs, sketches, dress patterns, and show cards, were treated by paper conservator Vicki Hanley. Most of the garments required cleaning, in part to reduce the pervasive musty smell that many carried. The majority could not be wet-cleaned due to their fibre type and/or construction and so a good relationship was sought with a reputable dry-cleaners in which to carry out solvent cleaning. We succeeded in finding an excellent independent firm who agreed to the exclusive use of their machinery and our stipulations regarding temperature, cycle choice and use of clean solvent (perchloroethylene) minus detergent, and were very pleased with the results. Where appropriate, garments were wet-cleaned in the studio, and these treatments also brought about significant improvements.

The diversity of the archived collection and extremes of condition problems within it are illustrated by the treatment of a calico toile (a trial garment, made in order to appraise the sketched design for the first time in cloth) and dressmaker's stand. The toile was in relatively poor condition considering its age. It had been very comprehensively crushed during previous storage, and heavy soiling lines indicated the toile was also exposed to dust settlement. High relative humidity had affected the condition of the stainless steel pins from which the toile is joined (there is no construction stitching) with many pins heavily corroded and/or holding black greasy dirt, staining the ground material in some areas.

It was obvious that the toile required humidification for preservation and display, but the use and condition of the dressmakers pins made that problematic. In addition, the dress design is complex, as it employs tight pleating at the sleeve head, upper bodice and waist seam (above and below) in order to produce puffed effects. Although wet-cleaning would undoubtedly have assisted in answering the problem of crease reduction, it was not possible due to the toile's fragile construction method and the existence of original block lines drawn onto the calico in pencil.

In order to carry out humidification, therefore, all the pins were removed, also providing an opportunity to clean them before they were replaced. The process began with individual removal and marking of each pin position on the calico with a temporary tailor tack in the entry and exit points; the ends of each tack were tied together to prevent accidental removal,

Matte Jersey dresses for Jean Muir Ltd

© National Museums Scotland.

© National Museums Scotland.

The toile mounted on Jean Muir's own dressmaker's stand after conservation

© National Museums Scotland.

The toile on a temporary mount before conservation

thereby also serving as a temporary construction method. The direction of each pin-head was marked on documentary photographs, creating an additional record of the original pin positions.

Where possible, humidification of the toile was carried out flat via a Goretex® barrier. Contact humidification was then carried out on a mannequin using temporary net padding to help push out creasing in the pleated areas. In consultation with metals conservator, Rose Lees, the pins were de-greased with IMS before replacement. The most heavily corroded were replaced with new 7.5g entomological pins, partly chosen as their length will make any future identification relatively easy, in combination with documentation. We later learnt from a close colleague of Jean Muir, Joyce Fenton Douglas, that Muir was fastidious about the precise positioning of toile pins, largely as it was Muir herself who tried on the toile for initial fittings – and woe betide you if your pinning caused a puncture wound!

The dressmaker's stand was used in Muir's workroom for many years. The linen cover is now in a late stage of deterioration, with overall brown staining and embrittlement which has left it prone to splitting. The various metal elements carried greasy dirt and were corroded in some areas. It is however an endearing personal object, as its length of service is testified to by many repairs carefully worked in cross-stitch where the linen ground had previously ripped or torn. In consideration of the structural fragility of the linen, only minimal stitched support was carried out in monofilament silk thread on loose areas of cloth. The metal elements were cleaned of loose corrosion products and greasy dirt by Rose Lees. As examination had established that stitching between the toile and stand would be damaging to the linen ground, the toile was mounted onto the stand using a net strap stitched to the reverse waist; the net strap was wound around the stand waist, and then secured to itself at the centre back. The toile collar was also stitched to itself at the centre front. Further support and shape was given to the toile profile with soft net padding out the sleeve, and a gathered net underskirt beneath the toile skirt. In exhibition, the toile has proved to be very popular, combining a personal connection to Jean Muir with an insight into her design process.

The exhibition has very much fulfilled the Museums' expectations in terms of visitor numbers, with an average of over a hundred visitors every hour in the opening week – a considerable achievement given the relatively small size of the exhibition space. Reponses have been overwhelmingly positive, with many female visitors supplying personal stories of the Muir clothes they owned and loved to wear. It is apparent through the reaction to this exhibition that the value of her legacy as a modernist designer may only now be emerging.

Jean Muir: A Fashion ICON ran at NMS until 15 March and then transferred to National Museum of Costume, Dumfriesshire, where it runs until 31 October 2009.

Acknowledgements

Kristina Stankovski, Curator, Dress and Textiles, National Museums Scotland

Lynn McClean, Head of Paper & Textile Conservation, National Museums Scotland

Neil McLean, Photography Manager, National Museums Scotland

New Views at the Pitt Rivers Museum

One of the world's great anthropological collections reopens at the beginning of May after a major redevelopment project. Kate Jackson, Conservator at the Pitt Rivers Museum, outlines the contribution of the Conservation Department to its implementation

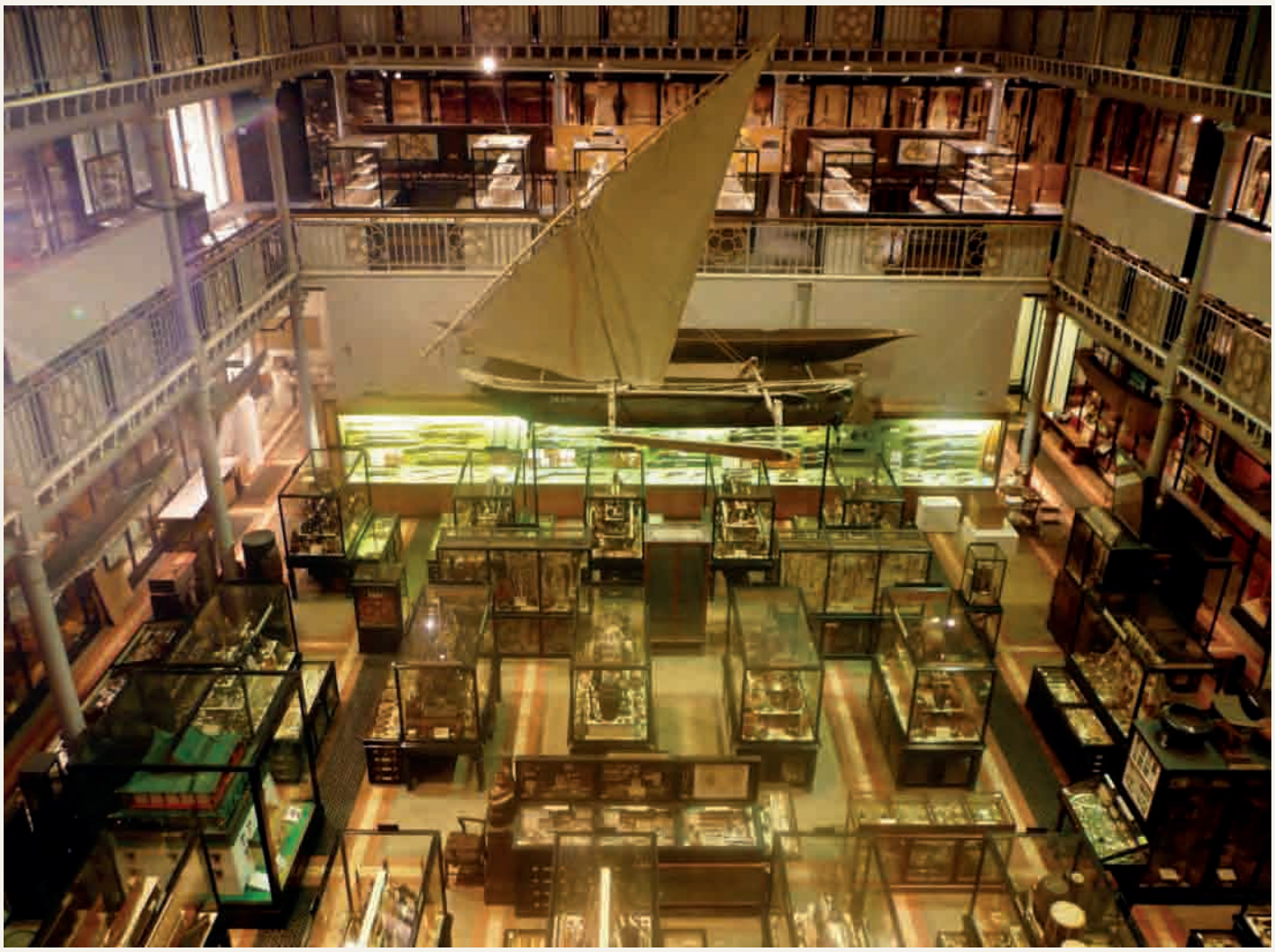
INTRODUCTION

The Pitt Rivers Museum has been conspicuously absent from the Oxford tourist route since it closed to the public in July 2008. A general assumption may be that when a museum is closed the workforce can relax a little; unfortunately this couldn't be further from the truth. Behind closed doors a building project has been taking place that has temporarily changed the role of many departments within the museum, not least, the Conservation Department.

The aim of the building project has been to open up the original view of the museum by introducing a new platform entrance with disabled access, the installation of an inbuilt environmental control system and a large education space. Four new permanent display cases were established in and around the new platform area. In addition a number of other cases throughout the museum have been updated during the building work.

The project has been funded primarily by the Heritage Lottery Fund with additional funding including donations. Previous building projects have relied heavily on permanent members of staff collaborating to take on new responsibilities and additional workloads. This project saw a new post written into

The old temporary exhibition space and original positioning of the outrigger canoe before the start of the build project



© Pitt Rivers Museum

© Pitt Rivers Museum

Moving the outrigger canoe

the grant application, a Collections Move Manager. The role was introduced to oversee all materials ordering, documentation and pre-planning for the object decant. A team of four was appointed to assist the Move Manager. Andrew Hughes, a previous Icon HLF intern, was also involved in the early stages. The conservation team was responsible for training all new members of staff involved in the decant project in handling and packing techniques.

Conservators were involved in the pre-planning stages of the building project, which spanned many months and involved meetings with various stakeholders. Of the four main elements dictated in the HLF grant proposal the environmental control system involved Conservation most closely. The plans throughout had to be flexible to changing scenarios whilst continually protecting the integrity of the intended outcome, which was, including the main objectives, to pass all environmental control to the museum.

Prior to the start of the building work Conservation were approached to carry out tests on the suitability of a number of material samples. These were tested under the Oddy accelerated ageing technique before their use was authorized. From the outset Conservation worked closely with the primary contractors *Beards*. Before any building work started, the contractors were briefed on how their actions could be detrimental to the museum and its collections; this included highlighting the potential hazards of introducing harmful materials into the museum. Conservation built up a good relationship with *Beards* site foreman Dennis Winter. This channel of one to one communication allowed Dennis to consult directly with Conservation on all materials introduced into the museum.

DECANT

Before the building work could begin, twenty nine cases had to be decanted, dismantled and their contents packed and stored. This included the museum's firearms collections. Whilst decanting the firearms the opportunity was taken to carry out a complete audit, condition and safety check of all firearms and accessories; including those in the reserve collections. This amounted to just under 2,000 objects and involved collaboration with conservation, collections staff, technical services, representatives from Thames Valley Police firearms liaison unit, an explosives expert and a specialist conservator from the National Army Museum.

In total just over 5,500 objects were decanted and condition checked in the eight-week period prior to the building work commencing. The dismantled cases and boxed objects were stored for the duration of the works in the museum's new

© Pitt Rivers Museum

During the one-hour cleaning window collections and conservation staff document and clean the outrigger canoe

temporary exhibition space situated in the research centre adjoining the museum. This space provided security, controlled environmental conditions and allowed for minimal object movement.

The museum has a number of objects on open display notably thirteen canoes that hang from below the balcony levels. The two largest, an outrigger and a dugout canoe, had to be moved and repositioned prior to the demolition of the old temporary exhibition space. Overseen by Conservation, the specialist company *Vertigo Riggers* dealt with all the elevated work. Whilst in transit the canoes were positioned on the lower gallery allowing Conservation just one hour of cleaning time. The canoes were brushed, vacuumed and documented before being raised into their final position. During the planning stages Vertigo liaised with Conservation over the final mount design for the outrigger. The mount is suspended from a steel frame and is constructed from a number of brackets providing support at the bow and the stern of the vessel. The steel brackets were colour matched from RAL colour charts to the hull of the vessel and then cushioned with plasterzote. The remaining canoes were covered with polythene sheeting for the duration of the project.

The area to be dismantled was hoarded off with wooden partitions; polythene sheeting was used as a ceiling to isolate as much dust as possible from the remainder of the museum.

© Pitt Rivers Museum

The area hoarded off and cases boarded over during the build project. The polythene sheeting was placed above the slats acting as a roof to the hoarded area

© Pitt Rivers Museum

During recant, showing the new positioning of a number of the cases adjacent to the new platform entrance

© Pitt Rivers Museum

First glimpse of the new platform area after the removal of the polythene roof

© Pitt Rivers Museum

One of the many cases recanted in the Court

As the research centre remained open during the work, security became a constant concern. The contractors had access to their work area via a separate side door; all other doors to the museum were kept locked. When contractors were working outside the hoarded area they had to be supervised at all times by the museum's attendants. Due to the position of the hoarded area within the museum, access became limited for object retrieval, although research visits were still accommodated throughout.

ENVIRONMENTAL MONITORING

Over the past ten years the Pitt Rivers Museum has undergone two redevelopment projects in the course of which dust and shock and vibration monitoring were introduced. The method and process of monitoring during the previous works were re-established during the current works along with ongoing environmental monitoring and pest management, which have been established in the museum since 1994.

The dust was monitored via a number of glass dust slides positioned around the museum. The locations were at differing heights with slides both inside and outside cases. The slides were changed on a weekly basis and records of activity within the museum noted. Every ten weeks the slides were collected and analysed by *Adams Dust Monitoring Service*. The method of analysis involved the measurement of surface reflection in three places on the slides both prior to and after a week's exposure. The percentage loss of reflection is measured as 'soiling units' (su); a 1% reduction is equal to 1 su (Adams 1997). The highest readings were recorded during the week the old temporary exhibition space was dismantled and during the removal of the protective polythene sheeting at the end of the build.

A number of Tinytag shock and vibration data loggers were positioned within display cases and on the buildings main steel structural supports on all three floors. These data loggers were downloaded weekly and the data compiled and assessed. The readings obviously varied depending on the works being carried out, the highest readings coming from the data loggers on the main structural supports. The results were used to provide evidence of high readings, which could then be taken to weekly meetings with the contractors. On one occasion the use of cutting equipment was altered due to unnecessarily high readings.

The environmental conditions are routinely monitored via the Hanwell telemetric system with thirty seven data loggers throughout the museum and research area. Seven of these monitors measure lux levels. This monitoring program was continued throughout the building project. The museum's

Victorian heating system running under the ground floor was originally controlled from the University's main plant room; this plant is the mainstay for a number of buildings in the science area. The RH was regulated by a number of mobile humidifiers throughout the museum. One of the aims of the building project was to introduce a self-contained environmental control system, so that all environmental control passes to the museum. Seventy new air vents were positioned into the floors of the balcony levels to help air flow and distribute temperature more evenly throughout the museum. Currently work is being carried out on a number of louvres in the roof; these are designed to aid the air exchange within the museum. During the works the heating was switched on and off a number of times leading to considerable jumps in both temperature and RH. The mobile humidifiers have not been required since the environmental control system has been switched on. There have been fluctuations in RH and temperature but it is hoped that, with the completion of the work on the louvres and final tweaking of the settings on the environmental system, conditions will stabilise.

DISPLAY CASES

Four new permanent display cases were required to border the new raised platform entrance. A new Aboriginal art display has been completed on the lower gallery level and is now the backdrop for the new education space. The new accessions display has been updated with a number of recent acquisitions from the museum's collection. The vast majority of the objects for the new cases were previously in storage. Collections and conservation staff had to work closely to determine the suitability of the objects for permanent display. In total four hundred objects were processed by Conservation for the new cases.

The museum's technical services' department took advantage of the closure to refresh and complete a number of displays. One particular case required a number of new soft mounts. A specialist conservation mount maker from the Victoria and Albert Museum spent one week with us making soft mounts for a number of garments including three seal intestine parkas. The conservation treatment of these three parkas required over two hundred hours of work. This display case is now the first in the museum to display a text box specifically communicating conservation information.

TOWARDS THE END OF THE BUILD

The team employed for the decant project undertook a number of smaller projects during the build. It set about repackaging all of the musical instruments stored within the museum; during this exercise the instruments were documented, photographed, conserved where necessary and boxed. This amounted to just over 1,000 objects. The team also started the onerous task of inputting thirty years of past treatment records onto the conservation database. Once the main building work was completed the hoarding was removed, canoes lifted back into place and display cases reassembled. All three floors in the museum were in need of deep cleaning; this took eight of us one full week. In addition to cleaning the cases, scaffolding was erected and high spaces cleaned with backpack vacuums. Objects on open display were also cleaned and covered until just prior to the opening. Objects on open display were also cleaned and covered until just prior to the opening. Conservation took the opportunity to revise the ongoing cleaning schedule of the museum.

New lighting tracks were installed on the ground floor of the museum; this greatly enhances the upper wall caes. Handheld lux meters were used to check the levels of illumination on the objects within the cases before the final positioning of the lamps was agreed.

SUMMARY

The roles of many departments within the museum changed, becoming expanded and interlinked during the building project. Pre-planning, departmental communication and teamwork were key in pulling the various aspects of the build together. The fluctuating environmental conditions during the build, although frustrating and disconcerting, were momentary setbacks. It is hoped the new environmental system will allow Conservation greater control in the future over the environmental conditions within the museum. The limitations on access were trying at times, as was having to walk through a building site full of contractors daily. More positively, the building work provided the opportunity to audit and re-home the gun and music collections, enhance the visitor experience and allow our education department a permanent space within the museum. In total nearly 7,500 objects have been condition checked and their database entries updated.

During the build the museum continued its role as a research institution with visiting researchers and student commitments. In addition to the build project Conservation continued to deal with ongoing researchers' requests, new accessions, loans and preparations for a number of large forthcoming research visits. In total over seven hundred objects have been treated by the conservation team during the museum's closure.

The experience overall was greatly enhanced by the relationships built up with specific contractors who were constantly sympathetic to pleas by the Conservation Department. Internally all the work in preparation and during the build was done on schedule, although external forces meant we had to be flexible with our approach to see the project through to fruition.

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news from the groups

BOOK AND PAPER GROUP

Well it's good to see the sun at last after what seems to have been a long hard winter!

It's been a busy time for the BPG organising and running our event and Annual Meeting at the National Archives: *PM to AM: Highlighting Collection Care at the National Archives.* The Committee decided to move away from the traditional format of the meeting and we feel it was a success. There will be a feedback form on the BPG part of the website shortly. Please do let us know what you think as these events are for you! It does not take me to say that we are in difficult times.That said the enthusiasm and commitment from the Group and support team for this event and also the generosity of both the National Archives and Conservation by Design show just what can be achieved with a little flair, imagination and dedication. Discussions with Icon members following the meeting threw up many similar possibilities for collaborative training events, all with minimal budgets in mind.

We announced our Clare Hampson Scholarship winner Dafni Kyropoulou. Read more about her on page 12.

Some of our Committee Members have come to the end of their term so a big thanks to those who have committed so much of their time. Thanks also to those who have stepped in and I look forward to working with the new group (details on the website).

Once again can I urge you to renew your membership and encourage others to join too.

Work has now started on the BPG website…..so use your site!

Caroline Checkley-Scott

ETHNOGRAPHY GROUP

2009 Events

In March the Ethnography Group with the support of Glasgow City Museums and Dr Sonia O'Connor ran the Bone, Horn and Ivory Identification Course at the Glasgow Museums Resource Centre. The course was fully subscribed and included attendees from Germany and Switzerland as well as the UK. Many thanks to the staff at Glasgow and Sonia and the other speakers for their involvement and making it happen. (See review on page 29)

Following on from last year's successful Ethno Crawl (see page 27), the events team have organised another social crawl this time in Brighton. The tour will take in Brighton's Victorian sewer system, the Toy and Model Museum and some Soul Food!! The event is to be held on Saturday 23 May. Full details are posted on the Icon website (Ethnography Group pages) or via e-mailing Arianna Bernucci-albernucci@gmail.com.

On Tuesday 23 June the Group is holding a one-day seminar and AGM at the University of York. The theme of the seminar is Feather and Gut: Current Perspectives, Research and Treatments. A full programme of speakers, registration and joining instructions will be disseminated through the Icon website. The AGM will be an important opportunity for Group members to express their views on future events and direction of the Group and to elect a Committee. Currently we have two posts vacant and the Committee would be very keen to hear from anyone interested in joining. Please get in touch with any Committee member if you wish to be nominated.

Committee Changes

There have been a number of changes to the Committee over the last few months. Anne-Marie Deisser and Renata Peters have stood down from Chair and Editor posts respectively. We thank for them for all the hard work they have contributed to the Group. Cordelia Rogerson has taken on the role as Chair.

Charles Stable c.stable@nms.ac.uk

SCOTLAND GROUP

Group events to look out for in the rest of 2009 include visits to Gladstone's Land (a National Trust for Scotland property in Edinburgh), the National Museums of Scotland Conservation Department and Rosslyn Chapel. The Pub Group also meets on the first Thursday of every month. Dates for 2009 are 4 June, 2 July, 6 August, 3 September, 1 October, 5 November and 3 December. Join us at the Wash Bar (on top of the Mound in Edinburgh, http://www.washbar.co.uk) from 5:30pm onwards for conversation with friends and colleagues, drinks, and good food.

A very successful CPD event was held at the beginning of April – a day-long seminar on digital photography for conservators. The Group plans to repeat this event in the future due to high demand. Watch this space!

Further information on our events programme is posted on the Scotland Group webpage as soon as details are confirmed.

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. Icon Scotland Group hopes to make four awards a year and, in the event of multiple applicants, preference will be given to equal distribution between the disciplines. Applications are reviewed by the Group's office bearers and awards are conditional on achieving ACR status. All applications will be treated in the strictest confidence.

Applications are also invited for this year's round of the June Baker Trust Awards for Conservators in Scotland. The Trust helps individuals working in the conservation of historic and artistic artefacts in Scotland, or training with the intention to

do so. Awards can be towards travel, attendance at conferences and on short courses, purchase of equipment, or other suitable projects and are usually in the region of £100–300. Application forms are available by writing to The Chairman, June Baker Trust, Boswall House, 19 Boswall Road, Edinburgh EH5 3RR. The deadline for receipt of applications is 31 May.

Committee meetings for 2009 will take place between 6–8 pm on 23 June, 22 September and 8 December. Venue tbc.

The Icon Scotland Group Committee

Chair: Linda Ramsay
Vice Chair: Kirsten Elliott
Treasurer: Audrey Wilson
Vice Treasurer: Gill Keay
Events team: Helen Creasy, Erica Kotze, Kirsten Elliott and Elizabeth Main
Publications/ publicity team: Ruth Honeybone
Ordinary Committee Members: Sophie Younger, Julian Watson, Mo Bingham
Icon Scotland Member of the Board of Trustees: Louise Lawson
Observers: Carol Brown, Craig Kennedy and Clare Meredith

TEXTILE GROUP

We hope you all enjoyed the Textile Group Forum – Mind the Gap; it is hoped to include a review of the day in the next issue of Icon News. We would very much like to thank all the speakers and poster presenters for giving very generously of their time to prepare and present such an interesting and thought provoking set of papers and to Poppy Singer for agreeing to chair the meeting. Thanks also go to Elizabeth-Anne Haldane for securing the wonderful new lecture theatre at the Victoria and Albert Museum for our event; I think you will all agree it was a big improvement!

The Forum also saw the Chair of the Textile Group Committee for the last three years, Sarah Howard, stand down. Her dedication, enthusiasm, very hard work and wonderful sense of humour will be very much missed at our committee meetings; she has worked tirelessly representing the Group both locally and in the wider field of conservation during these difficult times. We send her a very big thank you and best wishes for the future and hope she enjoys a well earned 'rest'.

We are also very sorry to be losing, ordinary committee members Elizabeth-Anne Haldane and Rebecca Bissonet, both of whom have worked extremely hard, often behind the scenes, to help the Group run the busy programme of events; their input, opinions, ideas and humour will be greatly missed, particularly Elizabeth-Anne's negotiating skills in securing the lecture theatre for the Forum this year.

Following the announcement at the Forum we would like to welcome Maria Jordan as our new Chair of the committee and Poppy Singer, Roisin Morris and Alison Fairhurst as committee members. We are very much looking forward to working with them in the future.

We would also like to thank Oriole Cullen, Roisin Morris and Sam Gatley at the Victoria and Albert Museum for giving a tour around the 'Hats: an anthology by Stephen Jones' exhibition running from 24 February to 31 May 2009. Kate French, who went on the tour, thoroughly recommends a visit to the exhibition: she says the hats themselves are wonderfully fascinating objects. Oriole Cullen, the exhibition curator, talked enthusiastically about the concept behind the exhibition and Roisin Morris, textile conservator at the V&A who worked on the hats, gave a brief discussion about the conservation issues. The Museum of London has loaned hats from its collection to the exhibition and these were selected partly because they needed little or no conservation treatment. All the other hats in the exhibition were selected based on the same criteria. The mount maker Sam Gatley talked about the difficulties they encountered in attaching the hats securely to the slippery Perspex heads, which had been specifically chosen by Stephen Jones. The shapes of some the historic hats were not adequately supported by these Perspex heads and special fixings were used to attach two straw bonnets to their Perspex mounts. This overcame the problem for this temporary exhibition.

Please see listings and the Textile Group web pages for future events coming up.

Graduate Voice

'The Comic Almanack': Wende Guastamachio writes about her project, undertaken as part of her post-graduate diploma course in paper conservation at Camberwell College of Arts, London.

The National Art Library (NAL), located in the Victoria and Albert Museum (V&A), is an invaluable resource for research into the fine and decorative arts. Included in its collection is 'The Comic Almanack' for 1848, a paper covered book edited by Horace Mayhew and illustrated by George Cruikshank. George Cruikshank, a prominent Victorian illustrator and caricaturist, is credited with creating thousands of printed images. He was known both for his biting political satire and for his more gently humorous book illustrations. Highly regarded in his own time, Cruikshank's work was widely

The Comic Almanack' for 1848, before conservation

available, ranging from hand-coloured prints of larger works to low cost ephemera.

'The Comic Almanack', 139 mm X 101 mm in size, has a printed blue-green wraparound paper cover which is cut flush with the text block. It shows signs of use which is not surprising as it is an almanac small enough to fit into a pocket or a purse and intended to be consulted throughout the year. On examination the following observations were recorded: the thread in the sewing structure was deteriorated and broken. The front cover and back covers were torn with missing areas. Pages of the text block were creased and dirty throughout, with small tears and missing and torn corners. It was also noted that many pages were missing. The book was originally sewn in the fold at four stations in an erratic, staggered, two-on sewing structure. The appearance of the book has been affected by overcast sewing along the spine and the first and second sections. The overcast sewing severely impaired the opening of the book, making it difficult to read, and greatly increased the likelihood of damage to the text block by future users.

A treatment proposal was developed working with Jane

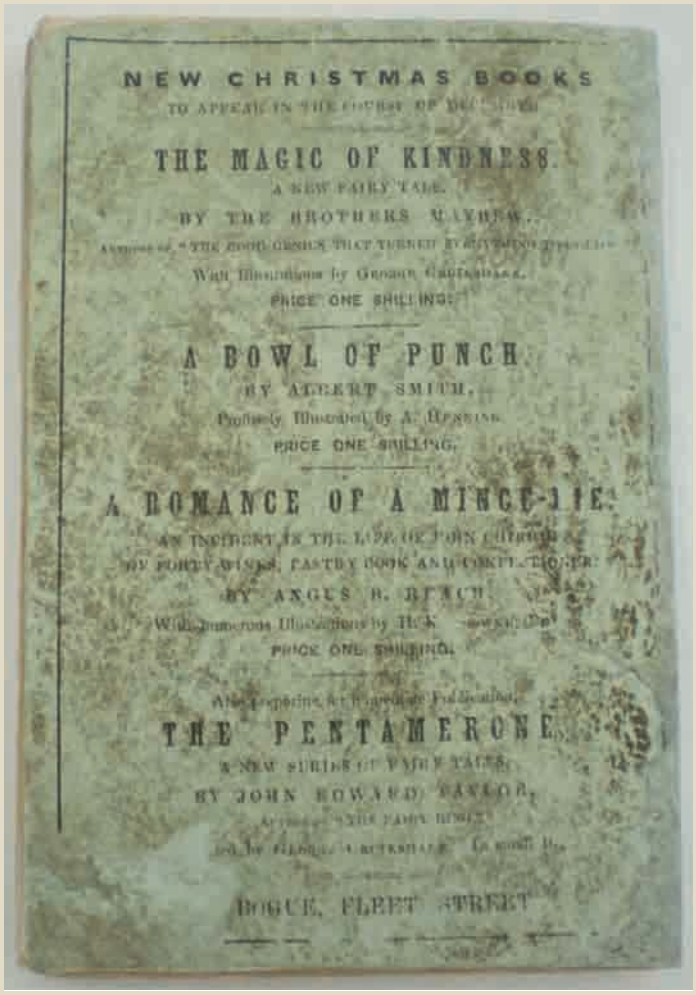
Damage to spine

Rutherston, Senior Book Conservator at the V&A and Deborah Sutherland, Stock Control Manager at the NAL. The goal was to clean and repair the book, preserving as much of the original as possible whilst minimising the possibility of further damage. The challenge was to attain a balance between the principle of non-interventive conservation, so as to preserve the historical and documentary value of the book to future researchers and, at the same time, carry out treatments necessary to make it accessible and minimize the risk of future damage. Among the issues considered in developing the treatment proposal were first, whether or not to remove the overcast sewing, and second, whether to change the sewing to a more robust sewing structure.

The overcast sewing was not an element of the original binding. The spine was not visible, rolled up inside the sewn area. The sewing severely inhibited the opening of the book. Anyone attempting to open the book in a normal manner or wanting to examine the spine or binding structure would risk pulling against the constricting thread which would, in turn, tear through the paper. Some of the leaves were pierced so many times in the course of the overcast repair that they appeared almost lacy along the fold. Ultimately, it was decided to remove the overcast sewing and replace it with a structure which would provide both strength and sound opening characteristics. 'Two-on' sewing typically produces a staggered sewing pattern. However, the pattern of sewing in this book was erratic and eliminated kettle stitches from many of the sections. Research revealed that the chain stitch was commonly used on small, paper wrapped books of this period. A chain stitch with kettle stitches at the head and tail of each section would provide a more secure result than two-on sewing. After conferring with Jane Rutherston and Deborah Sutherland, it was decided to use a four-station

Overcast spine

After conservation – front cover



After conservation – back cover

chain stitch, sewing along each section fold in the original sewing stations.

The book was disbound and the overcast sewing removed. The pages of the text block and the covers were surface-cleaned on both sides with a soft brush and chemical sponge. Areas missing from the covers were in-filled using conservation grade wove paper. Delaminated portions of the cover were pasted together, and the head and tail edges of the front cover were supported with repair tissue on the inside of the cover. Missing areas on the fly leaves and text block were also in-filled using conservation grade paper, and supported as necessary with kozo repair tissue. Creased corners and tears were repaired using kozo repair tissue. Repaired pages were pressed, re-folded into sections, and pressed again in sections. The outside fold of the sections and, where appropriate, the inside leaf were supported with kozo repair tissue. The text block was re-sewn using an unsupported chain stitch at the original four sewing stations. The covers were replaced and a new spine created using conservation grade wove paper and kozo repair tissue. A piece of the original spine with part of the title was salvaged from the overcast sewing and adhered to the spine.

Removal of the overcast sewing greatly improved the usability of the book and reduced the likelihood of future damage. The change to the book's sewing structure maintained much of the original appearance of the book, provided a stronger sewing structure, and was consistent with other, similar volumes of the period. The conservation treatment produced a book that may be safely handled and retains many of its original characteristics, but is less fragile, easier to read, and less likely to be damaged by handling in the future.

cknowledgments

I would like to thank Deborah Sutherland, for her thoughtful direction of the course of treatment, Jane Rutherston, for her willingness to add the supervision of my project to her very hectic schedule and Anne Bancroft, Book and Paper Conservator at the V&A, for her support and patient tutelage.

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reviews

VISITS

A DAY OUT IN CAMBRIDGE
Icon Book and Paper Group
17 March 2009

The splendour of Cambridge was highlighted by the early spring sunshine and the grandeur of the Fitzwilliam Museum. A warm welcome from Bryan Clarke and Richard Farleigh awaited us and a brief introduction gave us an insight into the uniqueness of this museum and the exceptional vision of Sir Sydney Cockrell and the influence he had on museum design.

In the conservation studio several important works were displayed and explanations given on the mounting of rare prints and drawings. All the areas had been specifically designed resulting in a fine and orderly workspace. Hanging in the window was a sheet of finely torn white Japanese tissue used for the strip inlaying, which added a touch of creativity to the studio.

Walking briskly through the galleries, passing images beckoning one to gaze, a few of the group stopped to admire the magnificent 'Venus and Cupid with a Lute-player' by Titian before entering the Graham Robertson Study Room. The objects prepared for the visit were sumptuous, Rembrandt prints on parchment, a portrait by Visscher, flowers by Redouté, and works by Gozzoli, Tiepolo and Sickert to mention a few.

Richard had also put on an impressive display of British watercolours, each one by a famous artist, and arranged in chronological order around the room.

The fine twisted Gampi tissue that supported the parchments was a work of art in itself. There were also books, a large volume of Italian prints where the spine had been re-backed using aero linen and Japanese tissue, a Claude Lorrain print book was mended using toned Japanese tissue and later waxed. It has become the norm that all prints and drawings are scanned to a high resolution, following a similar decision by the British Museum.

A short time was spent in the exhibition 'I Turned it into a Palace', an exceptional showing of Sir Sydney Cockrell's acquisitions. The title explains the opulence of this exhibition, but among the many highlights was the Macclesfield Psalter. This small, majestic and enchanting book is an outstanding example of East Anglian medieval art. On the Fitzwilliam Museum's web pages there is a fascinating link to 'Conserving the Macclesfield Psalter': it is a treat.

After a walk across the Backs to **Penny Jenkins's** home, we came across her Bauhaus style house built in 1938 and designed by the little known architect Dora Cosens. The style is known now as *International Modern Movement*. Penny gave a very interesting insight into sizing paper and the importance of using alum with gelatine. Examples and methods of 'Friction Mounting' were also discussed. This is a very subtle way of pressing using two sheets of dampened Japanese paper.

Christopher de Hamel gave us an introduction to the Parker Library, standing next to the Gospel of St Augustine from the 6th C. His erudite talk about the English Reformation, Archbishop Parker's collection of manuscripts from the dissolved monasteries, and the story of how Parker became private chaplain to Anne Boleyn before coming to Corpus Christi College, was enthralling.

In the 19th C local bookbinders repaired these manuscripts by rounding and backing them. No historical records were kept of the original materials or styles used. Change came in 1987 with the formation of the Cambridge Colleges' Conservation Consortium. **Melvin Jefferson**, Head of Conservation, with **Elizabeth Bradshaw** and **Edward Cheese**, gave the group an informal talk around some exceptional mockups of book structures, boxes with pressure plates and a chemise in white alum tawed skin. Exciting discoveries have been made there such as a cheque written and signed by Darwin and strips of paper used for guarding the sections of a manuscript which, when pieced together, were discovered to be a letter of complaint from a priest to Archbishop Matthew Parker. A paper will soon be given on this particular letter.

Thanks to all those who gave up their precious time to share their unique workspaces and secrets with us; we all appreciated the efforts made.

Judith Weisner Paper Conservator

Penny Jenkins house across the garden

Conservation studio at the Fitzwilliam Museum

The group at the CCC

The Dovecot Studios

In the Old Operating Theatre

DOVECOT TAPESTRY STUDIOS

Icon Scotland Group
Edinburgh 24 January 2009

The visit to the Dovecot Studios was a real treat, with the chance to see tapestry weaving, the conversion of Edinburgh's first public swimming pool, and two exhibitions *The Jerwood Innovation* and *Henry Moore Textiles*.

The Dovecot Studios was founded in 1912 by the 4th Marquis of Bute. It was forced to find a new home when the building it was housed in was sold. The Victorian public baths in Infirmary Street had become a building at risk since its closure a few years ago. (The baths were near the National Museums of Scotland and some of the group had swum there.) With new ownership and funding, the Dovecot have renovated the old baths with a large weaving studio in the area where the pool used to be, exhibition galleries on the ground floor, a viewing balcony above the studio and offices, and flats being developed to rent.

Twenty conservators and their friends came from many parts of Scotland for the visit. We were given a guided tour of the exhibitions, then **Jonathan Cleveland** – one of the weavers – talked about the weaving done at Dovecot. While the concept of tapestry weaving is simple, the execution is more technical than often appreciated. Jonathan talked about things like the need for constant communication between weavers when several people are working on a tapestry, sample pieces to work out how designs can be executed and balancing the thickness of weft and number of warps to fit the design.

It was wonderful to see how well the baths had been converted and to hear from Jonathan his love of weaving and see the results of the wealth of skill and experience of the weavers at the Dovecot. What any report cannot convey is the sheer colour and exuberance of the tapestries.

Helen M Hughes

Textile Conservator, Glasgow Museums

ETHNO CRAWL 2008: AN INSIDER'S PERSPECTIVE

Icon Ethnography Group
London November 2008

The last Saturday in November saw the gathering of the ethnographic conservation group for a tour of some of the less well-known ethnographic collections of London. An impressive group of twenty people from various institutions around the country managed an early start on a less than warm day not far from Elephant and Castle in South London to visit the Cuming Museum *(www.southwark.gov.uk/CumingMuseum)*.

This small collection run out of Southwark Borough Council holds a collection of archaeological finds relating to the local area, but more ethnographically – the collection of Richard and his son Henry Cuming who collected objects relating to the everyday lives of people all over the world. The collections officer, Bryn Hyacinth, gave a very informative talk on the history of the collection assembled by the Cuming family between 1780 and 1902.

Their collection consisted of 25,000 artefacts from a wide variety of locations ranging from those obtained by Captain Cook, to Native American and Ancient Egyptian artefacts and much more besides. A personal favourite being a jar collected in 1847 containing 'Christ's nails of chocolate, sold during Passion Week in Paris as a religious souvenir'. Interestingly Henry Cuming also deliberately collected fake antiquities, some of which were also on display.

This collection was one of the few 'cabinets of curiosities' still intact as one collection; however during the 20th century a number of items were dispersed to various other museums and institutions on 'permanent loans' and work is currently being carried out to track down these objects and bring them back to the collection.

After refuelling on maybe one too many dim-sum, a short walk took us to the Old Operating Theatre, a surviving operating theatre and herb garret from the original site of St Thomas's Hospital (www.thegarret.org.uk).

The theatre is situated in the roof space above St Thomas's church and served the female ward of the hospital from 1822. St Thomas's was demolished and moved to its current Lambeth site in 1862, but as the church served the parish, it survived the demolition along with the operating theatre.

The garret was originally used to store and dry the herbs that would have made up the treatments used by the hospital and along with some very aromatic examples of these, houses some macabre exhibits showing the development of medicine during the 19th century. However, the highlight of the visit involved the group being seated in the theatre to witness a demonstration of the some of the swift amputation techniques that would have been used by the 19th century surgeons who would have worked in the building. This time, however there were no loss of limbs – a conservator's fingers are valuable.

More information is available on the respective websites and both are certainly worth a visit if you want a less traditional London museum trip.

Andrew Hughes Royal Albert Memorial Museum, Exeter

TALKS

HOW THE ART MARKET REALLY WORKS: A TALK BY RENÉE PFISTER

Icon Paintings Group
Icon Office 22 January 2009

Renée Pfister, Lecturer at City University and Associate Director for Museums & Galleries at Gander & White, presented her essay, 'The framework and mechanisms of the art market', with a follow up discussion on the role of Conservation within that market.

Pfister began the talk by giving some background information on how the international art markets developed from medieval Europe onwards. She discussed the role of wealthy families, trading markets, auction houses, independent dealers, and the effects of the wars. She then moved on to global developments and cultural revolutions that began in the 21st Century, making New York and London the main centres for the International Art Market. It seems that current trends, however, have been showing rapid growth in China and Russia since 2000. It was interesting to learn that according to Market Tracking International, the art and antiques market largest area of spending in 1996 was for conservation and restoration, ahead of fairs, exhibitions, shipping and freight – implying that conservators were doing well out of the strong international art market at that time.

Pfister used basic economic principles that applied to the art market to describe the primary and secondary markets. Then, with help from Dr Clare Finn (who stepped in as visual interpreter), Pfister examined the effect of tax on markets in different countries. Without a projector, Finn read the intriguing figures from the tables. A painting worth £9 million sold in London would cost approx. £458,000 to import into the country. A painting worth £9 million sold in New York would cost approx. £20,000 to import into America. This is mainly due to import taxes. This huge difference in costs would surely have an impact on where art is taken to be sold? The EU's instigation of import VAT may have caused an effect for the UK against its USA rival, however, the UK still fares better than other European countries that have chosen to have even higher import taxes. Other factors that create barriers to selling art, include export licences, VAT and Droit de Suite.

Pfister then went on to look at auction

results across Europe and America. America comes out on top on all figures when comparing turnovers and average price, however interestingly enough Great Britain sold the most objects in 2001/02. When looking at the controls imposed on exports in different countries, and the International Art Market as a place for high profile investment it raises the question 'is the significance of art only measured on monetary value?' The talk ended with a look at the current economic crises and 'whether the booming art market with its cultural tourism will also fall victim to the credit crunch' – something which remains to be seen.

Pfister's paper was extremely comprehensive and fascinating and led to some debate afterwards. Discussions included the responsibilities of conservators, and the implications of import and export licences; the difficulties of exporting from Asia; and who gains from the public money that is put into blockbuster exhibitions. It will be interesting to see what happens to the art market in the current economic crises, and where spending will go. Will investment continue in the International art market as a way for people to safeguard their money? And will conservation and restoration continue to reap the benefits?

Nicky Balfour

Manager, Shell Art Collection
The National Motor Museum, Beaulieu

'IT'S A WRAP': PROTECTING HAMPTON COURT PALACE DURING FILMING AND EVENTS

Icon Paintings Group
London 24 February 2009

February's Paintings Group meeting took a sideways look at a discipline central to the long term care of paintings. **Laurie Gibbs**, Conservation Co-ordinator at Historic Royal Palaces (HRP), took us on a gripping virtual tour of the preventive conservator's world at Hampton Court.

> *'Host your prestigious event at one of the greatest palaces ever built, take advantage of dozens of beautiful indoor and outdoor venues across five of London's most important historic sites… make your event an unforgettable experience.'*

Eleven preventive conservators over five palaces work closely with the Events Team. With an increase in events from six to sixty five events per annum in the last twelve years, 20% of preventive conservator time is now spent on the preparation work.

> *'More preparation = fewer surprises on the day'.*

Events range from 'filming and photography' – most recently the filming of Little Dorrit for which Hampton Court was transformed into the Marshalsea prison – to functions. The prime motive is fundraising on a range of scales: from private dinners to citizenship ceremonies, corporate dinners, weddings and a music festival lasting two weeks. In addition there are education events, tours, and the annual Florimania when part of the interior of Hampton Court is festooned with flower arrangements.

Their greatest concern is fire. A napkin tossed onto a tea light at the end of a meal could be disastrous. Insidious damages caused by light, pests and vibration are monitored using key performance indicators to determine the impact of events on the fabric and contents of the palaces.

The chosen methodology of HRP conservators is succinctly expressed and established from the outset in Operational Standards sent to all clients:

> *'Conservators are part of the Events Team at Historic Royal Palaces and can provide help and advice from earliest planning through to the end of the actual event.'*
>
> *'The buildings and interiors are historically important, and many are quite fragile. It is important, therefore to treat them with respect and care to preserve them for future generations.'*

Protection is about *limiting* damages. The prime remit is to enable events to happen. In order to help meet clients' needs, conservators place emphasis on listening to what the organisers want to achieve whether it is bigger better lighting, sound, flower arrangements or performers.

Actors love being surrounded by history – it helps them to create their character- therefore paintings, and furnishings are all vital parts of the ambience. By implication then if, for a conservator, the safest course of action would be to strip out a room this would destroy the very ambience that had attracted the clients in the first place.

Laurie described meticulous attention to the holistic needs – considerations of kitchen, changing rooms, sound systems, power, fax, phone lines, parking. Questions about all these subjects and more form part of the conservators' engagement in negotiating a best result.

A structured approach has been developed to gather a trail of what the client wants and whether Historic Royal Palaces can accommodate them. This falls into three phases starting at least six months before an event. In essence Conservation and Collection Care operational guidelines or standards are sent to the client at the initial planning and negotiation phase. Followed by a recce to walk the route with the client and Events Team, including a conservator, to hear what the client wants, discussing all aspects in detail. At this point the conservators try not to say 'no' but to find out more information, if necessary research the issue and offer an alternative.

Arrangements are finalised in follow up discussions at which, for example, HRP requests set designers' drawings for any pieces that need to be brought in. For *Little Dorrit* this included hanging a vast wooden door in an otherwise empty archway.

Laurie Gibbs circulated three examples of *Preventive Standards for Caterers, Florists and Decorators* and for *Filming and Photography.* These are live documents, frequently revised and updated by conservators. (Examples may be found on the members section of the Paintings Group website with kind permission of Historic Royal Palaces.) Details hint at learning by experience: 'decorations must not be physically attached to any part of palace property or its contents'. 'Geraniums and peonies are banned unless isolated from stone with florist-supplied plastic sheeting'. For filming: 'Lift, don't drag equipment'. For caterers: 'Berries are not permitted in any part of the menu, including as a garnish'.

In practical terms, this means, for example, that menus are approved in advance, florists send photographs of their decorations and there is supervision at all times. Trained conservators attend all events: conservators with confident authority to say to a director, 'I'm sorry you can't do that'. Although, in preference, conservators pre-empt problems by talking to the PR manager before having to apply the right of veto. This may mean monitoring the amount of crew in a room. Or anticipating when technical staff are about to forget where they are.

Functions and events involve careful preparation of the areas. In addition to discrete signage, low-hanging paintings are removed or glazed. In areas used by caterers as kitchens or preparation areas, conservators build moveable walls of Correx to form a natural, tangible barrier between caterers and the real fragile walls of the Palace. These white correx walls create a room within a room. These soft walls wobble slightly so caterers naturally tend not to place hard objects such as tables against them.

Pathways of food and drink provision are carefully protected with a tack mat to trap grease from people's feet. These mats are velcrossed to a custom-made heavy rubber base to help keep them in place. Druggetting placed beneath the drinks bar is waterproof, cushioned and re-usable. This is heavy duty 'Protecta Carpet' (see below for details). For staircases and food delivery areas, the highly effective self-adhesive fabric 'Breathable Blue' is waterproof but allows stone to breathe. Throughout, the approach is to use protection that looks good. People then respect the intention to protect. Buying good quality protection from the outset, means that it can be re-used many times; after that, it is either offered to other departments such as the gardeners or sent

for recycling.

Wash-Up meetings afterwards review what went well and what could be improved.

Laurie Gibbs described measures used to hone the amount of staff time involved in meeting the needs of the high number of events. Training up other in-house conservators to act as cover. Even so, with sixty five events a year, this is a significant demand on staff time, including antisocial hours and twelve hour shifts.

Throughout this talk, the emphasis on attention to detail, to review and to learn from events demonstrated a high skill in staying one step ahead. Key to this is the HRP conservators' wish to facilitate and make events possible. Hearing the conservator as an agent of positive input in potentially high risk situations is refreshing. The effectiveness of the HRP approach is evident in the low level of damage experienced. This talk illustrated the benefits of negotiating skills, listening skills, and rejecting the classic conservation role of uncompromising enforcer. Even so, Laurie noted that boundaries are regularly challenged and preventive conservators have to be clear why rules are set in the first place in order to resist heavy pressure to bend guidelines. This was a fascinating insight into the world of Historic Royal Palaces.

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Mary Bustin Paintings Conservator

COURSES

PICKING OVER THE BONES AND TINKLING THE IVORIES

Icon Ethnography Group
Glasgow 25 & 26 March 2009

This two day course provided an in-depth look at osseous and keratinous materials, looking at the features which help to identify them without the need for destructive testing. **Dr Sonia O'Connor**, Research Fellow in Archaeological Sciences at the University of Bradford, started us with an introduction to vertebrate hard tissues, showing how they were chemically and physically composed and how this affected their properties. This was followed by three further sessions looking at bone and antler, ivories and other teeth and keratinous materials. The lectures were accompanied by plenty of slides enabling all the points to be well illustrated.

Dr Sonia O'Connor, course tutor, explains the difference in structure of bone and antler

Each of the lecture sessions was followed by a practical workshop where we were able to look at a variety of the raw materials as well as a selection of objects from the collections of Glasgow Museums. Actually being able to handle and look in close detail at such a variety of raw materials ranging from tortoiseshell and sperm whale teeth to cross-sections of whale jaw bones and a variety of antler really helped to consolidate what we'd heard in the lectures, particularly when we could also look at it in a range of objects where it had been worked, dyed, carved and was often used in conjunction with other materials

The very full first day was rounded off by a talk given by **Patricia Allen,** Curator, World Culture Collections, Kelvingrove Art Gallery & Museum. Often as conservators we tend to look at the scientific side of materials: their structure and composition, how they react with their surroundings and what we need to do to conserve and stabilise them. Patricia's talk gave us an insight into why these materials were chosen and the cultural or ritual significance they may impart to the objects, which needs to be considered when working with them.

Day two built on what we'd already learnt, with a look at how these materials deteriorate in archaeological conditions and what can be done to conserve them. This was then followed by a look at substitutes, imitations and fakes of vertebrate hard tissues, again, well supported with slides. We were able to see how vegetable 'ivory' compared with bone and elephant ivory and also had a chance to look at the more unusual materials such as Coquilla nut and ostrich egg shell. Following on from this we were then given a fascinating and comprehensive introduction to plastics by **Colin Williamson** from the Plastics Historical Society. This illustrated not only how plastics evolved, but was well-illustrated with images enabling us to see plastic imitations of ivory, coral and tortoiseshell. Colin and Sonia gave us plenty of tips and advice on what to look out for in distinguishing the 'fakes' from the 'real' (and there was some discussion about whether plastic items are 'fakes'). The day ended with another handling session, looking at plastics and alternative materials used to imitate vertebrate hard tissues, again using both the raw materials and actual objects from the collections incorporating these materials. Finally we ended up in groups with a box of objects and raw materials, trying to identify them. Whilst it was still difficult to be sure about our identification in some of the cases I think we all felt more confident about what features helped us to identify these materials and it was good to be able to discuss this in our groups.

The course was held in the Glasgow Museums Resource Centre, a purpose-built museum store and visitor centre, which is coming to the end of its current phase of development, opening to the public in autumn 2009. We were given a short guided tour of the new stores and collections facilities and it is certainly well worth a visit. We were very well looked after by our hosts, particularly Katie Webbe and Hannele Hentule, who dealt with all our requirements admirably.

After two very intensive days of lectures and handling sessions, I feel far more confident about what to look for when trying to identify these materials in collections. As Sonia also reminded us, there will be times when we just won't be able to confidently identify materials and that's fine too. Courses like this one, which was organised by the Icon Ethnography Group, are a fantastic opportunity to brush up your knowledge of specific materials, whilst being able to handle the raw materials as well as finished objects.

Libby Finney Hub Conservation Officer
Verulamium Museum St Albans

PROTECTIVE GLAZING: CURRENT PROJECTS - NEW PERSPECTIVES

University of York 9–10 March 2009

I have been attending, organising, and participating in stained glass conferences for nearly thirty years. Every one is different; every one has its own focus. Usually there are one or two outstanding lectures, some lectures that I've heard before, and some

that I really wish I'd done some retail therapy instead of sitting through. Overall, though, most conferences are well worth their fee. This conference was different. All of it, from beginning to end, was outstanding – a real 'little happening'; if you weren't there, then you missed a real gem.

Set in the 16th century buildings belonging to the York Medical Society, the first excitement came simply trying to find the venue, which was housed in a back alley in the middle of the Shambles, just next to York Minster. I was not the only delegate to miss the entrance first time around. An intimate gathering, mostly for the MA students of the Stained Glass Conservation and Heritage Management Course led by Sarah Brown, the course was opened up to the wider stained glass public. Participants came from as far a-field as the Netherlands, Austria, Belgium, Ireland and America.

After coffee and a warm welcome from Sarah Brown, **Dr Ivo Rauch** from Germany was the first of six expert speakers. He presented a very entertaining and informative talk on the history of protective glazing systems from the dawn of the industrial revolution up until the present day. He very clearly described the effectiveness, or otherwise, of the different systems that have been tried and tested over the years – what works, what doesn't, and why.

Keith Barley followed, by giving, in his own words, a 'provocative' overview of 'British History and Practice', acknowledging the differences in both size and scale of the (primarily) English approaches, from small country churches to large Gothic Cathedrals.

Protective glazing panels dating to ca. 1910, on window sII of York Minster, also seen during the excursion.

Trial installation of protective glazing designs on the East Window of York Minster, which were shown on an excursion during the master class

The basic principles remain similar – to internally ventilate and externally protect, but the finer detailing of how each system is designed sparked passionate debate from both the speaker and his audience. Lunch intervened.

What followed was an educational site visit up the scaffold of the Great East Window in York Minster, led by **Nick Teed** and **Mark Withington** from the York Glaziers Trust, and ably assisted by Ivo Rauch. Different visual styles of external glazing were being tested, as well as different venting and installation systems. It was truly insightful, and each delegate was able to make up their own mind about the aesthetics and effectiveness of each methodology.

Sarah Brown then took us to a custom-built stained glass conservation / education lab. Three conservators worked carefully behind glass screens. A public viewing area and high-tech photographic monitors allowed 'the public' to see at close hand what the conservators were doing without getting too close to the working area. It reminded me of the Museum conservation labs in the Burrell Collection, where specially invited members of the public could walk past my room and observe me at work. I often had the claustrophobic feeling of being a performing monkey inside a goldfish bowl. It is, however, a wonderful educational tool and York has to be congratulated for providing such a facility.

Ivo Rauch opened proceedings the following day with a detailed report on the different work that was being undertaken at Wells and York. Very detailed photographs illustrated this technical and site-specific presentation. Many of the experiments which had been seen at close quarters on the Great East Window were discussed at length. Often it is the tiny detailing which can vastly improve the way an isothermal system works. Once again, passions were roused – always the sign of a good stained glass conference.

After coffee, **Tobit Curteis** gave an excellent explanation of how buildings work, from an environmental point of view. Stained glass is only one part of how a building breathes: walls, roofs, floors, air-vents, heating, drains etc being other crucial factors. All of these elements must work together to prevent the building from becoming 'sick' but if one of these elements fails, then the humidity within the building can quickly become a problem. It sounds simple and logical, but in thirty years I have never heard such a presentation at a stained glass conference and certainly not one which was so clearly and thoughtfully presented and easily understood by those of us who are not experts in building construction.

Leonie Seliger, as enthusiastic as ever, showed off the enormous and unusual Romanesque ferramenta from the south oculus of Canterbury Cathedral. The sheer scale of this window and its supports were breathtaking. A highly unusual medieval iron support structure is attached on the outside of this window. Ivo Rauch suggested that there may be similar, if later, examples of such support structures in Germany. Leonie also explained how modern technologies (photogrammetry, environmental monitoring and laser scanning) were used in combination to prepare for the installation of isothermal glazing on this window.

Finally, **Dr David Martlew** presented a very erotic explanation of the polygamous couplings within the glass structure: silica wedded to oxygen (more than one at a time), being tempted apart by water molecules, and these very loose alkali ions. Very entertaining, enjoyable, and most importantly, understandable. The 'gel layer' was beautifully described, and the 'fly-zip' crack will never be forgotten.

This made a fantastic end to two really beneficial days. Thank you to Sarah Brown, and all the others who helped organise this conference.

Linda Cannon ACR

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in practice

CONSERVING A SLICE OF THE MESOLITHIC: A 30 YEAR STORY

by Robert Lewis ACR, Conservator (Riverside Project), Culture & Sport Glasgow, Museum of Transport

Following the completion of Paul Mellars' 1977 excavation of the Mesolithic shell midden site at Cnoc Coig, Oronsay, a team from Glasgow Museums, with the permission of the land-owner, block-lifted a section of the midden, with the assistance of Norman Tennent, then conservation scientist at Glasgow Museums. The intention was for the section to form part of a new display, but the display wasn't constructed, and after its return to Glasgow Museums the work on the section was not completed.

Consequently, the temporary lifting materials of polyurethane and polyether foam became rather more permanent, and the section was left encased in foam for almost exactly thirty years. It nearly received a reprieve in 2002 when it was considered for use in the new archaeology gallery as part of the refurbishment of Kelvingrove Art Gallery & Museum but, after an assessment by external contractors, it was felt too expensive to deal with. In 2007 however, prompted by moves to close the Museum of Transport where it was stored – linked to the development of a new building, and of an expansion of the Glasgow Museums Resource Centre – work was finally carried out. The plywood board with casters on which it had sat had, at some point, bent under the weight, and the encased section had been leaking a slow but steady stream of sand and shell. Despite removing the casters and placing the board on a pallet, the section remained too unstable to move without conservation.

Moving the object to the workshop was challenging enough; the current Museum of Transport has only a passenger lift, the doors to which were too narrow for the section, so wooden sides were fixed to the pallet to temporarily box it in, allowing it to be moved by forklift out of the building to the rear workshop doors. Once in the workshop, the section was

The section encased in foam as it had lain in the store for most of the past thirty years

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The section after removal of the upper layer of foam. The section is effectively lying on its back: the actual bottom of the section is to the left of the image, and top is to the right; it will have been lain in this orientation after removing the section from the site.

unboxed and the polyurethane covering the top was removed piece by piece. The polyurethane had degraded, becoming discoloured and brittle, and the work was carried out using face masks and extraction to remove the polyurethane dust. Removal of the top allowed the section to be viewed, and showed that it had effectively split in two, possibly when the board had buckled, with a crack running across the width of the section, into which the shells had collapsed.

Shells that had fallen in the gap caused by the collapse between the halves of the section were excavated, and retained in their (approximate) relative positions. The remaining sides of the polyurethane casing were then removed.

Consolidation of the exposed faces of the two halves was carried out by pipetting on a 10% (w/v) solution of Paraloid B-72 in acetone. PVAc had also been tested, but there were concerns about the possible, albeit short-term, evolution of acetic acid that could adversely affect the shells. Although the B-72 gave a glossier appearance, its stability was felt to outweigh any negatives. Once the exposed faces were consolidated, the now two halves of the shell midden section were lifted onto a table, where they were sandwiched between boards and turned to reveal the side that had lain face down.

This side had not been protected by polyurethane foam, but by a sheet of what appeared to be polyether foam, which had also degraded, having become friable and losing its flexibility, and was now stuck to the section in some parts. This was removed mechanically, where possible, and using IMS where necessary. With the foam removed, for the first time it was possible to see the thin layer of fish bone running through the bottom of the section – this is not visible on the opposing side. With the foam removed, the final face was consolidated.

The next problem was to re-constitute the section. Because of

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Preparing to turn the top half of the section

its weight, simply sticking back the shells in position would not have been enough. Phylliseal R, a two-part epoxy putty was used to fill the gap, and once cured, it was concealed using the original shells; additional layers of B-72 were brushed onto the break-edges to create a release layer that would allow removal of the gap-fill in a solvent atmosphere. The epoxy putty was also used to create a flat, even base on which the section could stand.

A support would be required to act as a box for the section which, given the weight of the section, would need to be strong enough to support it without adding too much additional weight. The aluminium centred honeycomb board Hexlite was used, since it's both light and strong. To make installing the section in the box easier, the box was designed to have drop-down sides, using heavy-duty stainless steel hinges fixed in position with tamperproof pins that are secured into threaded inserts; the inserts are held in the Hexlite board with Araldite 2015 epoxy adhesive that is pumped into a hole drilled through one side of the Hexlite board.

To permit viewing of the section without removing it from the box, the front of the section is protected by a sheet of 10mm Perspex which is supported at the top and bottom within an aluminium channel, fixed with the same method as used for the hinges. The method allowed for the section to be lain on the bottom of the box, and then the box was effectively constructed around it, using plastazote to fill empty space as required. Should the section be required for display, the box could be concealed with a facing, or inserted into a display structure, allowing it to be displayed without needing to remove it from its box.

The work allows the section to be safely moved for transport, but more significantly, viewable for the first time. More

Applying the epoxy putty to the bottom of the section to create an even base.

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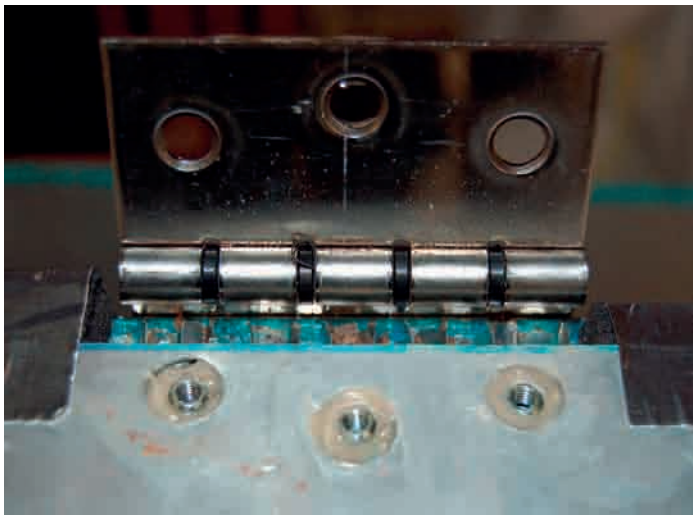

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Detail of the fixing for the Hexlite box, showing the hinge open, with the threaded inserts secured in the epoxy resin

importantly, it can now stand upright, in its correct orientation, for the first time since it was excavated. While the significance of a rubbish pile may not be immediate, the section records a slice of the time immediately before people began making permanent settlements, living nomadically, and leaving behind evidence of their use of the natural resources in an area, before they moved on.

Acknowledgements

I'm grateful to Jennifer Rose, formerly Archaeology curator at Glasgow Museums for bringing the shell midden section to my attention, to Norman Tennent for information about the on-site conservation and to Phil Parkes at Cardiff University who gave advice on methods of joining Hexlite.

The Riverside Project is funded by Glasgow City Council, the Heritage Lottery Fund and the Riverside Museum Appeal.

The section completed in its box, and in the correct, upright, orientation as it will have been in situ

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listings

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

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

12 May, 6pm
Icon Book and Paper Group
Colour lithographic inks in early posters: their history, composition and deterioration processes
Venue: Icon Offices, London.
Speaker: Virginia Llado-Buisan – Head of Paper Conservation Section & Prints & Drawings Conservator, National Maritime Museum, Greenwich
A review of the printing process and the composition of early lithographic inks, giving special attention to the pigments used in their manufacture.
Cost: £10 (£15 non-members, £6 students)
Contact: Register by 8 May with Maria Vilaincour on email: mariavilaincour@hotmail.com.

23 May
Icon Ethnography Group
Brighton Ethno-Crawl
Meeting at Brighton Palace Pier, the crawl will take in a tour of the city sewers, Toy Museum and some soul food. Spaces for 20–25 people, non-members welcome
Cost: Sewer Tours £10, Lunch £10–13, Toy Museum £4
For reservations contact: Arrianna Bernucci on albernucci@gmail.com
Further details on the Icon website Ethnography group pages.

28 May
Icon Ceramics and Glass Group
Perfect Perfectionism? – One-day Spring Forum and AGM
Venue: Sackler Room, British Museum, London
Is perfect then still perfect now? Materials and ethics change, have we? Is the perfect treatment perfect? Presentations on related topics will be discussed. Conservators will also be discussing their experience of treating the Sir Percival David Collection of Chinese Ceramics and Lead Curator Jessica Harrison-Hall will provide valuable insight in to the history of the Collection followed by an exclusive tour.
Cost: £30 members (£20 students)
Contact: Julia Barton on email: jbartoncgg@hotmail.com or tel: 0207 323 8384.
Further details via the Icon website.

1–3 June
Forum for the Conservation and Restoration of Stained-Glass Windows
The Art of Collaboration: Stained Glass Conservation in the 21st Century.
Venue: Metropolitan Museum of Art, New York

2 June
Icon Metals Group
Visit to the Birmingham Assay Office
Learn about the history of the assay office, hallmarking, find out what goes on behind closed doors. Speak to the Scientist and Gem specialist. Afternoon at BMAG testing out the hand held XRF.
Cost: £6 (numbers limited to 20)
Contact: Deborah Cane on email Deborah_Cane@birmingham.gov.uk to book a place.

3 June
Introduction to PACR, London
Further details via the Icon website

10 June
Conservation Matters in Wales
The Role of Science in Conservation
Venue: St.Fagans National History Museum, nr Cardiff
A series of presentations about how science underpins and informs conservation actions in a range of disciplines.
Cost: £20
Contact: Lyn.Weaver@museumwales.ac.uk

12 June
Icon Book and Paper Group
Book Wrapping Workshop
Venue: Book Conservation Studio, V&A Museum, London SW7 2RL
Tutor: Rachel Sim
The workshop will focus on the making of various simple archive quality dust-jackets and wrappers intended for books that are in fair to good condition (i.e. in one piece with hard covers still attached.) The day will provide the delegate with all the skills necessary for handling and making these protective covers in a variety of styles suitable for continued and frequent use of the books.
Contact: please reserve a place in advance with Jane Rutherston on email: janer@vam.ac.uk

15 June
Icon Care of Collections Group
Who Cares? – One day Forum and AGM
Venue: Hampton Court Palace.
There appears to be a profusion of bodies guiding and funding the care of collections but what exactly do they do and how do they link? Join the Care of Collections Group as we find out what these bodies can offer collections care professionals and debate if we can connect more effectively.
Cost: £40 (£50 non-Icon members, £20 students)
Contact: Zoe Roberts on zoe.roberts@hrp.org.uk
Further details via the Icon website

23 June
Icon Ethnography Group
AGM and Feather and Gut: Current Perspectives, Research and Treatments
Venue: York Huntingdon Room, Kings Manor, University of York.
Discussing topics surrounding the study, preparation, manufacture and deterioration and preservation of soft proteins. Followed by Group AGM
Further details via the Icon website

July – Postponed due to illness
Icon Metals Group
Visit to the Gun Barrel Proof House in Birmingham.
Contact: Please email Deborah Cane on Deborah_Cane@birmingham.gov.uk to express an interest so the visit can be reorganised.

6 July
Icon Textiles Group
'Back to Basics' Workshop on Dyeing
Venue: Textile Conservation Centre, Winchester
The workshop will provide an update on dyes and dyeing support fabrics and threads for use in textile conservation treatments.
Cost: £95
Further details via the Icon website

30 August–5 September
XIVth International TICCIH Congress
Industrial Heritage: Ecology and Economy
Venue: Freiberg, Germany
Sessions will include preservation measures related to Industrial Heritage.
Further details via the icon website

2–3 September
University of Leeds
Ars Textrina International Textiles Conference:
Natural Fibres – A World Heritage

14 September, pm
Icon Textiles Group
Visit to the 'Trimmings by Design' factory
Venue: Derby
View the production of bespoke passementerie.
Further details to follow.

16 September
Icon Metals Group
Metals Conference: Jewellery and Small Decorative Metalwork; cleaning and coatings.
Venue: Victoria & Albert Museum, London
What is the current thinking on cleaning decorative metalwork? What protective coatings are being used or not? Are new display methods and cases rendering coatings unnecessary? Do you coat jewellery? How to clean a stone set piece of jewellery? What do you need to know about gem stones?
Cost: £45 (£55 non members, £30 Students)
Contact: Deborah_Cane@birmingham.gov.uk or srobinson@museumoflondon.org.uk to book a place.

16–18 September
The National Gallery
Technical Bulletin 30th Anniversary Conference
Studying Old Master Paintings – Technology and Practice
Venue: The National Gallery, London
Further details and link via the Icon website

23 September
British Horological Institute
Turret Clock Forum
Venue: Upton Hall, Newark
A platform for turret clock conservators, diocesan advisers and historians.
Cost: £20 (includes coffee and sandwich lunch)
Contact: Zanna Perry tel: 01636-813795/6 or email zanna@bhi.co.uk

24-25 September
Royal Academy of Arts
Conservation: principles, dilemmas and uncomfortable truths
Two-day symposium following the summer publication of the book 'Conservation: Principles, Dilemmas and Uncomfortable Truths'.
Contact: Alison Richmond, a.richmond@vam.ac.uk or Dr. Alison Bracker, alison.bracker@royalacademy.org.uk

25–26 September
IADA Seminar
Water and Paper: Conservation Principles
Venue: Vienna, Austria
Lecturer: Hildegard Homburger and Doris Müller-Hess
Cost: 295 euro
Contact: Hildegard Homburger, Tel: +49 30 3912503 or email: hombu@freenet.de

15–16 October
Conservation in Canterbury Cathedral
New Techniques for Old Problems
A series of talks by five conservation specialists will present recent conservation projects including stained glass windows, books and manuscripts, textiles, and painted surfaces.
Further details and link via the Icon website

15–16 October
IADA Seminar
Conservation of Transparent Paper
Venue: Berlin, Germany
Lecturer: Hildegard Homburger
Cost: 285 euro
Contact: Hildegard Homburger, Tel: +49 30 3912503 or email: hombu@freenet.de

20 October, 6pm
Icon Book and Paper Group
Chinese Paintings on Pith: A Closer Look
Venue: Icon Offices, London.
Speakers: Private Conservator Ruth Prosser ACR and Historian Ifan Williams.
The conservation of 'rice paper' can be challenging for paper conservators as it is in fact not true paper but sheets of plant pith. Ruth Prosser will discuss the results of her research into the nature and properties of pith and her practical experience of treating a collection of pith paintings.
Cost: £10 (£15 non-members, £6 students)
Contact: Register by 16 October with Maria Vilaincour on email: mariavilaincour@hotmail.com.

3 November
Icon Book and Paper Group
Seal Conservation and Storage Workshop
Venue: The British Library Conservation Centre, London
Tutor: John Osborne, TNA
Additional talks: Iwona Jurkiewicz (Conservator) & Annabel Gallop (Curator), British Library
Seminar and workshop on the issues surrounding the preservation of seals. Historical significance, present projects, past treatments, replica production and storage will be covered in a series of talks, debates and practical sessions.
Cost: £50 (£70 for non-members).
Contact: Please reserve a place with Sophie Sarkodie, Conservation, The British Library, 96 Euston Rd, London NW1 2DB Tel: 020 74127025 email: sophiesarkodie@bl.uk

6 November
Icon Textiles Group
'Back to Basics' Workshop on Enzymes
Venue: The Burrell, Glasgow
Practical workshop to focus on the use of enzymes in textile conservation treatments. Alison Lister will lead the day and details of the Albertina Kompresse system will be given.
Further details to follow.
Cost: £95

11–15 October 2010
ICOM-CC Metal WG
International Conference on Historic Metals Conservation
Venue: Charleston, South Carolina, USA
CALL FOR PAPERS
Deadline: 1 June 2009, submissions via email: ICOMCC.Metal2010@gmail.com

Winter 2010
Conservation Matters in Wales
Scary Objects
Venue: Cynon Valley Museum, Aberdare
CALL FOR PAPERS
Case studies of work on scary or dangerous objects or on work that presents safety challenges because of the location of the work.
Contact: Lyn.Weaver@museumwales.ac.uk

- **Visit www.icon.org.uk for more events and full details of all the entries listed here. There is also lots of information about short training and CPD courses available from a variety of providers. On the website Home page choose Events and Careers & Training and follow the links.**

- **More PACR information and booking forms are in the Accreditation/CPD section.**

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- ☐ Ceramic and glass
- ☐ Clocks
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- ☐ Fashion accessories
- ☐ Frames and gilding
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- ☐ IT consultants
- ☐ Jewellery
- ☐ Leather and bookbinding Materials
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- ☐ Microfilm/photographic services, digital imaging and supplies
- ☐ Oil paintings
- ☐ Paper conservation and restoration
- ☐ Photographic materials
- ☐ Polyester enclosures
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