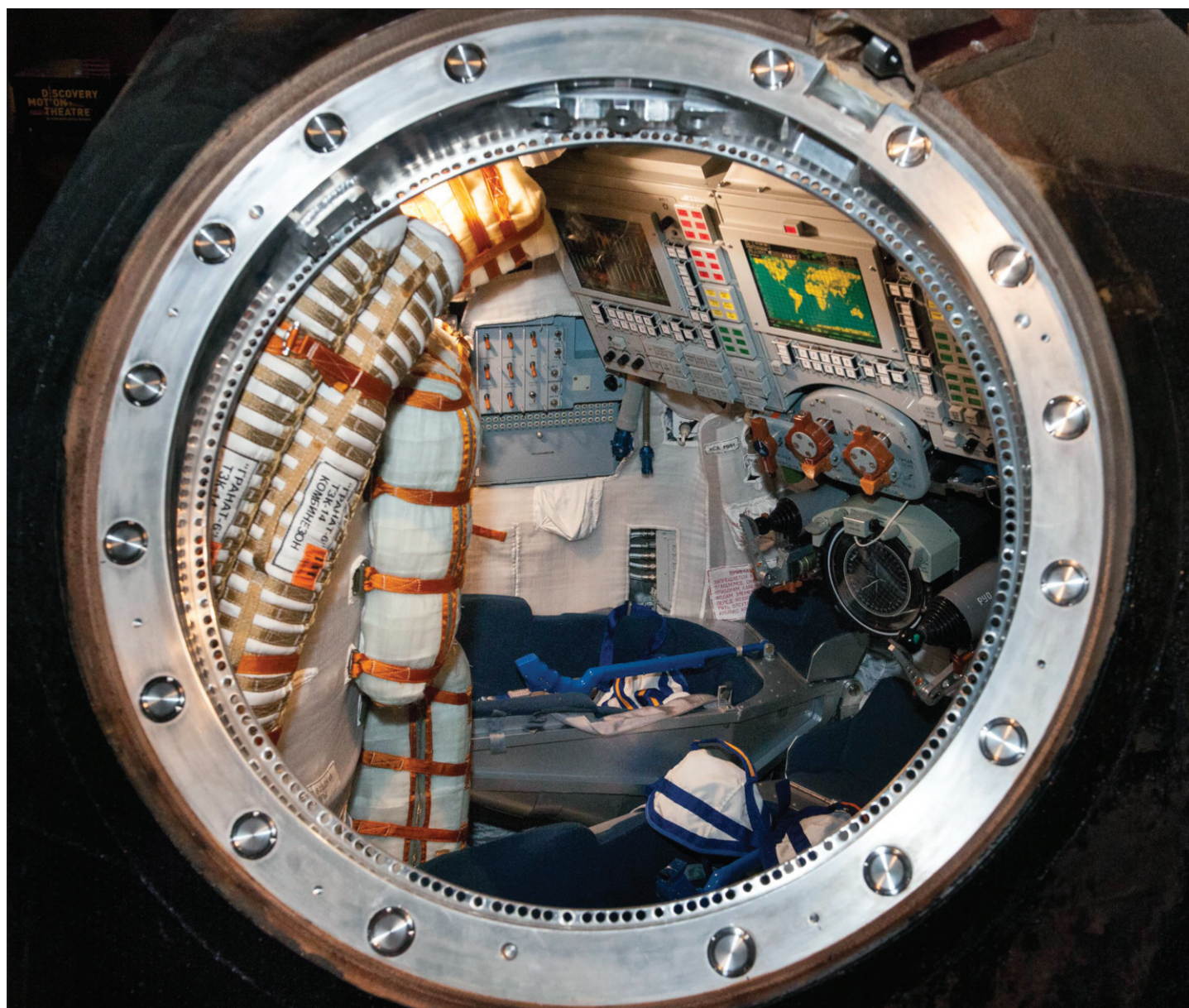


THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • JUNE 2018 • ISSUE 76



## Safe display of a space capsule

---

### Also in this issue

New internships • Apprenticeship news • A pest database



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

# Strong for you Gentle on the earth

Ordinary brown kraft lined chipboard archive boxes are made from low grade material.

**CXD's super-strong EcopHant™ boxes are made from our conservation recycled grade board, the only one on the market.**

Ordinary brown kraft lined chipboard archive boxes are inexpensive. **CXD's lignin-free EcopHant™ boxes offer the same value but are much kinder to the planet.**

Ordinary brown kraft lined chipboard archive boxes are fit for purpose. **CXD's 100% recycled EcopHant™ boxes are extremely strong and rigid. They are built for purpose.**



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

[www.cxdltd.com](http://www.cxdltd.com)



**CONSERVATION BY DESIGN**  
A Larson-Juhl Company

ICECOP



**JUNE 2018** Issue 76



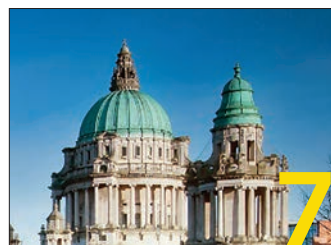
## From the Editor

As I write this, my Icon colleagues who are based in the London office are preparing for a move – and not for the first time since Icon was born – by a long chalk! So I am impressed by their ability to focus enough, amidst the disruption, to write some pretty meaty articles

for this issue. As well as our CEO's update on what is happening with the Camberwell conservation course, you can catch up on the development of the Trailblazer apprenticeships scheme, the recent assessment of the PACR Pathway, our new Policy Officer's latest activity and a raft of membership issues – just some examples of the work that my colleagues do to benefit Icon members.

Elsewhere we draw attention to a very useful pest database and feature two items – an heirloom fan and a space capsule – at the opposite ends of the conservation spectrum: one old and delicate, the other modern and robust but both damaged and at risk in their very different ways.

**Lynette Gill**



## 2 NEWS

From the CEO, apprenticeship news, new internships, accreditation, membership issues, Group news

## 16 PEOPLE

## 19 SOYUZ

Displaying a famous spacecraft safely

## 25 A MIS-USED FAN

Rescuing a damaged heirloom

## 27 REVIEWS

Museum lighting, object biographies, composite objects, learning about lithography and inpainting, costume mounting, colour photographic materials

## 33 IN PRACTICE

A useful integrated pest management database and improving a Collection Care department's database



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

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

Chief Executive  
**Alison Richmond**  
arichmond@icon.org.uk

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

ISSN 1749-8988

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

Production designer  
**Malcolm Gillespie**  
malcolm@malcolmdesign.co.uk

Printers  
**Calderstone Design & Print Limited**  
www.calderstone.com

Design  
**Rufus Leonard**  
enquiries@rufusleonard.com

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

Cover photo  
Interior view of Soyuz TMA-19M  
descent module, S.P. Korolev Rocket  
and Space Public Corporation  
"Energia", Russia, 2015  
© Science Museum / Science &  
Society Picture Library — All rights  
reserved.

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

### Deadlines for adverts and editorial

For the August 2018 issue  
Friday 1 June 2018

For the October 2018 issue  
Friday 3 August 2018

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

# professional update

## From The Chief Executive

### CAMBERWELL UPDATE



#### **Alison Richmond ACR FIIC on the issues facing the Camberwell College of Arts MA course**

Icon members have expressed a great deal of interest in developments at Camberwell, indicated by the number of visits to the webpage where Icon's statement on the MA Course is published and the intense Q&A session with Jocelyn Cuming, Course Leader, at the Book & Paper Group AGM. The high standards of

the course are evidenced by the results of the recently carried out survey on graduate employability from the last five years of graduates. The survey showed 94% employment following graduation. The potential loss of the course is felt keenly on the part of employers and Icon.

Representatives from the Heads of Conservation and Scientific Departments of the National Museums, Archives and Libraries, Juergen Vervoort (Head of Collection Care, The National Archives) Cordelia Rogerson (Head of Collection Management South, The British Library), and I met with University of the Arts London staff, Professor David Crow, Head of Colleges, and Sophia Phoca, Dean of Art Camberwell, Chelsea and Wimbledon in February. We presented the case for Camberwell in terms of meeting the needs of employers, especially large employers in greater London, and the specialist, practice-based curriculum. While we explained that the profile of the conservator is changing with the requirements of digitization and collections management, we also emphasised the continuing need for well-developed practical skills, not only in institutions but also across the private sector.

It was explained to us that Camberwell, Chelsea and Wimbledon Colleges are establishing a common framework for postgraduate courses and all MAs will adhere to a one-year structure going forward. From the University's point of view, this will enable a more sustainable model for the delivery of MA programmes within the schools. It will also facilitate external collaboration. However, from Icon's perspective, it is doubtful that this would meet the profession's needs if it were to lead to a larger number of students and fewer teaching hours, with reductions in space and equipment.

It was also explained to us that in order for the course to be sustainable it will be necessary to seek out external partnerships. The academic delivery could be offered at Camberwell, for example for two days a week with the other

three days being delivered in a partnership organization, such as a museum, library, archive, civil society organization, such as The National Trust, or a private practice. Various scenarios on how this could be funded by these external organisations would need to be explored. The irony of this was not wasted on me, having taught on the RCA/V&A Postgraduate course that was structured in exactly this way, and which was closed in 2009 due to the lack of appetite for funding the course on the part of partner institutions.

We also talked about the Level 7 Trailblazer Apprenticeship standard that is being developed by the Employers' Group with the support of Icon and the opportunities for Camberwell to be a training provider. As Patrick White, Icon Training & Development Manager, explains in his 'Apprenticeship Update' in this issue, when the group looked at the profile of conservators in the sector it was felt that it was essential that the apprenticeship include an MA degree as a mandatory requirement of the training. The group expressed the view that this combination would provide the gold standard of training and would mitigate the likelihood of a two-tiered educational offer emerging, with negative connotations attached to apprenticeships. It is our view that, amongst others, Camberwell is well placed to provide this academic input

Jocelyn Cuming, the Leader of the current MA course, has been given the task of modelling a new forty-five week course. This is shorter than the current MA by approximately one third. The target number of students has also been increased to thirty (from sixteen). From the profession's point of view, this would create severe issues for two main reasons: the UK workforce could not absorb that number of graduates in paper and book conservation and the standards of the course could not be sustained, with the result that employability of the graduates would be diminished.

While recognizing that there is a need from the University's perspective to consider alternative funding models, employers and Icon would wish to see a different approach taken and have offered to work with the University to explore different possibilities. These may include the development of an MA with high entry qualifications and small numbers. Parallel to this would be the development of a national and international provision of course(s) targeted towards a wider provision of needs identified by the profession. Whatever the outcome, the intention is to begin recruiting for a September 2019 start.

## TRUSTEE NEWS



### Chair of the Board

It gives me great pleasure to announce that at the Board of Trustees' March meeting the Trustees discussed and unanimously approved the appointment of Siobhan Stevenson to a second term as Chair. At the AGM in December, Siobhan will have completed her three-year term of office and her willingness to serve another term was warmly welcomed by Trustees and staff. I am personally delighted as the

relationship between the Chair and the Chief Executive is the key to the smooth running of any charity and our working relationship has been very positive and productive.

### Advocacy and Policy Framework

In the April issue of Icon News, I reported on the work of the Trustees on policy and advocacy priorities for Icon at their Planning Day and promised another update on progress. This has been provided by Anni Mantyniemi, Icon's Policy Advisor, in this issue. We have already had very positive comments from external organisations on the draft Icon Advocacy and Policy Framework. Now that it has been agreed by the Board it will be posted on the Policy page of our website. I hope members will find this helpful in their own advocacy work. Without stealing Anni's thunder, I would like to draw attention to her very useful distinction between advocacy and policy: 'Advocacy is described as general awareness-raising, bringing a problem or issue to the attention of a wide target audience. Policy, in contrast, is a solution-based activity. It analyses the causes of a problem and communicates potential solutions to decision-makers.'

### Case for Support Statement

Another feature of the work undertaken by Trustees and senior staff at the Planning Day was to finalise the Case for Support Statement that aims to provide the foundation for fundraising and marketing. This needs to be short, snappy and memorable. A small group of Trustees and staff had taken away the five statements that had emerged at the Planning Day and ranked them in order of preference as well as tweaking them here and there. One version emerged as the clear favourite and it was this that was put before the Board and approved:

*'Professional conservators save our cultural heritage so that our stories can survive'*

This will provide the cornerstone upon which we can build longer statements in various documents and will be embedded throughout our website and other media. Members may wish to use it in their own communications.

### Strategic Objectives for 2018-19

The strategic objectives for the next financial year were agreed by the Board at their March meeting. The activity to deliver these objectives runs alongside the core business of Icon which repeats each year.

Under the heading, 'Advocacy through influencing our partners and our public', we will continue to develop relationships with key opinion formers. We will also look to secure funding for our workforce research that will provide robust data for our advocacy and policy work. As part of this research, conservators' salaries will be benchmarked and new guidance published. We will be using the intelligence gathered through our PACR stakeholder research [see article below] to refresh the PACR brand and reinvigorate our promotion of accredited professionals. Alongside this, we will be seeking funding to develop the new professional register of ACRs.

Under 'Excellence through building knowledge, high standards and valuing the profession' our headline work will be preparing for our fourth triennial conference in Belfast. At the same time, we will be preparing for the fourth PACR Quinquennial Review, providing more generic training for conservators and other opportunities to develop, including engaging Emeritus Members in sharing skills.

Our third strand, 'Engagement through encouraging public awareness and participation', will include researching and developing a targeted marketing campaign to recruit new members. We will continue to work with employers to develop the Trailblazer Apprenticeship Standards and to work with training providers and Higher Education Institutes to provide the academic support for apprenticeships. We will also be reaching out to potential partners to help us fund a project to reach into the wider community and to engage people with mental health issues with conservation.

In order to achieve all of this, the participation of members is critical. Please let me know if you are interested in contributing to any of these streams of activity.

*Alison Richmond*

### ADVOCACY FOR ACCREDITATION

The Pilgrim Trust has awarded Icon a grant to support a project for consulting stakeholders about Icon's advocacy for Accreditation and Professional Standards. Icon is delighted to be able to undertake this work which is critical to the successful future promotion to the public of accredited conservation professionals.

To ascertain the most effective marketing methods and content and to inform the 'brand' of PACR accreditation, Icon has appointed an external consultant, Paul Rhodes of Skyblue Research. His task will be to find out from key stakeholders what needs to be done and what can be achieved. This will give us a better understanding of what will help stakeholders identify accredited professionals and help stakeholders endorse accredited professionals in the future. Icon also wants to establish the benchmark for stakeholder support of Icon

accreditation so that the goals set can be regularly monitored.

It is expected that through this external consultation it will also help to promote PACR accreditation and influence a wider audience to engage Icon accredited conservators. This stakeholder analysis has been approved by Icon's Professional Standards and Development Committee, which will oversee the consultation.

## CLARE HAMPSON ICON INTERSHIPS



The Icon Board of Trustees is very pleased to announce a new programme of three Icon internships over the next three years. These internships will be open to applicants seeking to gain higher levels of practical skills in the areas of paper in its widest sense, including photographs and books conservation, to fulfil the terms of Clare Hampson's bequest.

Clare was a founding member and Executive Director of the Institute of

Paper Conservation (IPC), one of Icon's five predecessor bodies, from 1976 to her early death in 2001. She was a passionate supporter of paper conservation and, upon her death in 2003, she left 10% of her estate 'to provide for an annual scholarship for the study of Paper Conservation'. This fund transferred from IPC to Icon on convergence in 2005. Since then the Clare Hampson Fund Committee has worked hard to meet the criteria of the fund. The new venture will fulfil her wish for practical skills to be passed from generation to generation.

Watch out for an announcement about the first of these internships through the normal Icon communication channels.

Kate Colleran, a close friend and colleague of Clare's, writes:

'I have known Clare as a colleague from the late 1970s. She trained as a conservator at Camberwell School of Arts and Crafts (as it was then) and practised for a short while before marrying and starting a family of four. In the last few years of her life, when I was Chair of IPC, we worked closely together; she was running a team of three as well as coordinating the large number of volunteer committee members, organising wonderful conferences, looking after our publications as well as dealing with the minutiae of an organisation.

Her smiling photo shows her at the 25th anniversary celebration of IPC. It's no exaggeration to say that without Clare paper conservation in the UK would not have become the respected profession it became. Her drive, her absolute commitment to the task, her organising ability, not to mention her charm, made it all possible. She thought of us beyond her

## ICON HAS MOVED.....

### *but not far*

At the end of April, we moved to our new office. Our new address is Radisson Court, Unit 2, 219 Long Lane, London SE1 4PR. Our email addresses and phone numbers remain the same.

While less expensive, the new office nonetheless provides extra floor space. There will be more room for the two additional members of staff we have added to our retinue over the last year – our new Policy Officer, Anni Mantyniemi, and our new Marketing and Development Officer, Fiona Brandt. The office has a more modern character to it and two floors up it is nicely removed from the noise and bustle of the street!

Our new office is still just eight minutes' walk from London Bridge Station. We always welcome visitors, although do let us know if you are coming so that we can put the kettle on!

grave by leaving a generous bequest.

Time passes and those of us who professionally grew up with her are now nearing the end of our professional lives. It is important that the younger generation who will now benefit from her generosity should know of her; she would be thrilled with this development and the opportunity it offers to them.'

## GOVERNANCE AND THE GROUPS

Good governance is key to ensuring that Icon is a well-run organisation which is effective for its members and capable of achieving its strategic objectives.

To make sure that Icon is fit-for-purpose the Board of Trustees has been carrying out a review of the governance of Icon over the last few years. We have successfully set up new procedures for elections and recruitment of lay trustees, and drafted revised and clarified documentation for all processes, for example delegation rules and terms of reference for the Board, its committees and task and finish groups. In the last year or so, Trustee Jenny Williamson has been ably leading on this, with support from Simon Green (Icon's Business Manager) and Chief Executive Alison Richmond.

Now that the governance framework for the whole organisation is nearing completion it is a good opportunity to look at the Special Interest Groups.

The Special Interest Groups are the lifeblood of Icon, encouraging engagement and connecting members with each other and the wider activities of the organisation. This review is timely. It has been twelve years since convergence, when many of the Groups appeared in their current form and were integrated into Icon as a unified body for professional conservation. Furthermore, it has been seven years since the current financial arrangements for Groups were established



and there have been many challenges and changes in that time. When the idea of such a review was first raised at last year's Group Chairs Forum, it was welcomed by the Chairs. There is no doubt that it will be helpful for all concerned to reflect on how current systems are working and to have a clear understanding on which to base future developments.

The 2015 Membership Survey results pointed to a number of potential areas that could usefully be explored. Our strategy launched in 2017 offers increased opportunities for Icon with the Special Interest Groups to extend our influence through **Advocacy**, build **Excellence** in knowledge and skills and to promote and encourage **Engagement**. To do this we need flexible and responsive collaboration and governance arrangements that support and facilitate the good work that the Special Interest Groups achieve for Icon.

To take this work forward, the Trustees have commissioned a task and finish group chaired by Trustee Frances Graupner to 'research and develop a proposal on the management, governance, financial arrangements and communications of Icon's groups to be presented for discussion and decision by the Board'. The Task and Finish Group will comprise a second Trustee, Deborah Walton, two Group Chairs (to be nominated by the Group Chairs) and two Treasurers (to be nominated by the Group Treasurers), the Business Manager, the Membership Manager and the Chief Executive. The Group is aiming to report to the December meeting of the Board.

*Alison Richmond* Chief Executive

## APPRENTICESHIP UPDATE



Patrick White

December's edition of Icon News featured an update on apprenticeships for the conservation profession. Over the past six months, the Trailblazer Group has continued to work hard to develop the apprenticeship standards for the roles of conservation technician and conservator – the common job description for a job role against which apprenticeships are matched. This has included consulting on the draft, running events, as well as the development of the final assessment plans, which

will effectively 'sign off' apprentices as having met the required level.

**Consulting with the profession** has been a vital stage in the development of both apprenticeship standards. In January, Icon consulted with its membership to gain feedback on the draft Level 7 Degree Level Conservator Standard. Overall, the consultation showed that there was strong support for the development of the standard with 88% of respondents agreeing that the standard was an accurate representation of



## D-Tech Systems

**The Alternative Solution for Environmental Monitoring and Control Equipment**

**We are Eltek's distributor for their full range of wireless monitoring and heating control systems**




**We supply hand-held environmental monitoring instruments and standalone data-loggers**

**We perform on-site calibration of most wireless monitoring systems and hand-held instruments**

**Do you have a requirement to buy or hire humidifiers, dehumidifiers or servicing of your existing humidifiers?**

**Please contact us for advice or a no obligation quotation on any of the above services or equipment**

[info@d-tech.co.uk](mailto:info@d-tech.co.uk) [www.d-tech.co.uk](http://www.d-tech.co.uk)  
[www.d-tech.co.uk](http://www.d-tech.co.uk)

**Helping To Preserve Heritage**

the role of the conservator, and 77% agreeing that the standard should include a master's degree as the core of the training to help someone achieve the required level of practice.

**The level of the conservator standard** was a particularly hot topic for the working group when they initially agreed the draft of the standard. They started by looking at actual jobs for conservators which had been advertised over the last twelve months and the general profile of the conservators in the sector. It was felt that based on this it was essential that the apprenticeship must therefore include a master's degree as a mandatory requirement of the training. It was felt that if this was not the case that it would risk the development of a two-tier educational offer which would negatively impact the perception of the academic training of those who had completed the apprenticeship route.

The consultation also took into account technical changes to the **content of the knowledge, skills and behaviours** outlined in the standard. Changes were made throughout the standard, including:

- Ensuring that the full breadth of conservation roles could be represented in the standard, this included ensuring that there were clear references to stone and architectural conservation (amongst other areas).
- Providing a profile of typical entrants into the profession, it was agreed to include a line which highlights that a typical candidate may hold a relevant undergraduate degree before starting the apprenticeship. Ultimately this will be a decision agreed upon by the individual employers and training providers whether they are able to offer a greater degree of flexibility when taking on candidates.

- Ensure that the examples in the applications included in the standard were an accurate reflection of the roles undertaken by conservators.

Integrating this feedback, the standard was then submitted for final approval to the Institute for Apprenticeships in February. At the time of writing this is still under consideration, however the group is hopeful that approval for this standard should be given by the time of publication!

Moving onto the conservation technician standard, the working group has been developing the **end-point assessment plan** (EPA). This document outlines the independent final assessment which must take place for each apprentice before they are finally signed off. This stage is separate from the ongoing training and assessment which is delivered and is one of the tenets of the Richards review which has driven the development of the trailblazer apprenticeships in the first place. The EPA has been drafted and submitted for approval and will include a practical observation followed by a professional discussion to enable the apprentice to demonstrate that they have reached the 'competent' level. It has also been agreed that, to ensure the standards of the profession can be maintained, the assessment must be carried out by two assessors, one of whom must be an Accredited Conservator (ACR) and the other a conservator or a senior conservation technician who has at least ten years of experience in the field.

The development of the apprenticeships has generated much interest from the profession. To this end, in March 2018 we organised the '**Apprenticeship Debate**' in partnership with the 'Heads of Conservation & Science Laboratories in UK National Museums, Galleries & Libraries' group. The event drew together nearly fifty conservation professionals who engaged in a lively debate around whether the profession should be supporting the developments, the skills needs for the sector and how to ensure that the developments meet the needs of the profession. It was also the first event which Icon has live-streamed on Facebook Live and it attracted more than 2,000 viewers throughout the course of the event, all testament to the strong interest in the developments from the sector as a whole.

So, what are the **next steps**? The working group are still on track to have both standards ready for launch in September 2018. For the conservator standard, the first step will be to develop the end point assessment plan, to ensure that it is appropriately matched and suitably robust. Following that, the next step will be for training providers to then develop and deliver training which will help ensure that apprentices are able to meet the required level.

*As things progress we will continue to provide updates. To review all of the latest information please visit <https://icon.org.uk/conservation/careers-training/trailblazer-apprenticeships>*

**Patrick White,**  
Training & Development Manager

## PACR PATHWAY & MENTORING REVIEW

*Asking are we doing things right and doing the right things\**

### The need for reflection

It must feel sometimes as though we are forever banging the drum encouraging members' professional development. But it is not just members who owe it to themselves to benefit from learning. The processes and systems in place to help members achieve their professional goals also have to develop. It is for you as members of Icon that initiatives such as the PACR Pathway and mentoring scheme are developed and it is thanks to your engagement when we ask for your help that we know where to direct our attention in order to make improvements.

Established in 2013, the Pathway provides the opportunity for members to access the support of an Icon mentor in preparing for accreditation as well as support in the application process itself. The Pathway currently has 571 members registered on it (as of 3 April 2018). A further ninety-six members have gone onto become accredited (as of 3 April 2018). Furthermore, members can also access events such as the PACR clinics as well as the annual Pathway event. Beyond the support to members, it also gives an indication to Icon as to the number of members who are actively considering becoming accredited.

The Icon mentoring scheme was established shortly after the first round of PACR as a means of supporting PACR applicants. All mentors are Accredited Conservators (ACRs) and undergo a one-day Icon mentor training course. Since it began, the Icon mentoring scheme has evolved into a benefit offered to Icon members for general career development, although as an integral part of the Pathway its primary function remains the support of potential PACR applicants. The Icon mentor scheme has not been formally evaluated since it began.

### What we did

The first five-year milestone of the Pathway seemed an appropriate time to evaluate its effectiveness and that of the associated mentoring scheme. And the best way to do this was, we felt, by consulting the members whose professional development is invested in them. In June last year we asked Icon mentors and members of PACR Pathway to complete two separate online surveys.

The surveys were sent to all members of the PACR Pathway (497 members at 30 June 2017) and Icon mentors (seventy-five on that date). They collected quantitative and qualitative information ranging from how good they felt the administration of the mentoring scheme was to providing specific background information. This included how long they had been working in conservation, what year they joined the Pathway and when they expect to apply for PACR, and in the case of mentors, when they were accredited, how long they had been a mentor, how many mentees they were working

\*Peter Drucker



with at present and how often they met with a mentee. The surveys also gathered opinion about the length of the Pathway and the use, value and quality of the mentoring scheme. There was also ample opportunity for respondents to provide feedback outside of formal questions. All information was submitted anonymously.

### What we learned

The pleasing response from fifty-two Pathway members and twenty-nine mentors generated a wealth of information representing a wide range of sectors (private, commercial, public, institutional, not-for-profit), experience (from 0–5 years to over twenty years) and specialisms (the only specialism not represented being musical instruments). The highest number of replies came from those working in the 6–10 year bracket and we noted that the fewest were from the 16–20 year bracket.

As you can imagine, the extent of information collected was pretty wide and certainly for the quantitative element reassuring and positive. For example, a high majority (over 70%) of respondents who had attended a PACR clinic had found it useful; similarly over 75% of those working with a mentor are finding the relationship useful; over 85% of respondents feel the mentoring scheme is valuable to them; mentors' experience of the scheme has been overwhelmingly positive and training has prepared them for the experience. The majority find the 'Toolkit' that they are provided with useful.

One of the reasons for the survey was to gauge whether five years is a reasonable length for the Pathway. Encouragingly, a small majority (52%) of Pathway respondents felt the five-year parameter to be just right (36% felt it to be too short and 11% too long). It was useful for us to learn that the highest number of responses came from those who had joined in 2013 and 2015, i.e. from those who have been on the Pathway since it began or are half way through. Looking at this more closely by years joined however, we find that – perhaps unsurprisingly – the majority who joined the Pathway in 2013 and are reaching the five-year limit felt the five years to be too short, although most were still intending to apply in either 2018 or 2019. The majority who felt the length of the Pathway to be just right had joined in 2015 which could indicate that they have planned their route to a PACR application and therefore the Pathway is having the desired effect. This is reflected in when these members intend to apply, most of them stating their intention to apply in 2018, a few others in 2019 and 2020.

There were no reasons given for why respondents felt the Pathway to be too long. We have however surmised that members who cited this felt, mistakenly, that they **have** to be on the Pathway for five years as the majority finding it too long have indicated that they intend to apply 4–5 years from the year they joined.

One of the main lessons from the information about whether we need to change the proposed length of time of the Pathway has been not to abandon members who are still seriously intending to apply for PACR but who need the

## ENVIRONMENTAL MONITOR and LOGGER



Humidity  
Light  
Ultra-violet  
Temperature  
Dewpoint

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

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

Humidity as %RH

Temperature in °C or °F

Light level in Lux or Foot-candles

UV as mW/M² or µW/Lumen

Tiny, solid metal construction

Large clear display

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

support of the Pathway for a little longer. We also accept that we need to be clearer about the aim and parameters of the Pathway and to combat any vagueness and misconceptions about how an individual may proceed along it.

Analysis of graphs and cross-referencing replies can be very useful to gain numbers and percentages on which to base recommendations and comparisons. However, much of the interpretation of the numbers is brought into context by frank responses where open-ended feedback was requested. There was a considerable quantity with contrasting opinions and, as to be expected, a mix of the very positive to the disappointed. Coupled with the more tangible data this material has, however, helped inform our other main learning experiences.

Results from the surveys have taught us that it would be beneficial to clarify aspects of the process, for example for Pathway members who have not been able to complete their journey with a successful PACR application, and on a more practical level to enable mentors and mentees to meet.

### What we plan to do

Based on findings from the surveys we intend to promote wider understanding of the Pathway. We are already working on new supporting documentation for the Pathway which will be made available on the Icon website over the coming months.

Alongside this we realise that a more defined structure of how an individual's progression along the Pathway might apply to them would be beneficial. We are in the process of producing this at the same time as looking at tools that could help them

monitor their progress towards an application, with support from a mentor. We hope to be able to publish these by July this year. This will complement the PACR payment structure initiative introduced for the new 2018/19 membership year allowing Pathway members to spread the cost of PACR.

Overall we feel that the current five-year limit is right. The intention of the Pathway is for the majority of its members to meet their goal of achieving a PACR application. However, we recognise that there will be some members who for personal reasons have not been able to achieve this goal and may need longer to do so. We will therefore deal with these on a case by case basis.

We recognise that simplifying guidance would be beneficial. A significant task, we intend to include revision of documentation as part of the PACR quinquennial review due to be undertaken later this year.

We already suggest that mentors and mentees can use Icon events and conferences as a means to meet. From December last year we have now also opened up the PACR Pathway event to mentors as an additional opportunity for them to catch up with their mentees. We also intend to bolster our support of mentors with more active signposting to relevant tools for mentors. This began with a mentor-focused item in Spring 2018 PD News and has already been added to the criteria for processing the mentoring scheme.

A final but important action is to thank all those members who replied to the surveys. Getting PACR and the support of Icon members right is crucial for the Professional Development Team and your help is invaluable. We are extremely grateful to have had the respondents we did, as it really helps us improve the efficiency and effectiveness of the service we provide and importantly raises the quality of experience for members who are aiming to achieve a pinnacle of professional development.

*Shulla Jaques,*  
Icon Accreditation Officer

## SUPPLY OF SERVICES CONTRACT

Icon has up to now offered the template for a standard contract to be used by Icon members, who would be able to adapt it to their particular needs and circumstances.

This standard contract was last reviewed in 2010, so we took legal advice to make sure it was still safe for use by members. However, the review concluded that the standard contract is no longer fit for purpose.

We were advised that there are significant risks associated with template contracts because they are all too often used in their original form without appropriate customisation or with amendments that may create risks. Accordingly, the standard contract template has now been withdrawn and is no longer available on our website.

However, we recognise that the standard contract was a valuable resource for members. As an alternative to the provision of a standard contract, Icon instead offers members

a checklist that will help them to develop their own contracts by working as efficiently as possible with their own legal advisors. Members will be able to give thorough instructions to their legal advisers and therefore obtain a sound personalised template for themselves. This will ensure that Icon members will be in a better position to contend with any problems they might encounter with clients and reduce the risks associated with any complaint or lawsuit brought against them.

The aim is to offer training and to review the checklist regularly so that members are kept up to date on developments in contract law.

You can find the questionnaire on Icon's website at <https://icon.org.uk/supply-of-services-contract-for-icon-members>

Icon is grateful to Trustee Frances Graupner and Clare Finn ACR for their work on the questionnaire.

*Alison Richmond*

## POLICY BRIEF

### Relephant Consultations

'As conservators, Icon wholeheartedly supports elephant conservation efforts and agrees with the government's proposed ban to halt sales that contribute either directly or indirectly to the poaching of elephants', Icon wrote in December 2017.

The Department for Environment, Food and Rural Affairs (Defra) has now published a response to its consultation on a UK ivory ban, which sets out some of the toughest measures in the world to stop ivory sales. The ban will be brought into force through primary legislation and will cover ivory of all ages. A narrow range of items will be exempt, including musical instruments, portrait miniatures, items containing less than 10% of ivory by volume, and the 'rarest and most important items of their type'. Sales, loans and exchanges to and between accredited museums will be permitted.

The consultation attracted more than 70,000 responses with over 88% of respondents, including Icon, expressing support for the ban. In our consultation response, we welcomed exemptions protecting items of cultural significance and recommended the employment of accredited heritage professionals in assessing whether an item falls under such an exemption. The government announced that it plans to empower 'a limited number of institutions, such as selected museums', to advise on an item's artistic, cultural or historical value.

Icon urged Defra to permit the supply of old ivory through the UK's existing confiscated stock to accredited conservators specialising in the conservation and restoration of historic objects containing ivory of artistic, cultural or historic value. While our proposed exemption for conservators has not materialised, I personally regard the policy as a victory for conservation. The ban is driven by the fundamental purpose of all conservation efforts: to safeguard our heritage –





whether natural or cultural – for future generations. Legislation that prioritises the value of our inheritance can be seen as an achievement for conservation, regardless of specialism.

### Lottery funding

If ivory was the talk of 2017, the Heritage Lottery Fund's Strategic Funding Framework 2019–2024 consultation has dominated 2018. Aware of the consultation's importance (one of the sector's biggest funders was asking us for our opinion, after all), we called on Icon members to provide feedback on a draft response. Our own two-week consultation period was essential to ensuring that Icon's response reflected the membership's views. Thank you to everyone who helped us put forward our response!

In our submission, we advised the HLF to support projects in collections management, storage, digitisation and those responding to collections at risk. We underlined the need for investment to address serious skills needs, for example through supporting paid training placements, vocational learning programmes and skills development for employees and volunteers. Our response also reflected a strong belief that HLF should, as a sector leader, champion professional standards and high-quality skills in conservation.

You can find all our recent consultation responses on Icon's advocacy and policy webpage: <https://icon.org.uk/icon-policy-and-advocacy>

### Who Advises the Policy Advisor?

Considerable progress has been made in terms of laying the foundations for Icon's future advocacy and policy. I have been working with Icon staff and Trustees on drafting the policies

and procedures that will direct all day-to-day elements of our work in this area. While the document's working title 'Policy Policy' never made it past the drawing board for obvious reasons, I am delighted that our Advocacy and Policy Framework has now been approved by the Board of Trustees!

The aim of the Advocacy and Policy Framework is to ensure that there is a clear understanding of the purpose and intended outcomes of Icon's advocacy and policy work, that there is a transparent process for developing, authorising, publishing and communicating Icon's advocacy and policy outputs and that there is a clear signposting of roles, responsibilities and standards for undertaking such activities on Icon's behalf.

Perhaps one of the Framework's most useful sections is a chapter that defines advocacy and policy as two separate but closely related activities. Advocacy is described as general

awareness raising, bringing a problem or issue to the attention of a wide target audience. Policy, in contrast is a solution-based activity. It analyses the causes of a problem and communicates potential solutions to decisionmakers. Defining advocacy and policy has been important to charting my role's remit, namely to differentiating the time-limited tasks of my post from the broader awareness-raising goals of Icon.





The Framework also introduces our new Policy Advisory Panel, which will be established this spring. The Panel will be open to all Icon members who are interested in engaging with Icon's policy work. It will serve as a forum through which members can contribute to Icon's policy activities, for example by advising on policy positions, sharing knowledge and expertise or providing feedback on draft consultation responses or statements. I will be putting out a formal call for potential representatives but if you would like to express your interest in advance, please do not hesitate to contact me at: [amantyniemi@icon.org.uk](mailto:amantyniemi@icon.org.uk)

**Anni Mantyniemi** Icon's Policy Advisor

## NEWS FROM THE MEMBERSHIP TEAM

The latest membership renewal cycle is now underway – and while I might be the obvious one to say such things, there is so much excitement this year it's no wonder things are proceeding at a frantic pace!

This year's renewal cycle launches after a record-breaking winter membership recruitment drive that welcomed more than one hundred new members to our events, networks and training opportunities – and one that also saw nearly fifty previously-lapsed members return to us. I can't say it enough: it's great to have you all with us!

Similarly, this year's renewals have also proceeded at a far faster pace than in previous years. Here we are – just two weeks in to the new membership year as I write – and already more than half of those Icon members who need to have completed their arrangements and renewed their memberships. The membership team is industriously processing all the submissions and sending out receipts and membership cards, with the latest sizable batch going to post today. So to everyone who has taken the time to briskly complete this step – thank you!

### Accreditation: spreading the cost

New initiatives coming online this year are helping to drive a sense of excitement and bring new members into contact with us. This year sees the introduction of the new 'Paid PACR Pathway' option for Associate members with plans to become Accredited. As you will know, the PACR Pathway is a free option organised and administrated by Icon's Professional Development team, enabling members to access specialist mentoring and support on their journey towards professional Accreditation as a conservator.

While the Pathway itself remains free, the 'Paid Pathway' option will enable members to spread the costs of their Accreditation assessment and related fees over a period of time, rather than paying all at once when you're ready to proceed. This takes the form of a 'top up' on membership fees over a three-year period, during which time those registered would not be subject to any changes in Accreditation fees that might take effect during that time. To access this, all members need to do is log-in and submit a renewal form – and for any comments, just let me know! Like all new significant introductions, this scheme will be reviewed

after the first year to ensure it all works smoothly.

### A new Conservation Register

As you may recall, a year or so ago the Board appointed a Task and Finish Group to review the Conservation Register to ensure that it remained fit for purpose in the current landscape. This involved a fair amount of research, a SurveyMonkey consultation involving all Icon members and consultation with external stakeholders, service users and existing clients. As you will have seen from our email notification, the Task and Finish Group has now reported with a recommended direction of travel – and the vision has been approved by the Board.

The recommendations were based on the options for resolving issues identified in the operation of the Register that tested the most positively in the membership consultation, which also clarified the extent to which the issues identified by the Task and Finish Group were perceived the same way across the membership and external stakeholders.

To bring greater clarity to the Accredited standard, and to more clearly indicate those who are guaranteed by the Institute of Conservation as 'quality assured conservators', the Conservation Register will be built into an online list of all ACRs. This will allow members of the public to easily confirm who is accredited and who is not, enabling potential employers, clients, grant funders and others to quickly confirm the veracity of accounts given by potential service providers.

Of course, not all conservators are available to take on work, so those who wish to be contacted by members of the public seeking to commission conservation services will be able to upgrade to an 'Enhanced Listing', appearing in searches by specialism or work required, and provide contact details to as great an extent as they wish.

### Staying involved after retirement

Our new category for Emeritus members has got off with a bang. As announced earlier this year, the Board of Trustees has approved a new means for retiring ACRs to stay involved and retain their hard-won status as senior professionals in the sector. Retiring ACRs can now opt to become Emeritus members, and in this framework the previous mandatory CPD recall will instead take the form of participation within Icon – serving on a Group committee, on Icon's Conduct Register, as a Trustee or within Icon's Professional Development systems. To find out more, simply contact the membership team. The new category will be reviewed after the first year to make sure that it works well for everyone – so if you have any comments around this let me know.

### Icon19 – won't be long now!

Conference planning is finally kicking into high gear. As you may recall, next year we are heading to Belfast to make our first-ever visit to Northern Ireland in June 2019. We will be staging our conference at Belfast Waterfront, fresh from a recent refurbishment, with the opening reception set to take place at Ulster Museum, and the conference dinner in the sumptuous Edwardian splendour of Belfast City Hall.



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

# Willard

CONSERVATION EQUIPMENT ENGINEERS



THE QUEEN'S AWARDS  
FOR ENTERPRISE:  
INTERNATIONAL TRADE  
2016

## Introducing the NEW Sub-Illuminated Suction Table

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

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

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

**[www.willard.co.uk](http://www.willard.co.uk)**



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



in



Belfast City Hall – venue for the Icon19 Conference dinner







Leading the Programme Committee this year is Icon member **Leanne Tonkin**, freshly returned to the UK after a spell in New York at the Met. Icon member **Nicola Emmerson**, Chair of the Icon Metals Group, will be making her debut as Groups Liaison. To support the wide range of

administrative functions related to the Conference, Icon has also welcomed a new Administration and Events Officer, **Joey Charisi**. Look out for her introductory column in the next issue.

It is expected that the Call for Papers will launch this July, with registration opening this November. Stay tuned for more.

**Michael Nelles**  
Membership Manager

## NEWS FROM THE GROUPS

### Book & Paper Group Chair's Update

In the last few months we have said goodbye to two committee members and welcomed two new ones! Thank-you very much to our outgoing members Michelle Stoddart and Tom Bower, for their immense hard work over the past few years, and we wish them the very best. Abby Bainbridge, and Salvador Alcántara Peláez are both staying on as Treasurer and Secretary respectively, Rebecca Goldie has moved from a Special Projects Officer to becoming our new Bursaries Officer, and I was welcomed as the new Chair. We would like to extend a warm welcome to Charlotte Grimsdell and Victoria Haddock who have joined the committee as Special Project Officers.

#### Bursaries

Last year the B&PG Committee announced our intent to provide a research bursary in memory of our friend and colleague Fred Bearman who passed away in 2016. Advertising earlier this year we received some outstanding applications which were assessed by a panel of book and paper conservators; Andrew Honey ACR, Lizzie Neville ACR, Ylva Dhansjo ACR and myself, as well as Fred's partner Dr David Anfam. I would like to thank Rebecca Goldie, the Committee's Bursaries and Grants officer, who has worked incredibly hard to make this idea a reality and who has facilitated the entire process, and to the panel for giving up their time to read through the applications, discuss and make the decision to award this grant to fund a worthy subject. I would like to congratulate **Jasdeep Singh Dhillon**, the inaugural recipient of the Fred Bearman Research Bursary. Jasdeep will use the bursary to travel in India where he will be surveying a representative sample of South Asian papers used in Sikh manuscripts with the aim of developing a set of technical criteria to identify different paper types.

By the time you see this, the next round of the B&PG £200 Professional Development Bursaries will have closed, and the recipients chosen - so keep an eye out for the announcements! Reports from past recipients can be found through our web pages on the Icon site.

#### Reviewing the Year

We had a very successful AGM this year (24 March) which took place on a Saturday in a new format. We welcomed Alison Richmond who spoke about the Clare Hampson Fund's new venture into internships, and gave an update on the situation at Camberwell College. Many thanks to our student presenters; Alice Evans, Craig Kamrath, Mito Matsumaru, Mathilde Renaud, Fleur van der Woude and Natalia Vladinova who gave some great and very informative lightning talks. Our keynote talk was from Dr Anna Bülow who gave an insight into prioritisation within large institutions. A full report of the AGM will be in the next edition of Icon News, however please find below extracts from the Chair's report and an update from the Events and Training Chair. The Group's full annual report can be found through our web pages on the Icon site, under AGM and Committee Meeting Minutes.

#### The Future

We are keen to develop our professional relationships with other Icon groups, and have worked successfully with the Photographic Materials group at the last Icon conference, and also with the Furniture Group chair in providing training. We will explore the possibility of joint events and training sessions on subjects that are beneficial to members of other Groups as well as the B&PG. This committee has been extremely successful and we are keen to share our experiences and accomplishments with other committees to support them in their projects. I am intent on improving the committee's communication with the B&PG members by developing a work plan and would welcome any suggestions on how the committee can best represent your issues. If there are any particular subjects that the committee can assist with, please don't hesitate to get in contact.

Lastly, I would like to thank Michelle for all the work she has put into the committee over the past few years, I am pleased that we have been able to achieve so much under her leadership, and the Group has really benefited from her expertise and knowledge; Thank-you!

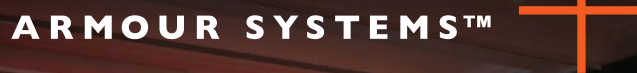
**Liz Ralph** B&PG Chair

### Events & Training Update

This year there have been a number of well-attended lectures and workshops, with many more to come. The biggest upcoming event in the calendar is our conference *Unexpected fame: Conservation approaches to the preparatory object*, Oxford, 1–3 October 2018, however we are constantly planning new events on a smaller scale too.


Thank-you to all our presenters and to the institutions that have hosted us; namely the British Library, The National Archives and Camberwell College of Arts. We would also like to thank the Clare Hampson Fund for their help sponsoring the parchment workshop.





ARMOUR SYSTEMS™

museum showcases



*China's First Emperor and the Terracotta Warriors* features 125 sets of artefacts: from the life-sized terracotta figures to exquisite gold, silver, bronze, ceramic and jade objects from more than 2000 years ago. Displayed at the National Museums Liverpool, this exhibition runs from 9 February – 28 October 2018.

Photography: ©Gareth Jones

**Contact** E [lutz@armour-systems.com](mailto:lutz@armour-systems.com)  
T +44 (0) 1908 377333  
M +44 (0) 7539 994466  
W [www.armour-systems.com](http://www.armour-systems.com)

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

Have you been working on an interesting project? Are you looking to demonstrate a technique and share knowledge with you peers? We would love to help you put on an event!

Equally we are looking to co-opt more members into the Events and Training Subcommittee. This is a great opportunity to get some experience coordinating events, managing budgets and working with leaders in the profession to bring learning opportunities to the sector. Contact us at [iconbpg@gmail.com](mailto:iconbpg@gmail.com), we would love to hear from you.

**Fiona McLees & Holly Smith**

Events and Training Subcommittee Co-chairs

### Ceramics and Glass Group

#### The Committee

The last time the committee met we were still short of a few committee members and an appeal was sent out to the Group. Our cries were heard! We are happy to welcome Rachel Swift ACR, who agreed to be co-opted for Publications and who, in addition to having greatly supported the Group in the past, has also chaired this committee.

We are also fortunate to co-opt Margot Murray who is joining Emily Thomas with Events and Mandy Garratt as the Student Representative. Margot finished her postgraduate diploma at West Dean College last July and now works at National Museums Scotland in Edinburgh. Mandy has just started her MSc in Conservation Practice at Cardiff University.

Members can look forward to the exciting events planned for the years ahead.

### Nigel Williams Prize 2019

We are now accepting applications for the next award in 2019. The bi-annual Prize is the result of the collaboration between Nigel William's Family and the Icon Ceramics and Glass Group. It was created both to serve as a memorial to Nigel's work and to encourage continuing high standards within the profession.

The Winner receives £1000, together with a 'virtual' presentation of a gilded ceramic copy of the Portland Vase (kindly donated by Wedgwood and kept on permanent display at the Wedgwood Museum). In addition, and at the judges' discretion, a Secondary Prize of £400 may be awarded to any application considered to be a close runner-up.

For an application completed while the applicant is still a full-time student, a Student Prize worth £250 has been made available.

The application deadline for the award is Monday 4 February 2019. For details on how to apply and about the history of the Prize please refer to our Group page on the Icon website or contact the Prize Co-ordinator Tiago Oliveira on [nwp@icon.org.uk](mailto:nwp@icon.org.uk).

### Heritage Science Group

#### Photo Competition

At the time of writing, the HSG Photo Competition is in full swing having opened on 5 March 2018. A maximum of three entries can be made via twitter up until midnight on Thursday 31 May by tweeting images (#1, #2, #3) to @iconhsg using the hashtag #photocomp and #iconsoci. The first prize is a gift voucher worth £100 with two runners-up prizes worth £25.

Terms and conditions are available online at <https://icon.org.uk/groups/heritage-science/photo-competition>. The prize winners will be announced at the Icon HSG AGM.

### **AGM & Invited Lecture (Free events)**

The Group's AGM will be held at University College London on Wednesday 27 June 2018. It will be followed by the Annual Invited Lecture and a reception. For more details and to book your free place at some or all of these events please go to the HSG Events page (<https://icon.org.uk/groups/conservation-science/events>).

### **Annual Invited Lecture**

The HSG committee are excited to announce that this year's annual invited guest lecturer is Professor Roman Kozłowski who will be discussing sustainable indoor environmental management in museums, libraries and archives. As well as being professor and head of cultural heritage research group at the Jerzy Haber Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences in Krakow, Professor Kozłowski is a Fellow of the International Institute of Conservation, a member of the ICOM-CC preventive conservation group and sits on the European Committee for Standardization CEN TC346 WG 7 'Specifying and measuring outdoor/indoor climate'. The lecture will follow the HSG AGM on 27 June 2018 and will be followed by a reception at 6.30pm.

### **General activities**

Since the last issue of Icon News, the following events have taken place:

- an HSG Committee Meeting hosted by committee member Anita Quye at the University of Glasgow on 18 April 2018.
- the event 'The role of portable X-ray fluorescence (pXRF) in Heritage Science' held at Glasgow University Archaeology Department on 18 April 2018.
- the event 'Colour Science and Colour Measurement for Conservators and Conservation Scientists' held at Charlecote Park on 20 April 2018.

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

**Helen Wilson**

HSG Communications Officer

### **Photographic Materials Group**

The Photographic Materials Group would like to remind readers of the upcoming event *Here, There and Everywhere: The Preservation of Photographic Collections, a Practical Workshop*, hosted jointly by the Group and The National Archives. The workshop will take place at The National Archives in London, between Monday 9 and Wednesday 11 July 2018.

To check for tickets please visit the Eventbrite page:

<https://www.eventbrite.co.uk/e/here-there-and-everywhere-the-preservation-of-photographic-collections-a-practical-workshop-tickets-42781803526>

Tickets for the evening lecture by Debra Hess Norris *The Preservation of Photographs via Collections Care, Advocacy and Fundraising* are also on sale. The session will provide a brief introduction to the fundamental properties of photographic print and negative collections. It will emphasise the importance of advocacy in the preservation of global cultural heritage and articulate why the preservation of our photographic heritage is vital and relevant.

The lecture is aimed at curators, archivists and collection managers as well as interested non-specialists. It will take place on Tuesday 10 July 2018, 6pm–8pm, location to be confirmed.

To book a ticket please visit the Eventbrite page: <https://www.eventbrite.co.uk/e/the-preservation-of-photographs-collections-care-advocacy-and-fund-raising-tickets-42782147555?aff=erelpanelorg>

Visit our blog (<https://iconphmgblog.wordpress.com/>) to read about our February event *A Workshop on Modern Photographic Materials*.

### **Icon Scotland Group**

Our programme of training and events continued with a Fosshape workshop in April, which demonstrated the techniques involved in using Fosshape as a costume mounting material. The workshop was held at the Glasgow Museums Resource Centre and the participants made basic hat shapes which they were able to take away with them.

We also supported the Paper Conservators in Scotland: News and Ideas Exchange 2018, which has become a standard fixture in the Scottish conservation calendar, and tends to attract a few conservators from South of the border as well. As always, the five-minute presentations covered a wide range of topics, from practical treatments to ethical conundrums, and there was plenty of time for networking and cake consumption.

Coming up next is a repeat of the Magnetic Box Making workshop which has been run very successfully at other venues. It will be held on 7 and 8 June at the Dundee Contemporary Arts Centre, and at the time of writing there were still tickets available.

Finally, we are pleased to report that two Conservators from the Icon Scotland Group recently gave a presentation on 'Working in the Arts – Conservation Careers' at a Creative and Cultural Careers Festival event at the University of Edinburgh. The lecture theatre was packed with enthusiastic students, all keen to explore the possibility of a career in conservation, and it reminded us how lucky we are to do the jobs we do.

### **Contact and keep in touch**

We obviously welcome primary and secondary members, but remember that all you need to do in order to receive the emailed Scotland Group Iconnects is tick the Group on your Icon membership form. You can also see our latest updates

on social media: our blog is at <https://iconscotland.wordpress.com>, our Facebook page is <https://en-gb.facebook.com/iconscotlandgroup> and our Twitter feed is @icon\_scotland.

## Textile Group

### Textile Group Forum, May 2018

The Textile Group Forum, *The Nature of Textiles*, was held on Monday 21 May at the Museum of London, with a number of free events being held around this date. Many thanks to staff at the British Museum's Textile Conservation Studio, the Linnaean Society in Piccadilly and the Textile Conservation Department at the V&A for helping to run these events.

### New Committee Members

New members were appointed to the committee at the AGM held on 21 May, with further details to follow.

### Group Events

The Textile Group held a sold-out visit to Knole House (National Trust), Sevenoaks, Kent on 28 April 2018. Thank you to Heather Porter ACR, Senior Upholstery Conservator, for the behind-the-scenes tour of the new conservation studios and facilities, and tour of the house. We hope to have a review of the day in a future issue of Icon News.

*Costume Mounting with Fosshape™*, organized by the Icon Textile Group, was held in March in London. Kim Thüsing, Textile Conservator at St. Fagan's Museum, Wales, has written a review of this day – see page 32.

### Future Textile Group Events

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

### Other News

Forum postprints: Freya Gabbutt, Textile Group Web Editor, has been uploading UKIC and Icon Forum postprints to the webpages, which are free for all members of the Group to access.

The Costume Society is organising a visit to the Whitchurch Silk Mill on Saturday 8 September, from 2–4.30pm. The recently refurbished mill is the oldest silk mill in the UK and visitors will be able to learn about two-hundred years of silk making in Whitchurch and watch skilled workers using the machinery. Further details of costs and booking are on their website: <http://costumesociety.org.uk/events/details/visit-to-whitchurch-silk-mill>.

Due to publication deadlines, it is not always possible to mention all events so please check the Icon website, Facebook page, Twitter feed and Iconnects for details. If you have anything that you would like mentioned in our communications please contact [nadine.wilson@nationaltrust.org.uk](mailto:nadine.wilson@nationaltrust.org.uk).

## A FREELANCE OPPORTUNITY

George Monger, Accredited Conservator and member of the Metals Group committee, is looking to wind down from his conservation practice but wants to pass on his knowledge and experience. George explains:

'Over the past twenty-two years I have built up a conservation practice offering both consultancy and practical conservation work to museums and other heritage organisations throughout the United Kingdom.

Whilst not ready to retire from conservation work completely I am looking to reduce the practical work. I have a lab/studio set-up, tools and equipment built up over the last twenty two years which I would like to make available to any conservator, or group of conservators who may want to establish their own practice.

As well as providing space, equipment and materials to help develop a practical conservation practice, and my personal conservation library, I could give help and advice in developing a practice.

The premises are situated on a secure site just outside Stowmarket, in the centre of Suffolk with good road connections to the rest of the U.K. and on a main railway line to London.'

To discuss this opportunity either email George Monger on [geomongercons@gmail.com](mailto:geomongercons@gmail.com) or telephone on 01449 677900 or 07703441265.

## HAYLE MILL'S HISTORY

Some of you will know that, in an earlier incarnation, Icon's Business Manager Simon Green was the sixth generation of his family to run Hayle Mill in Kent, where hand-crafted paper was made until 1987. For years many people asked Simon if there was a history of Hayle Mill and he had to disappoint them. But for many of those years, his wife Maureen Green was in fact researching the Mill's Archives, earning first an MA in the History of the Book and then a PhD for her thesis on Hayle Mill itself.

Based on her doctoral dissertation Maureen Green has now published her work as a book which has just been published by The Legacy Press under the title *The Green Family of Papermakers and Hayle Mill*. As well as the family itself, the book also covers the history of British papermaking, nineteenth-century production materials and techniques and such diverse topics as the impact of the Crimean War, the exploitation of alternative fibres, such as straw and esparto grass, and the complicated security requirements of currency papers.

You can find out more from The Legacy Press website ([www.thelegacypress.com](http://www.thelegacypress.com))



## Appointments



Icon member **Paul Tear**, furniture conservator and previous head of conservation at The Wallace Collection has been appointed Chairman of the Zibby Garnett Travel Fellowship.

Paul began his career as an apprentice in cabinet-making and furniture restoration and in 1976 he entered the museum sector by joining the Museum of London. He moved to The Wallace Collection in 1979 as a conservation officer, specialising in French furniture, later heading up the conservation team there. Paul was also the course leader for the BA (and then MA) Furniture, Conservation, Restoration and Decorative Arts at Bucks New University from 2004-2016. Today, Paul runs his own practice Paul Tear Conservation. He was awarded the MBE in 2001 for services to conservation and has recently completed an MPhil.

On his appointment Paul Tear said 'Having spent over thirty years in conservation, I am pleased to have the opportunity to continue to support our craftsmen and craftswomen in developing their careers, by supporting them in undertaking an internship abroad'.



**Meagen Smith** has been appointed House of Lords Conservation Studio Manager for the Collection Care team at the Parliamentary Archives.

Her new role involves helping to develop and deliver a programme of specialist conservation and preservation treatments to the archive and managing the team within the studios. Other tasks include preparing internal displays and external loans, providing digitisation support and training.

A Camberwell College MA graduate in Archive Conservation, specialising in books, Meagen's conservation experience includes freelance and project work at The National Archives, Royal Institution, Birmingham Museum's Trust and University College London.

In her spare time, Meagen is on the steering group for the International Network for the Conservation of Contemporary Art (INCCA).

## Welcome to these new members

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

**Yumeng Bai**  
UCL  
Student

**Lucy Ballard**  
Supporter

**Charlotte Baron**  
Associate

**Jenna Bittenbender**  
Supporter

**Katherine Briggs**  
The Royal Airforce Museum  
Associate

**Jim Broughton**  
Associate

**Rosie Butler-Hall**  
Student

**Charlotte Lolita Cameron**  
Student

**Ilaria Cecchini**  
Associate

**Emilie Cloos**  
The National Archives  
Associate

**Rachel Collins**  
Student

**Holly Cook**  
Student

**Rosemary Coppel**  
Camberwell College of Arts  
Student

**Nicola Cryer**  
Historic England  
Supporter

**Laszlo Cser**  
Restorart Inc.  
Associate

**Roksana Drobinoga**  
Student

**Mackenzie Fairchild**  
Marist-Instituto Lorenzo de'  
Medici  
Student

**Arthur Femenella**  
Femenella & Associate Inc.  
Associate

**Christos Fotelis**  
The National Archives  
Associate

**Katerina Gibb**  
Supporter

**Amanda Girling-Budd**  
The School of Stuff  
Associate

**Andrea Goldstein**  
University of Glasgow  
Student

**Kelly Grimshaw**  
University of Lincoln  
Student

**Marie Groll**  
Supporter

**Jasmine Guest**  
University of Amsterdam  
Student

**David Harrison**  
Associate

**Jane Hopley**  
Associate

**Dominique Hopton**  
Student

**Carolyn Horton**  
Associate

**Leah Humenuck**  
Student

**Hazel Hunter**  
Supporter

**Lianne Jordan**  
Student

**Izabela Jurkiewicz**  
Associate

**Rebecca Keeling**  
Student

**Rosie Kennedy Cadell**  
Student

**Julie Kenny**  
Student

**Till Klause**  
Student

Lukasz Kornacki  
Associate

Ulla Krogh Henriksen  
Associate

Natalie Lazars  
Student

Yue Li  
Student

Jane Mac Tarling  
Student

Louise Macann  
Louise Macann Ceramic  
Conservation and Restoration  
Associate

Arianna Mangraviti  
Student

Suncana Marochini  
University College London  
Student

Amy MacCaffrey  
The National Trust  
Supporter

Ben Melham  
Mortice Consulting Limited  
Associate

Daniela Molinari  
Northumbria University  
Student

Lindsey Morris  
Student

Jonathan Nield  
University of Northumbria  
Student

Kirstin Norwood  
Parliamentary Archives  
Associate

Elise Orford  
Supporter

Sophie Philipps  
Student

Miriam Rampazze  
Student

Amy Sampson  
The National Archives  
Associate

George Sherratt  
University of London  
Student

Gavin Shreeve  
Associate

Kayla Silvia  
University of Glasgow  
Student

William Smith  
Student

Jacqueline Smith  
Student

James Streather  
Student

Garrett Sumner  
Student

Sharon Taylor  
National Trust  
Supporter

Karen Turner-Brown  
University of Lincoln  
Student

Jolanta Tursa  
Camberwell College of Arts  
Student

Sjoukje van der Laan  
Art Gallery of Ontario  
Associate

Jan Wallwork-Clarke  
Associate

Fiona White  
Cardiff University  
Student

Chris Wilkins  
Cardiff University  
Student

Louise Wood  
University of Lincoln  
Student

Peter Zetye  
The Royal Airforce Museum  
Associate



**Northumbria  
University**  
NEWCASTLE

## Historic Painting Techniques: Traditional Panel Painting Methods

Starting **Monday 9th July 2018**, a 5 day practical workshop course.

Come and spend time learning panel painting techniques with the experts in Northumbria University's specialist conservation facilities. The only institution in the UK teaching both paper and easel painting conservation.

To apply or to find our more information please visit:

**[northumbria.ac.uk/historicpainting](http://northumbria.ac.uk/historicpainting)**

**#TakeOnTomorrow**



## In memory



**David Perry** was born in 1938 in Lahore, where he lived until Partition forced the family back to England in 1946. He was brought up in Morden, South London and showed an artistic ability at odds with his family background and upbringing. As Sue, his wife of fifty-nine years would say 'they had never had anyone "arty" in the family and didn't really know what to do with him'. However, encouraged by an old family friend he went to Sutton Art School at fourteen years of age; bunking off other subjects whenever possible in order to spend as much time as possible in the art room.

In 1957 David went to Wimbledon Art School and married Susan Koenig in 1959. He graduated from Wimbledon with an NDD in Graphic Design and had a few temporary jobs before he and his old art school friend, John Dives, were approached by their Wimbledon Head, Gerald Cooper, who asked them to come in and meet someone. This turned out to be Eve Baker, one of the country's leading wall painting conservators, for whom David and John would work for the next twenty plus years.

Although he previously had no knowledge of wall paintings

David quickly developed a deep passion for and commitment to their conservation, putting up with poor wages and often difficult working conditions in churches and historic buildings up and down the country.

The position that Mrs Baker and her team held in the world of conservation in the 1960s and '70s meant that David worked on some of the finest and most important wall paintings in England and Wales. These included the 12th century schemes at the churches in Kempley (Glos), Clayton, Hardham (both in Sussex) and Ickleton (Cambs) and in St Gabriel's Chapel in Canterbury Cathedral. He worked in almost all the major cathedrals, most notably perhaps in the Holy Sepulchre Chapel in Winchester Cathedral, where he led the work to detach and remount a 13th century wall painting in order to uncover the 12th century painting beneath. Although now rarely undertaken, the detachment and remounting of wall paintings was often the only means of rescuing paintings severely compromised by previous inappropriate interventions, and throughout his working life David strove to improve the techniques to limit the unavoidable damage. His work in this specialist field meant that he was asked by the British Council to teach the technique to conservators in Bogota, Colombia in 1972.

By 1983 David and his colleague, Richard Lithgow, decided to leave the Eve Baker Trust (EBT) and set up on their own as wall painting conservators. In March 1983 the Perry Lithgow Partnership (PLP) was formed, with David's

son, Mark who had also been working with the EBT for a short time after graduating. Some of the notable projects with which he was involved were: Rochester Cathedral's magnificent 13th century Wheel of Fortune in the quire and the vault paintings in the crypt; the 14th century William of York painting and numerous other wall paintings in St Albans Abbey. He worked in numerous churches across the country, among them: Duxford (Cambs); St Gregory's Norwich; Thornham Parva (Suffolk); Trotton (Sussex); Ashampstead (Berks); Little Witchingham (Norfolk); and in country houses such as Hardwick Hall (Derbys), Harvington Hall (Worcs) and Canons Ashby (Northants). Perhaps his best loved PLP project was revealing the unique 12th century wall paintings in Cormac's Chapel, Co Tipperary (Ireland), which was phased over a ten year period, and allowed him ample opportunity to enjoy some wonderful Irish 'hospitality'.

David was very unassuming and reticent at self-promotion and as a result he rarely lectured or published, apart from co-authoring, with Prof. David Park, a paper on the conservation of the wall paintings at Rochester Cathedral which was delivered at the 1986 IIC Bologna Conference. In a move that somewhat surprised him, he was unanimously chosen by his peers on the committee to be the first Chairman of the fledgling Wall Paintings Section of UKIC (United Kingdom Institute of

Conservation) in the mid 1980s, a mark of how highly respected he was within the world of wall painting conservation.

Having spent so much time conserving medieval wall paintings in cold country churches, on reaching sixty David retired to the warmer climate of Cyprus. He and Sue moved into a house of their own design near Paphos. In a neat closing of the circle, his final job was in the same building as his first, St Albans Cathedral. In Cyprus David was able to develop his new passion for furniture making, inspired by the Cypriot village style. A heart bypass restricted his physical abilities and a series of further illnesses meant that they returned to England in 2015. They bought a house in Worcester to be near their children and friends and David enjoyed a quiet retirement until his death on 15 March 2018.

David Perry: born 3 October 1938; died 15 March 2018

He is survived by his wife Sue, children Mark and Caroline, and four grandchildren.

**Mark Perry and Richard Lithgow**



# SOYUZ

In June 2016 Major Tim Peake returned to earth after six months on the international space station in the Soyuz TMA-19M. In January 2017 that spacecraft flew onto a plinth at the Science Museum. Conservators Sadie Wilson, Jannicke Langfeldt and Ben Regel tell the story of how it came to London, the problems it encountered in the Museum, how it started its national tour and the extraordinary public interest this spacecraft generates.

## INTRODUCTION /ACQUISITION

Soyuz TMA-19M is the first flown, manned spacecraft to be owned by the Science Museum. Acquiring it from The Russian Space enterprise Energia was complicated to say the least. As the contracts went back and forth to Russia with amendments and new translations, the conservators started to worry about what condition Soyuz TMA-19M would be in when it arrived, whether it would need any conservation, how much original material might be left on it, and how the re-entry into the atmosphere had affected the surface.

Fortunately, there was the opportunity to go to Russia and inspect the spacecraft first-hand. Sadie Wilson examined the capsule with the Curator Doug Millard and international co-ordinator Sasha Smirnova. They established that the overall structure of the capsule was stable but that the surface had,

as would be expected, sustained significant damage from re-entry.

The majority of the surface had been varnished by Energia to preserve as much of the original PTFE-based composite surface as possible, but two vulnerable areas remained with surface loss exposing the base layers beneath. In these areas, edges of the surface material were lifting and distorted, but the surface which was attached appeared secure and stable. Inspection of these areas plus discussions with the Russian engineers concluded that the areas of vulnerability were not actively deteriorating and did not require further intervention at this stage. The museum team decided that focus would be placed on moving and installing the capsule. Once the capsule was installed and acquisition was complete a full condition survey could be undertaken.

Soyuz being installed by Martinspeed on its new plinth in the Wellcome Wing at the Science Museum







Soyuz inspected in Russia (from left to right: Sadie Wilson, Doug Millard and Sasha Smirnova)

From what was learned in Russia we could start planning our display. An existing plinth with barriers was decided on, located in the Wellcome Wing on the ground floor in the museum. This was a good location choice for installation as

the plinth was near the loading bay, with few obstacles and all on one level. On the other hand, working with an old plinth was a challenge as the structural capacity was unknown and its size did not allow for a 1 meter distance between the Soyuz and the public. Due to the potential vulnerability of the surface, conservators insisted that this aspect of the design be revised, so an interpretive panel was designed for outside the plinth to extend the clearance to 1m.

The Soyuz capsule was successfully installed over one evening using object handling contractors (Martinspeed) and supervised by Sadie Wilson and Jannicke Langfeldt. The install received a lot of press attention, and both Tim Peake and Helen Sharman came to the opening.

## CONDITION

Once the capsule was installed a thorough examination of the surface condition was undertaken to produce a referenceable condition report. This enabled the team to monitor changes and make decisions on whether treatment was required. This was done by taking detailed photographs of each external side and 'mapping the damage' onto the images.

The interior of the capsule was also condition checked. As well as recording the condition, the originality of the instruments and technology of the Soyuz were documented as Energia had replaced elements of the capsule with replicas prior to our acquisition in order to re-use parts. Although the

The original barrier around Soyuz. This was later extended by 1/2m on either side





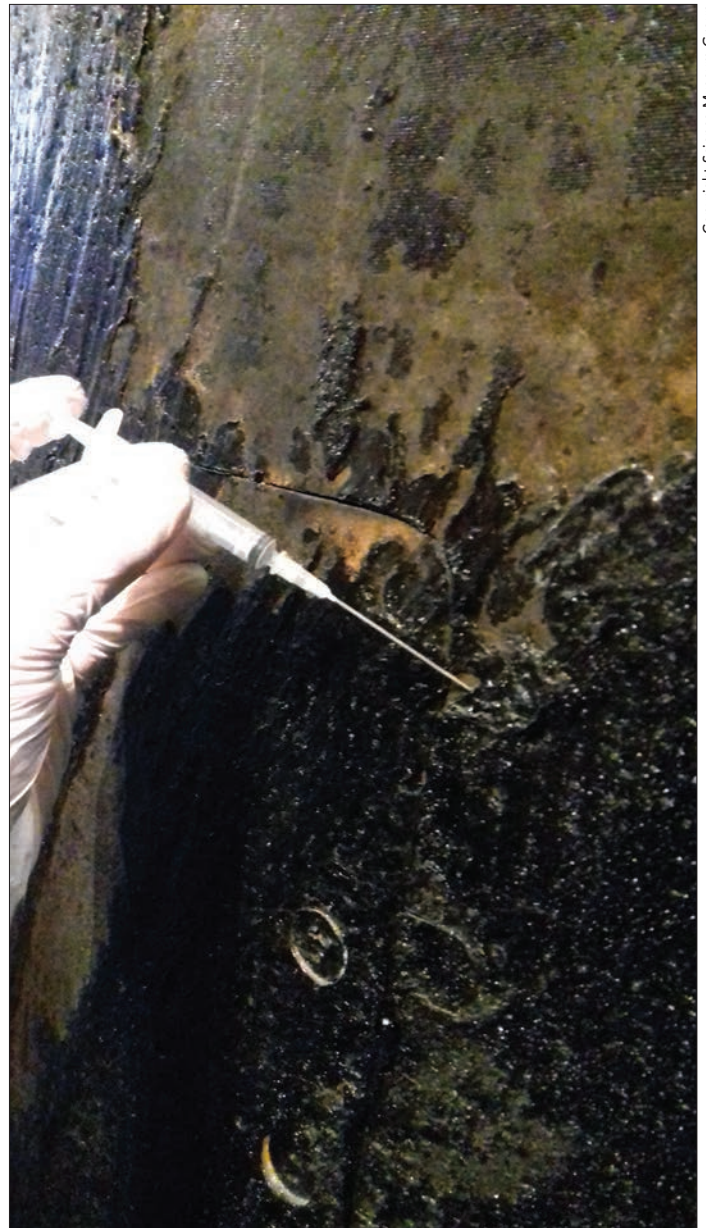


Tim Peake in front of Soyuz. The capsule received a lot of attention in the media

entire capsule will be preserved in the same manner despite these additions, having knowledge of these replica parts in the future will inform future conservation decisions. Removing original parts for re-use or to protect intellectual property is relatively common in Space Technology collections.

Energia did not tell us what varnish they had used on the outside and we therefore removed a small sample of the capsule for chemical analysis to identify the materials present. Fourier Transform Infra Red – Attenuated Total Reflectance (FTIR-ATR) was used to identify the varnish applied to the surface by Energia Engineers. It indicates that some type of acrylic resin, probably poly(butyl methacrylate) (PBMA), was used.

Soyuz at the Science Museum



Injecting resin to stabilise the surface

## ON DISPLAY

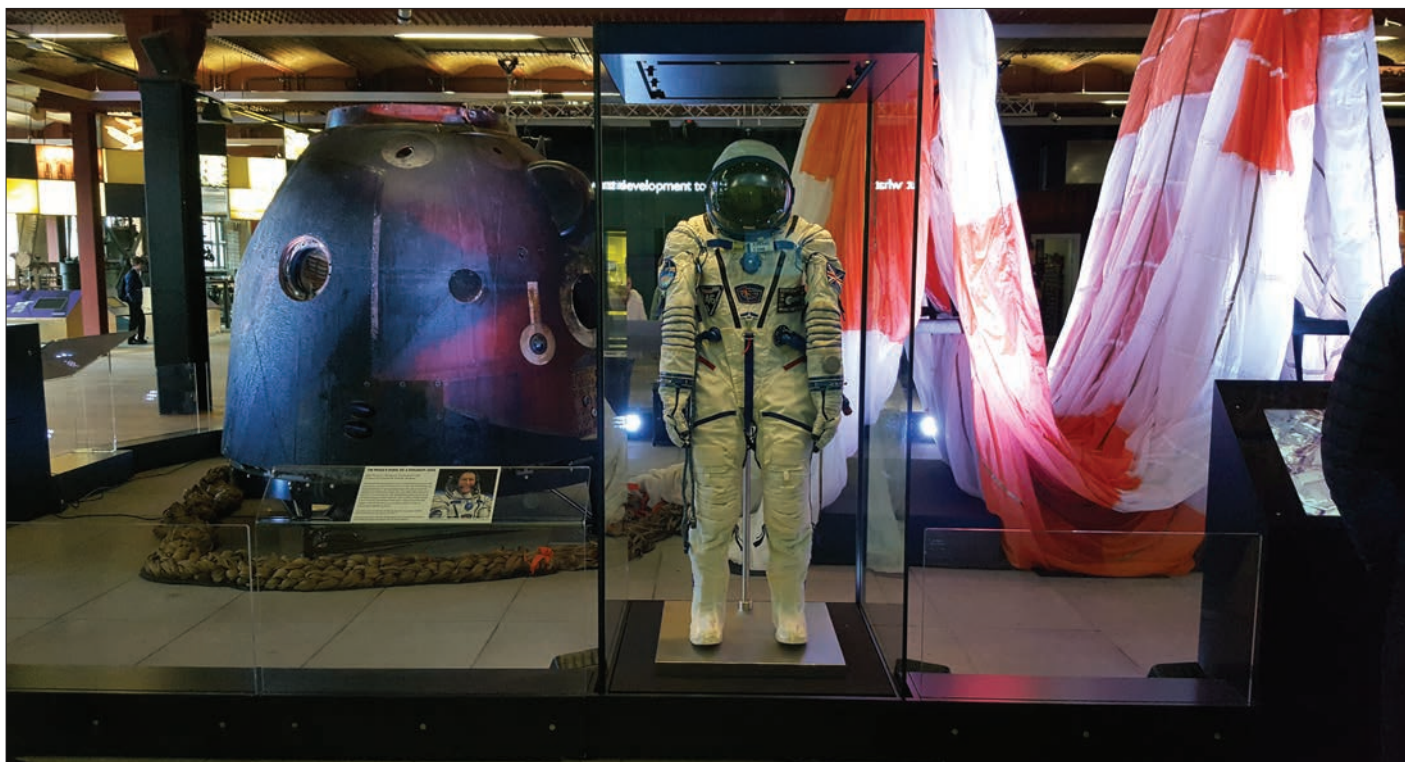
The condition report concluded that the vulnerable areas were generally stable, showing that the surface is relatively flexible. It was felt that the risk of further deterioration was low, so long as handling of the area was kept to a minimum and monitored.

After hearing that the surface had been damaged by overenthusiastic visitors, we set up discussions between design, exhibition managers, curatorial, security and conservation on how to address this. To increase protection and minimise the risk of repeated damage, security altered the alarms and increased invigilation. The design was also adapted to create more distance using additional interpretation panels, and extra 'do not touch' signs were added.

Conservation created a shorter version of the condition report focusing on the vulnerable areas to help duty managers immediately identify damage and report it to conservation. This appeared to improve the situation while maintaining our visitors' experience of the Soyuz.

The experience of the visitor damage taught us that the





Soyuz display at Museum of Science and Industry in Manchester, with the modular barriers and the Sokol suit display case slotted in to form part of the barrier around the Soyuz

public were keen to interact with the Soyuz as much as possible and the tactile nature of the surface means that it is a tempting object to touch. The fact that it is not your usual historical museum display, where most of the public would be familiar with the need to not touch, also suggests that extra measures should be considered for protection. It was decided, therefore, that treatment should be carried out on vulnerable areas to stabilise the lifting surface, thus minimising the temptation to touch and break off a small souvenir. This reduces the risk of damage while maintaining public access.

## CONSERVATION

The overall aims of conservation treatment were:

- Stabilise lifted surface areas by adhering the lifted surface layer to the underlying structure or consolidating to strengthen the layer itself.
- Minimise the lifted areas to reduce the tactile appearance of the surface while maintaining the damage of the surface which shows its history and re-entry into earth's atmosphere.
- Establish a simple treatment which could be easily recorded and replicated if needed in different venues and on tour.

We wanted to use only one type of adhesive; it needed to be strong (because the surface was thick), mixable or available in different concentrations for a variety of methods e.g consolidation and straight adhesion, and we wanted it to be similar to the varnish Energia had applied.

As the FTIR-ATR results indicated that the varnish was an acrylic, we decided to use Paraloid B72, a poly methyl methacrylate, similar to the varnish layer already applied. The solvents we used were IMS and acetone. We made solutions ranging in concentration from 10 to 70%. We used a mixture of pipettes, syringes and brushes to get the adhesive in the

right places in the right quantities. The varnish had significantly stiffened the surface layer and we used solvents to soften pieces before laying them flat and re-adhering them.

The result is a flatter surface. Damage to the ablative layer from touchdown is still visible, but not so inviting to pick loose pieces off. We did not in-paint or fill the missing areas as these are part of the damage sustained in the Kazak steppes. Being flatter, the surface is also less likely to be damaged during packing and transport during its grand tour.

All the work was done between 8 and 10am, to avoid museum opening hours. In an ideal world, we would have moved the capsule to storage following acquisition to assess the condition and carry out treatments. However, as with many objects acquired into contemporary science collections the timing of a display is mostly dictated by current events to ensure maximum exposure.

## COMING TO A VENUE NEAR YOU

Soyuz was getting a lot of interest from the public and the Museum decided to send it on a national tour. The tour is presented by Samsung and the Science Museum Group. Accompanying Soyuz on the tour is Samsung's VR Lounge, a ticketed experience offering visitors the 'Space Descent VR with Tim Peake', a virtual reality experience of the journey narrated by Tim Peake himself. Samsung also provided a replica 'selfie spacesuit', which is proving very popular with visitors of all ages.

As conservators, we felt that Soyuz was well protected in its original location at the Science Museum, but we needed to consider what would happen at the different venues.

The initial tour sites are within the Science Museum Group; It started out at the National Science and Media Museum in Bradford in September 2017, then went to Locomotion in Shildon, National Railway Museum in York and it was at



Sokol suit with chest opening visible. The fabric is gathered together and secured with a rubber band during spaceflight

Manchester's Museum of Science and Industry until 13 May 2018. The capsule will now tour to other UK venues: National Museum of Scotland in Edinburgh, Peterborough Cathedral, National Museum of Wales in Cardiff and Ulster Museum in Belfast. Peterborough Cathedral was chosen as a venue after a national competition, and it is the first time that we know of where a spacecraft has been on display in a cathedral.

While we welcomed the increased exposure of the Soyuz to the public we also worried about the security of the surface and ensuring that so many different venues would all comply with our display requirements. So for the tour we worked with our internal design team and came up with a flexible, modular barrier design that will tour with the capsule.

## LET'S ADD A LITTLE PARACHUTE ...and maybe a spacesuit

The majority of the conservation efforts focused on the capsule itself, but it came with the descent parachute. This parachute is made from a Russian version of nylon, in orange and white, with light brown straps, it is twenty-five meters in diameter, seventeen meters long when not deployed, and the straps that attach to the parachute are so long we have had to daisy-chain them together.

It is huge and at the Science Museum we could suspend it above the capsule because we had the space. We have had to be creative in the other venues and at each one we have had to adapt our approach, and no two venues look the same. We have made an effort at the venues to reduce the light levels as far as possible using blackout curtains and films. It is not possible to reduce the light to suitable levels in the

display locations at the National Museums of Scotland and Wales, and so the parachute will not be included in the exhibition at those venues. This highlights one of the challenges of touring these exceptional objects; owing to the capsule's size and weight, it is sometimes being displayed in spaces not normally used for sensitive objects and so not designed to comply with environmental requirements.

In February 2018 the Science Museum purchased Tim Peake's space suit, and we wanted to add this to our touring display. The suit was padded out inside with Plastazote® and an external mount fabricated by Science Museum Gallery Services. Sokol suits cannot be easily mounted on traditional mannequins because they open at the chest and the boots are attached to the suit.

The suit joined the tour in Manchester and is displayed in a case which fits into our flexible barrier system and can be easily transported between venues. We are currently investigating options for protective film to cover the outside of the case, to reduce the light affecting the spacesuit to an acceptable level. This approach will allow Sokol to be displayed at all future venues.

## CONCLUSION

The Soyuz TMA-19M is now well underway on its national tour. We are confident it will be safe, we have a plinth design with a barrier that we are all happy with, and that we can re-use.

The project highlighted issues of open display, a topic we regularly return to at the Science Museum, as many of our objects are too large to comfortably fit into a showcase. It got





Preparing the parachute for hanging

conservation thinking about visitor interaction and the necessity to consider the level of popularity when making display recommendations.

The decision to send the Soyuz on tour added new challenges, and gave us the opportunity to work collaboratively across departments to develop a new design for a barrier which is made in sections; this ensures a 1.5m distance that is versatile and can accommodate the layouts of different venues.

The Soyuz tour has really fired the public's imagination and visitor numbers so far have been astonishing: Since the tour

started at the National Science and Media Museum to 25 March, over 316,000 people have seen the Soyuz.

Finally we would like to thank staff at the Research, Development and Production Enterprise 'Zvezda' and the S P Korolev Rocket and Space Corporation 'Energia', Doug Millard and Sasha Smirnova and the touring and conservation departments and all other staff involved across the Science Museum Group. It has been a fascinating object to work on, and we hope you have an opportunity to go and see it at a venue near you.

The crowds gather at Locomotion, Shildon on the last day of the exhibition there





# Conservation of a fan

## Lori Covington describes her work on an ill-used fan

A private client brought me a fan that had been in her family for generations: she had carried it at her wedding and it had been carried at a more recent wedding, where it was damaged. Flowers had been attached to the lace mount (talk about gilding the lily!), then, after the ceremony, unceremoniously torn off, ripping holes in the lace and breaking eleven of the sixteen sticks.

It is a 19th century Western European folding hand fan, with mother-of-pearl guard sticks, bone sticks and a single mount of handmade lace. Metal spangles were sewn to the lace. The circumference of the fan mount was 58cm and the base height, (with sticks stacked on ring) 4cm. The outside guard sticks were 21.5cm long.

### THE STICKS

The bone sticks supported the mount from inside; the decorative mother-of-pearl sticks were the visible portion. The visible fan sticks were comprised of sheets of mother-of-pearl, chamfered and laminated together. As well as being laminated horizontally to make them long enough, they were also laminated vertically to make them thicker and stronger. On each bone stick, paper was glued along the length, with the fan mount then glued to the paper with an animal-based glue. There was staining at the base and along edges of the guard sticks, as the adhesive binding the layers had oxidized, browning with age. Guard sticks tapered upwards, measuring 1cm – 2cm.

The base of each stick was slightly spoon-shaped, drilled with a hole to allow the sticks to be stacked on closure. Tips were shaped into narrower tabs the same width as the adjoining bone stick.

Sticks were buffered at the base by small cardboard washers inserted between them, 1cm – 2cm in diameter, of which seven remained (and one more was torn).

The sticks were sewn to the lace mount with a single stitch at the top of each, and further attached to the lace at several points on each stick with adhesive. Where bone and mother-of-pearl met, there were two types of adhesive, and in many places, three.

### CLOSURE

The sticks were gathered at the base by a machined steel ring, with a closure comprised of a threaded screw and tube. The ring fit through holes drilled in each stick. The cap of the screw appeared to be brass. A second ring, smaller, attached to the first, allowed the fan to be carried easily when closed.



On arrival: many sticks were broken, some in more than one place. The lace was soiled, ripped, stained green in places from the floral foam and spotted with several different adhesives. Spangles were corroding, and some were dangling from threads eaten through by rust

### THE MOUNT

The fan mount was of handmade bobbin lace with a floral motif, scalloped at the top, with a picot edge. The lace was knotted, with the only netted area being a central medallion of a larger flower. From the colour, texture and strength of the threads, I believed the lace to be linen rather than cotton. Small metal spangles (<1cm) were sewn over the surface of the lace. They appeared to be of steel, in various shapes (circles, ovals, eyeglasses, flowers). A few spangles on the lace attached to the guard sticks were missing and had left rust stains.

### CONDITION

#### Sticks

Of sixteen fan sticks, eleven were broken, with some missing segments of mother-of-pearl and some missing bone. All sticks were heavily coated with adhesives, the greatest amount being where the bone joined to the mother-of-pearl and where that join met the bottom of the lace mount. One stick was broken and reattached with tape which had gone stiff and brown.

Other signs of previous repair included the use of more than one type of adhesive, with newer glue applied on top of the

The client would be driving some hours home before taking the object to a professional framer. The fan was packed on foam, buffered with acid free paper and gently but securely attached by lacing the ribbon through holes in the paper and the card behind it.





Stubborn adhesive patches were removed with poultices. There are two small cotton wool poultices in the centre of the fan, where the sticks meet the lace

older adhesive. The sticks were soiled and greasy.

### Closure

The steel was scratched and showed slight corrosion on the outside. The tube housing was slightly bent, but the screw was operable.

### Mount

The lace was brown with age, soil and glue. Adhesive glued in many places to the fan sticks had browned. There was green staining near the middle along the top and base from floral foam. The lace was torn, with one large hole and some smaller ones. It was partly detached from many of the sticks.

## CONSERVATION WORK COMPLETED

### Cleaning

Fan sticks were cleaned with cotton dampened with distilled water, and old / excess adhesives removed with acetone. The lace mount was first cleaned of old adhesives, using poultices of water and acetone. Two small spots of adhesive containing green floral foam bits had permeated the lace and proved resistant to poulticing. As much of the floral foam as possible was removed by hand, using the tip of a scalpel, but some adhesive remained. Spots were later toned with tiny dabs of acrylic paint to match the rest of the surrounding lace.

When as much adhesive as possible had been removed over a period of a week, the mount was removed from the guard sticks. The lace was gently rinsed in distilled water with a drop of neutral fabric detergent, then rinsed again, blocked and left in an airy place to dry. Washing removed a great deal of grime, a greasy adhesive which had coated the fan sticks and been brushed onto the lace, and some browned, water-based adhesive spots.

### Replacing Missing Elements

Two mother-of-pearl sticks were missing their tops (around 2cm). Mother-of-pearl blanks were sawn to shape, filed slightly thinner and attached to the remaining sticks. One bone stick, missing its top half, was replaced with wood, filed and sanded, toned and sealed with acrylic paint in a sympathetic colour.

The lace mount was torn in two places. The torn lace bars and one missing area were mended with cotton thread, using



After removal of the broken mother-of-pearl sticks, the rivet and head. Brown stains on both guard sticks are old, water-soluble adhesive that was used to attach the lace to the guards and had browned with age

buttonhole stitches.

Missing paper washers were replaced with those made of two layers of Japanese paper, stitched together to a thickness similar to the originals

One spangle was reattached to a lace motif, but two others which had been glued to the lace folded directly onto the guard stick had so corroded the underlying lace threads that it seemed wiser to leave them off.

### Bonding

Broken bone sticks were bonded with fibreglass tape and Acryloid 44, dissolved in acetone. To better match the sticks and add support, the fiberglass was covered with a wrapping of Japanese paper. The same adhesive was used to reattach the bone to the mother-of-pearl sticks. To secure the mount, the sticks were stitched to the lace with a single stitch of cotton thread at the top, middle and bottom of each. A drop of adhesive secured each knot to the stick. (All the bonding can be reversed with acetone.)

### Reassembly & preparing to travel

The fan was reassembled on its pin closure, open. It was attached gently but firmly to a foam core board covered with acid-free Japanese paper. A ribbon passed through the foam core and across the mount held the fan to the board. The assemblage was packed for transport in a box stiffened with more foam core and padded with paper. (It would later be brought to a professional framer for placement in a shadow box.)

## RECOMMENDATIONS TO CLIENT

The client was advised as to the best handling and storage options in the hot, bright, humid Florida climate. She agreed that, considering the delicacy of the object, it would be safest not to have it handled at all (much less carried in future weddings), but rather to preserve it in a shadowbox, on an acid-free mount and faced with UV-resistant glass.

*Lori Covington studied conservation at West Dean College of Arts and Conservation and is now based in Florida.*



## CONFERENCES

### IS SEEING BELIEVING?

4th Annual SHARE Museums East Collections Care Conference in association with University of Cambridge Museums  
Cambridge 18 January 2018

In January, University of Cambridge Museums Regional Conservator, **Deborah Walton**, organised a day conference to illuminate the complex issues surrounding museum lighting.

Kicking the day off **Mick Stanley**, Environmental Advisor, Government Indemnity Scheme (GIS), outlined GIS expectations for objects covered by the scheme. He explained where to find the relevant information and why GIS ask for so much information. He covered a broader range of issues than just light limits and monitoring, noting in particular that GIS will, increasingly, be asking about levels of pollution and about pest monitoring.

**Mikolaj Przybyla**, COO GL Optic, then discussed museum lighting quality concepts, including measurement and control challenges. He enlightened the group about flicker ratio and why there can be two different readings five seconds apart. Miko went on to discuss the Colour Rendering Index versus the Colour Fidelity Index.

**Chris Woods** ACR, Director, National Conservation Service, talked about the changes coming to conservation standards and guidelines for museums and galleries (including PAS 198, EN16893, BS/PD 5454). Chris outlined which documents are being superseded and discussed their successors. He talked also about new standards and their anticipated launch dates. Finally, he explained how to work out the light 'budget' for individual objects, how to develop this into a policy and the recording needed to track exposure.

Over lunch, conservation student **Dipika Nadkarni** and Icon Intern **Alicia de la Serna Saenz** undertook an experiment, which they presented on at the end of the day. There was also a marketplace with representatives from Analytik, CSC Window blinds, IMC Group, TM Lighting and Megan Dennis, East of England rep for the Museums Association.

The first of the afternoon sessions was given by **Helena Rodwell**, Assistant Conservator (Collections Care), Fitzwilliam Museum. She gave an overview of light monitoring at the Fitzwilliam Museum and the different means employed over the years to understand and control light in the galleries. Using methods such as light modelling, spot readings and the use of blue wool dosimeters, the Fitzwilliam continues to develop policy and procedures to ensure that control methods are specific to the needs of galleries and the collections.



Alicia de la Serna Saenz (Icon intern at The Fitzwilliam Museum) taking the light readings

**Victoria Singleton**, Conservator, National Army Museum and formerly a conservator at the Museum of Zoology, University of Cambridge, first looked at natural light as part of the Museum of Zoology's redevelopment. She showed the creative use of light-controlling blinds by turning these into a decorative feature. With inspiration being directly taken from the Museum's collections, illustrations specially created by Sir Quentin Blake decorate the external surface of the blinds, which are accessible to the public to view. She went on to talk about the National Army Museum's recent redevelopment, the difficulties faced after last minute changes impacted the lighting plans, and how they and the lighting engineer had developed a method of working together flexibly to adjust the levels appropriately in very constrained circumstances. It was very reassuring to see that these examples of how situations which had not gone to plan could still have a good and safe outcome.

**Andrew Molyneux**, Director of TM Lighting, discussed the 3 C's of lighting, colour rendition, colour consistency and colour temperature. He then demonstrated warm and cool lighting, and how colour rendering can affect the appearance of an object and, therefore, its interpretation by visitors.

For the final talk of the day **Dipika Nadkarni** and **Alicia de la Serna Saenz** presented the findings of the lunchtime experiment. This had compared readings from different light meters that conference delegates had brought along. **Dipika** and **Alicia** looked at the range of readings the meters gave in a standardised set-up, noting in each case the meter's age, make and model, and when/if it was last calibrated. The results were quite shocking with one of the light sources having a 795 lux difference in readings. This was a rough and ready experiment, but it showed that there is potential for further investigation of this subject.

Panel sessions with the speakers at the end of the morning and afternoon were particularly helpful as questions raised by the experiment and on other topics contributed by the delegates were discussed and explained in depth.

The day was well presented, showcasing many aspects of museum lighting; I, for one, went away with questions but knowing where to find the answers. Thank you to

**Deborah Walton** for organising such a fantastic programme, to **SHARE** for funding and organising the conference and to all the speakers for generously contributing their expertise.

**Kirstie Williams** ACR Organics Conservator  
University of Cambridge Museums

### 'OBJECT BIOGRAPHIES'

Artefacta International II Conference  
Helsinki 2-3 March 2018

This Second International Conference on the subject of Object Biographies organised by the Finnish Artefact Studies network *Artefacta* aimed to explore, through presentations from a broad range of specialists, the impact events have on physical changes, meaning and agency of objects through time and how this impacts on our understanding of objects and their contexts today.

The conference promised to include presentations from curators, anthropologists, ethnographers, archaeologists, scientists and researchers as well as conservators, and from this aspect the event did not disappoint as all these groups were represented. All papers were presented in English.

Over the two days there were two morning plenary sessions, followed by eighteen individual sessions of three presentations or more covering subjects that could be material-focussed such as wood, textiles and manuscripts or fitted into a topic of discussion. For example our own paper was in a session entitled *Objects in Changing Contexts* and another was *War, Politics and Memory*.

With up to four sessions running concurrently with many interesting papers being presented it was difficult to decide which session to attend. The majority of papers were being presented by Finns and representatives from other Baltic states and so it was a great opportunity to learn about different aspects of history and understanding material culture of the local region of which I had previously had limited knowledge. Over the whole trip, which also included opportunities to explore the Museums in Helsinki and the UNESCO World heritage site of Suomenlinna, I gained a greater appreciation of the history and culture of Finland.

A number of presentations at the conference stood out. In the first plenary session there was an excellent presentation by **Professor Karen Frei** of the National Museum of Denmark entitled *Reconstructing Biographies by Strontium Isotope Analysis*. Karen explained how two specific isotopes of strontium, which naturally occur in the ground, are absorbed and accumulate over time in any living tissue, such as teeth and hair in the human body. The proportion of these isotopes are determined by the levels





National Museum of Finland in Helsinki

of the isotope in the geographic region. In Denmark surveys have been undertaken of much of the land to determine the ratios of these isotopes, so that specific regions have isotopic signatures.

Karen has investigated the bodies from two prehistoric female burials dating from 1370BCE in the National Museum of Denmark collection. In this collaborative project, by analysing the strontium isotope and comparing it with known geographical data, they were able to determine that the women were not local to the area they were buried in; moreover by testing the more rapidly growing hair they were able to determine that they had recently travelled from outside of Denmark. More comprehensive strontium mapping of Europe might later be able provide more regional signatures and pinpoint the actual origin of the women. Conservation

treatments and other materials can contaminate human remains for this type of analysis so it is important to identify and remove potential contaminants. This was a great example of where development and potential of new analytic techniques to add to the understanding of material has an impact on our conservation treatment decisions.

On the first day, as well as co-presenting a talk on *The Hamilton Palace State Drawing Room* with my National Museums colleague **Dr Godfrey Evans**, I attended talks on Scandinavian Polychrome sculptures by **Bettina Ebert** (University of Oslo) comparing two stylistically similar sculptures which had experienced two very different histories. This was useful insight as we have at NMS a long term project studying medieval polychrome sculpture and applying different techniques to study the methods of

construction and applied decoration. One non-destructive analytical technique we have been following closely for our own polychrome sculpture project is hyper-spectral imaging, and so it was fortuitous that the last session of the day was a demonstration of the Specim IQ – a portable hyper-spectral camera developed and demonstrated by **Esko Herrala**, Development Manager of Specim-Spectral Imaging ([www.specim.fi](http://www.specim.fi)). The camera was the size of a compact digital camera with an LCD back display which, after twenty seconds of processing, reproduced a basic infra-red image as well as capturing necessary raw data which can be analysed to determine material composition.

The second day was a full programme of talks. I attended sessions on *Archaeological Insights*, *Global Objects* and *Curious Objects*. These sessions again provided a broad range of specialist presentations by representatives from Germany, UK and Finland. I was particularly interested in *Global Objects* with a presentation from Finnish Cultural Anthropologists **Marika Sandell** (University of Helsinki) on an Alaskan Parka in the Finnish National Collections. The object was subject to examination by the indigenous community and a replica was made; this had resonances with a project we have undertaken at NMS, and it was great to hear about how these collections came to be collected and brought to Finland. Closer to home **Misa Tamura** (University of Glasgow) explored the evidence of use and traditional repair in Glasgow's Pacific barkcloth collections.

The UK was also represented in the *Archaeological Insights* themed session by **Sarah Morton** and **Rebecca Plumbe** who related their experiences as project manager and student intern respectively on the re-treatment of the Lowbury Hill skeleton. The skeleton had been repaired and consolidated with PVA but conservation records of this treatment could not be found. The talk explored the ethical considerations and respecting human remains. Rebecca explained how she used agar gel poultice to remove the excess PVA and both expounded personal reflections on treating and dealing with human remains.

The final highlight was a paper presented by Conservator **Riina Uosukainen** on the challenges involved in conserving a series of tableaux depicting probably Finland's most famous cultural exports: the Moomins. The 3D composite tableaux were created for photographic book illustrations and were created using modern plastics such as polystyrene, textiles and natural materials such as wood and shell.

Overall this was a very intensive conference that provided a unique opportunity to have truly multi-disciplinary, professional exchanges and appreciation of different

International delegates at the Artefacta conference. Charles Stable (4th right) with colleague Dr Godfrey Evans (3rd right). UK delegate Rebecca Plumbe is 3rd left





professional viewpoints, which is certainly worthy of emulation. The organisers and supporters, which also included the Finnish Antiquarian Society and Nordic Association of Conservators Finland should be wholly congratulated. I am very grateful for the financial support of the **Anna Plowden Trust** and **National Museums Scotland** in allowing me to attend and present at this conference.

*Further background to the NMS Hamilton Palace project can be found in a series of blogs on the National Museums blog site (<https://blog.nms.ac.uk/>)*

**Charles Stable**, Artefact Conservator  
National Museums Scotland

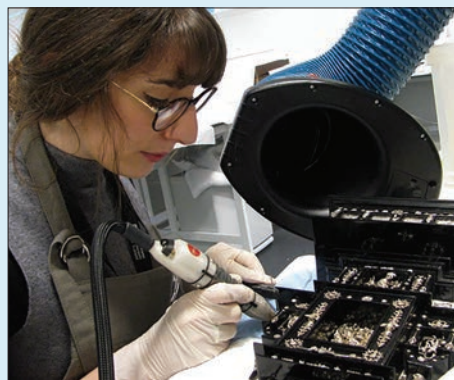
### CONSERVATION OF COMPOSITE OBJECTS Icon Metals Group conference London 9 November 2017

The crisp, chilled air of the dark, early morning in Cardiff cloaked a handful of conservation graduate students as we gathered to make our way to London for the Icon Metals Group 2017 conference *Conservation of Composite Objects: Compounded challenges and diverse treatments*. Upon arriving at Tate Britain, the host site for the conference, we were greeted by the welcome smell of coffee and bright smiles of the organizers from the Metals Group, who some of us know in their capacity as educators in the Conservation Department of the School of History, Archaeology and Religion at Cardiff University.

Talks broke neatly into two categories, presenters with archaeological training and those without, with conservators who share archaeological backgrounds dominating the morning. That said, one would not necessarily guess that from the projects discussed, which was a wonderful twist. A couple of the talks stood out for me.

**Panagiotis Christodoulou**, of the Greek Ministry of Culture, presented the complexities that he is facing when assessing

Conservator Sophie Rowe PLECO cleaning a silver and ebonised wood 17th century House Altar from Augsburg at National Museums Scotland



Detail of Red Circle Brooch, oxidised silver and silver gilt, by Dorothy Hogg before PLECO cleaning



Detail of Red Circle Brooch after PLECO cleaning

how best to tend to a collection of antique cars that once belonged to members of Greece's royal family. The diversity of materials, from metals and glass to organics such as leather, rubber and plastics, are challenging because environmental conditions that best suit one material are terrible for another. A simple example relevant to long-term storage needs is that organic and inorganic parts require opposite moisture content in the air (relative humidity): the metals like it dry, while the organics fair best in a moderately humid atmosphere.

Then, the pesky old ethical dilemma of where conservation stops and restoration begins also made an appearance. Does one look for replacement parts of the same make and year, as one would when reconditioning collector cars, or is the wear on the automobiles part of their historic significance? Should the vehicles be restored to running order, including all the fluids? Would the fluids be historically appropriate? Are historically appropriate fluids even available today? As mechanical devices, the ability to function is arguably necessary, particularly if the stakeholders see it that way. Would access to the collection include occasional demonstration and use? **Christodoulou** did not offer answers, only invited the audience to a dialogue around these questions, sparking several lively discussions that continued over lunch.

This presentation was nicely coupled with one by an emerging conservator, **Michaela Florescu**, who has been in private practice

for only a couple of years. **Florescu** also comes from the world of archaeology and had traveled to the conference from France. She reported on her research and experience with an aluminium micro-car named *Le Carrosse* which was designed, manufactured, and redesigned multiple times by Paul Arzens. She had a different problem set, as it is a single artifact with a well documented history, but one that was continuously re-designed by the artist over a quarter century. Having received the art-car

Photo montage before and after of a PLECO-cleaned silver gilt ring, c1st C.E. from Culbin Sands, Moray







Le Carrosse in 1951. The car has gone through multiple incarnations in its lifetime at the hands of the artist.

in a rather poor state, she conserved it to a particular state in time, such that it could make an effective display. This was a difficult choice, as it might have been reasonable to choose a different point in time, when *Le Carrosse* looked completely different.

For me, the highlight of the afternoon was **Charles Stable's** discussion of the PLECO electrolytic pen which he used for treating the silver elements of a mixed materials collection at the National Museum of Scotland. The precision that was possible was impressive. In one of the modern jewelry pieces that we got to see, silver was directly adjacent to textile. **Stable** demonstrated just how close he got to the textile while cleaning silver to the desired brightness, without ever touching the cloth component, thus having no adverse effect. I am keen to learn more about what happens at the molecular level during such treatment, as there was no time to examine such details at the conference.

**Eric Nordgren**, PhD, started the day by discussing the particularly challenging



Former Greek Royal family cars

situation of composite objects from an underwater excavation. **Karla Graham** ACR branched out to work across disciplines with environmental and material scientists, archaeological finds specialists and illustrators to preserve visitor educational opportunities. **William Hawkes** championed preventive conservation as he walked us through the nightmare he encountered in a non-museum environment. **Francesca Levey** closed the afternoon presentations with a detailed look at her work on a piece of Iranian pierced armour.

**Alex Coode**, who wrestled with corrosion of iron architectural elements by the seashore, jumped in at the last minute to substitute for **Mohammad Mortavazi**, from the Art University of Isfahan, Iran. **Mortavazi**, who sadly was not able to attend due to complications with travel documents, was going to present his investigation of cleaning copper corrosion products formed above a layer of tin, a common decorative

and utilitarian coating. I am personally very sad to see what is likely the adverse effect of politics on members of our community's ability to learn from one another.

That said, the conference can boast a diverse and international panel of speakers, pointing to the commonality of problems and interests across borders, as well as a willingness of the scholars to share their research. There were speakers from France, Greece, the US, Canada, and the UK. I really appreciated the breadth of experience among the presenters. There were folks well into their careers speaking alongside emerging conservators. This created quite a supportive atmosphere. Many thanks to the Metals Group for a wonderful conference.

**Katya Madrid**, MSc Conservation Practice Cardiff University

## COURSES

### STONE AND PLATE LITHOGRAPHY

City Literary Institute  
London December 2017

Lithographed books are an obscure topic in the history of the European book. However, in colonial South Asia, lithography was a popular and successful method of book production in the 19th century. Lithographed books may be seen as the incunabula of South Asian printing. The Pothe Seva conservation project led me to work closely with this visually stunning yet fragile and structurally problematic material. After completing the treatment of a rare lithographed *Guru Granth Sahib* (the primary Sikh sacred text) in October 2017, I was able to become familiar with the materiality of this format. The relative success of the rebinding treatment and the arrival of other lithographed books for conservation impelled me to research the history of lithographed books further.

In order to understand the physical evidence of production methods seen on

General view of *Le Carrosse* after intervention







Detail of a historic lithographed border design created during the course

lithographed books, I soon realised it would be necessary to go beyond a cursory theoretical understanding. Having received a Professional Development Bursary from Icon's Book and Paper Group, I was able to complete a short course on Stone and Plate Lithography, led by the professional lithography artist **Simon Burder**, at CityLit College in London. During the course I focused on exploring two main techniques of stone lithography, direct drawing with lithography ink and transfer lithography. Both techniques were used in the South Asian tradition but transfer lithography was the most important.

As well as being immensely enjoyable, the samples I produced during the course helped me a great deal in understanding and explaining the signs of production seen in 19th century lithographed texts. These signs of production, and the dilemmas relating to the conservation of these fragile volumes, will be detailed in a cluster of presentations and articles I am drafting. Currently, I am researching an important selection of conserved and un-treated Sikh lithographed books in the British Library.

**Jasdeep Singh Dhillon**  
Oxford Conservation Consortium

*The Book & Paper Group Professional Development Bursary scheme is now in its second year. As well as Jasdeep Singh Dhillon's report above, two other recent recipients report below on the course they both attended using their bursaries.*

## INPAINTING AND LOSS COMPENSATION IN PAPER CONSERVATION

Spain December 2017

Securing the bursary helped me to attend this three-day course in Premia de Mar on 'In-painting and Loss Compensation in Paper Conservation'. **Rita Uchina** and **Amparo Escolano** – both independent paper conservators with a wealth of knowledge and experience in this area of conservation – ran the course.

The varied topics covered included the use of cellulose powder to create infills and finely repair material using an air compressor; dyes and pigments; and colour matching with repair materials such as paper pulp. Colour theory, materials and tools, and lighting principles were also covered. Ethics and limitations were considered too, along with numerous case studies and examples to



Jillian Gregory using an air compressor to create a very fine film of cellulose powder, which has previously been cooked to obtain some colour and can be used for colour matching repairs

illustrate techniques and plenty of time to practise the techniques discussed.

The background of participants was very international, with attendees coming from as far away as Australia. This made for great conversations around past treatments, problems encountered, and current and future projects involving this type of repair work.

The course broadened my knowledge of the myriad techniques available to us for repairs that involve such great precision. I work part-time in the private sector, where aesthetically pleasing results are often of great concern to clients, and attending the course has really built confidence in an area where I felt I lacked experience and knowledge. This will undoubtedly influence my future decision-making around loss compensation techniques. In fact a current project I am working on will directly benefit from the skills I gained as it involves colour-matching infills to an original 1950s poster by the artist Kerry Lee.

I returned from the course enthused about putting the different techniques into practice and feeling privileged to have met and learnt from two outstanding teachers and a diverse and talented group of conservators. Many thanks must go to the Icon Book & Paper Group for this grant; it is truly appreciated.

**Jillian Gregory**  
Independent Conservator

The course gave me confidence in retouching but also the confidence to retouch. Retouching is sometimes the 'poor sister' of conservation, and colleagues in institutions are rarely called upon to undertake it, except perhaps for the occasional toned infill – I know, I have been that colleague! Working in the private sector, it quickly becomes clear that most of the work coming into the studio is about stained works or losses to the image or pigment layers. My wish was to refine my retouching skills in line with the ethics of the profession.

I will dwell here on some of the less tangible results of the course, which other attendees

of international courses may also have experienced. These benefits have been of immense value. Exchanging ideas with our colleagues is how we discover new materials and approaches: it is crucial for increasing our knowledge. Sadly, it is that essential daily exchange of ideas that I miss greatly as an independent conservator.

While this might appear as a side benefit to the course, I found an immeasurable generosity of knowledge and instruction in this group of professional colleagues. I was so relaxed and comfortable in our interchanges and discussions (and there were many!) that I have since helped keep the discussion group alive via email. The profession should be proud of creating an instantly recognizable status and openness, which puts aside the competitiveness sometimes encountered in other professional gatherings. Perhaps we simply had an enchanted group, or the tone was set by our delightful hosts, **Rita Uchina** and **Amparo Escolano**!

The course was underpinned with theory, research and bibliographies, leaving us to concentrate on the practical. We built layers of texture and pigment; changed the finish of colours, giving them for instance a velvety depth; made toned paper; learnt leaf-casting table secrets; and reconsidered forgotten treatments that had fallen out of favour or that we had never had the occasion to use.

Some colleagues were originally paintings conservators and they were one step ahead with techniques others of us might only have learnt via an art school background. On reflection, it is sad that past excesses of restoration make retouching such a pariah of our skills vitrine. As a skill requested by our clients, it should be taught in our colleges.

I am extremely thankful to have received the generous bursary from the Icon Book & Paper Group, and would recommend the course to all book and paper conservators.

**Isabelle Egan** ACR  
Independent Conservator



The Fosshape Workshop group ready to take their efforts home

## WORKSHOPS

### **COSTUME MOUNTING WITH FOSSHAPE™** Icon Textile Group London 19 March 2018

This one-day workshop on Fosshape™ was held at the Clothworkers' Centre at Blythe House in West London. The course was run by **Rachael Lee** and **Lilia Prier Tisdall** (Textile Conservation Display Specialists, V&A) who have both been involved in major exhibitions, which helped hone their experience with the material and develop creative solutions to very challenging mounting projects.

After braving an early morning commute through the freezing capital we warmed up with a welcome hot drink and a chance for the twelve delegates to introduce themselves. It turns out that people travelled from all over the country and one person from as far away as Norway!

The day then started off with a PowerPoint presentation to give us an introduction to the material and an overview of some of the different applications. We learnt that Fosshape™ is an inert, non-woven, felt-like polyester material that can be worked to create a rigid, light-weight support form, which can then be cut and sewn into, padded and covered much like a conventional mannequin – a much quicker and more convenient alternative to using buckram. The process involves draping the material over a mould, pinning and machine-stitching together the different pattern pieces and seaming up darts. Through application of a combination of steam and pressure, it can then be set and hardened.

After the introduction, Rachael and Lilia guided us through making a skull cap and, in the afternoon, moving on to create a more complex form, such as a torso, arm or leg.

At the end of the day, we were all very proud to take home our handiwork and the remainder of generous samples of Fosshape™, pleased to add a new skill of working with this infinitely useful material to our repertoire.

Thanks also to Sarah Glenn (Senior Textile Conservator, V&A) for facilitating and organising the course.

**Kim Thüsing** Textile Conservation  
St Fagans: National Museum of History



Nicholas Burnett (right) introduces his collection

### **MODERN AND CONTEMPORARY COLOUR PHOTOGRAPHIC MATERIALS** Icon Photographic Materials Group The National Archives, London February 2018

Thirty fortunate attendees were able to attend this one-day workshop on Modern and Contemporary Colour Photographic Materials Workshop at the National Archives. I say fortunate, because I believe the workshop was fully booked within twenty-four hours by Icon members, conservation students, conservators from a wide range of institutions, independent conservators and a few curators. At break time and during the workshops this created a vibrant exchange of observation, comment and experiences.

The day was divided into two sessions, with presentations in the morning and practical sessions in the afternoon. The morning presentations began with *Acquisition procedures for contemporary colour photography* by **Vanessa Torres** from the Natural Science and Media Museum, Bradford. *Colour photographs before the digital age: identification and preservation issues in archives and museums* presented by **Ionnis Vassallos** from The National Library of Scotland) successfully summarised in an hour a five-day course he attended at the Getty, supported by excellent, detailed handouts. The third presentation by Nicholas Burnett ACR, from Museum Conservation Services Ltd, Cambridge, was an introduction to his collection of historic photographic processes. Nicholas began amassing his unique collection of photographic processes as a Camberwell student in the early 1980s which now comprises nearly five thousand items.

The afternoon session began with *An Introduction to conservation strategies for contemporary (printed) photography* by **Marta Garcia Celma** from Cologne University of Applied Sciences and the University of Amsterdam. This was followed by practical sessions in the conservation studio of The National Archives. Divided into two groups, the first group examined a sample set of modern colour photographic prints in order to identify the main contemporary printed colour processes.

Identification was made visually as well as with microscopy, comparing the different qualities and characteristics of the processes, printing papers and surface finishes. The second group was led by Nicholas Burnett who discussed examples of a wide range of early colour and 20th century colour photography examples from his extensive collection, some of which he had purchased for as little as 50p.

The workshop presented and condensed a large subject successfully and succinctly, supported with comprehensive handouts for future reference and research. All the presenters were overwhelmingly generous in sharing their extensive knowledge and enthusiasm with all those attending. The day provided significant, much needed training in the identification of contemporary colour photography for conservators and curators alike. Hopefully, it will be possible for this workshop to take place again in the near future.

**Megan Gent** Senior Archives Conservator  
Royal Collection

Conference attendees performing tests on a set of samples





## WHAT'S EATING YOUR COLLECTION?

**Jane Thompson-Webb ACR describes the development of a web-based Integrated Pest Management tool**

Picture the scene. You find an insect that is not on the English Heritage pest poster – how do you find out what it is? You've never done Integrated Pest Management (IPM) before and you need to find out how to put a trap together – where can you find a demonstration? You are interested to know if the insect you have found is common in your area. Who can tell you?

These were some of the questions that came out of the IPM training run by Birmingham Museum and Art Gallery (now Birmingham Museums Trust) as part of the Renaissance in the Regions\* Collection Care programme. David Pinniger\*\* and I ran training courses and we realised quite early on that the resources available did not provide all the information that the trainees needed. Pictures of traps did not show how to assemble them, many of the insects found were not on the English Heritage pest poster and there was no information at all regarding what insects were found where. We saw that there was a need for a resource that was more flexible than the IPM books and poster and that would help to guide the user through stages of IPM to a solution.

We spent many hours drawing flow charts onto flipchart paper and these eventually became a CD-ROM, thanks to the efforts of Jon Hall from Zygo Consulting. The CD was well received, but we could not alter it to add new insects, nor did it deal with the issue of what insects were found where. Insects that had been limited to one or two institutions only were being found in a larger number of institutions and across a wider geographic area. It was likely that these insects were being spread on loans, but it was possible that changes in climate



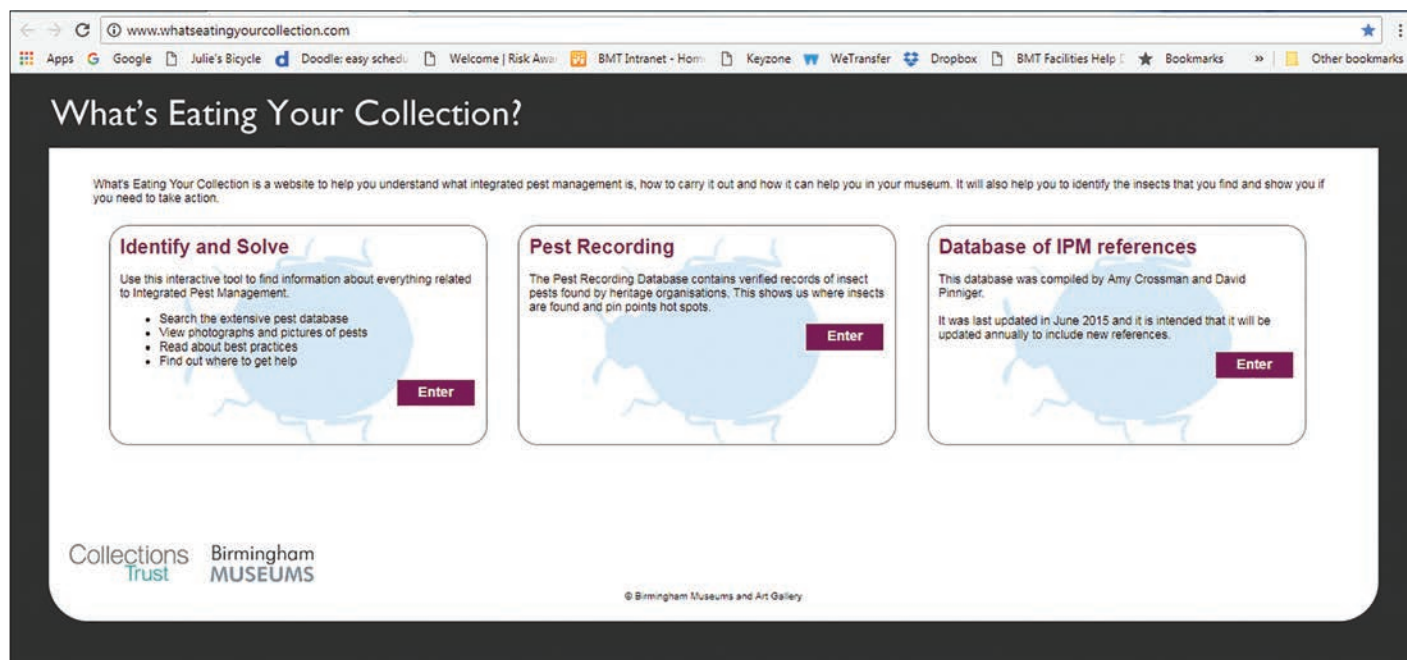
Photo: Jane Thompson-Webb

Spectacular silverfish damage inflicted on a book

were also responsible. As there was no consistent data it was impossible to tell.

A later round of Renaissance funding allowed the creation of a website. This contained all the contents of the CD with more information on IPM, including videos of some IPM activities and a lot more additional insect images. These pages were searchable and had various levels of connectivity.

The front page of the What's Eating Your Collection website





## Identify

### Varied carpet beetle *Anthrenus verbasci*

Adult beetle.

Size: 2-4mm

Shape: rounded

Colour: variegated white, black and gold scales.

Antennae: small, tight club.

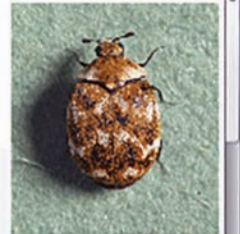
Distinguishing features: scales are petal-shaped.

Larvae are a pest of wool, fur, feathers and other animal protein.

Damage is small neat holes often with cast larval



Click on the images to enlarge.



#### Related information



Dark carpet beetle



Furniture carpet beetle



Sofa damaged by Anthrenus



Varied carpet beetle larva



Anthrenus cast skin of larvae



Anthrenus cast larval skin on

Illustrating an example of an insect identification page from the website

A case bearing clothes moth infestation in a gas sample box



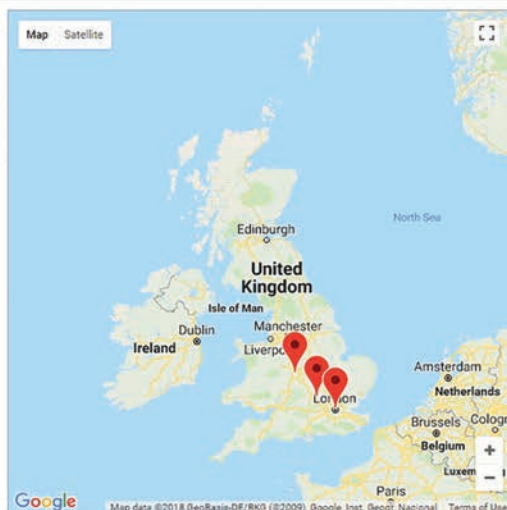


☒ All data
 ☒ Counties
 ☒ Building Types
 ☒ Quarters/Years
 ☒ Genera
 ☒ Species
 ☒ Stages
 ☒ Map

Filter County  Building Type  Quarter/Year  Genus  Species  Stage  Filter

## Ctenolepisma Reportings

County	Earliest Date	Latest Date	Total Insects	Number of Records
West Midlands	01/01/2018	01/01/2018	5	1
London	01/06/2016	01/01/2018	90	2
Buckinghamshire	01/09/2017	01/09/2017	3	1
London	01/09/2016	01/09/2016	10	1
London	01/09/2017	01/09/2017	1	1



Collections Trust Birmingham MUSEUMS

© Birmingham Museums and Art Gallery

In the pest recording section of the website: the latest insect on the database is the grey silverfish. Note the register function top right (circled in red)

This is particularly helpful for the insect identification pages as searching for one insect will provide a selection of images including larvae, damage and similar insects.

The major innovation of the website was a pest recording database. After an initial trial in the West Midlands, institutions were invited to submit their quarterly totals via a simple form on the website. This was intended to be in addition to, rather than a substitute for, the institution's own pest recording system. Recorders can only see their own data and on the public-facing side of the website the data is anonymised. This anonymity helps to encourage the contribution of data and removes any fear that reputations may be damaged if others can see that individual institutions have problems with insect pests.

Subsequently, a database of IPM references was added, ably put together by Amy Crossman working with David. This is, we believe, the most comprehensive database of IPM references and lists papers, proceedings and books from across the globe. The intention is to update the database annually.

No website is ever finished. Now that the site has been running for several years it is clear that some elements do not work as well as we would like; there are some features that do not exist that would be useful (such as a mechanism for gathering together information to create a custom report for tackling an IPM issue) and the way the information is displayed could be improved. All that aside, it is still a jolly useful website, even if I do say so myself.

We need more contributors to the pest recording database – there are large gaps in the South West, East of England and

the area north of Birmingham to the Borders. English Heritage, the National Trust and the National Trust for Scotland provide a good coverage but this does mean that the data is skewed towards historic houses rather than museums.

If you would like contribute your data, you can show your interest via the 'register' function in the pest recording database. This will contact me and I will then give you a user name and password. We do need to make sure that the insect identification of some of the more difficult species is verified to ensure that the data is accurate.

Why not take a look and see what you think? You may even find out that what is eating your collection is eating mine too.

[www.whatseatingyourcollection.com](http://www.whatseatingyourcollection.com)

*Jane Thompson-Webb is Conservation Team Leader at Birmingham Museums Trust.*

*Thanks to Dee Lauder (English Heritage), Hilary Jarvis (National Trust) and Mel Houston (National Trust for Scotland) for providing large amounts of data*

\* A government funded programme intended to address concerns about the state of regional museums in the late 1990s

\*\* David Pinniger is an entomologist who provides specialist consultancy and training on pests in museums, archives and historic houses

## A NEW DATABASE IN THE CLOUD

**Annika Pahlsson, Preservation Development Officer at The National Archives, Kew, describes the process of moving Collection Care's conservation documentation to the cloud**

The Collection Care department at The National Archives in Kew now has a shiny new cloud-based conservation database which we use to record conservation treatments, document loans and exhibitions, undertake collection surveys, annotate photographs and generate reports.

On my arrival in the Collection Care department four years ago I was greeted by Excel spreadsheets, Word documents, folders with images and Access databases. For those who are not familiar with it, Access is a database system from Microsoft Office. Trying to assess data from all the different sources was challenging, and with no standard format for language or time, analysis was inevitably difficult. I started to look at methods to improve data management for the department with the help of another conservator. We decided that a new database could be the answer.

We had to follow a tender process to ensure fair and open competition. To tender is to invite bids for a project within a defined period of time, most often by government departments and financial institutions. In order to write this document I consulted my colleagues; conservation technicians, conservators and administrators, and identified what they wanted the system to do. I then worked with the Information Technology department to ensure that the database had the right technical specifications.

We attracted applications from companies both in and outside the heritage sector. After a lot of interest and a series of presentations by the selected companies, the contract was awarded to Naqoda who innovatively demonstrated how their cloud based system could be configured to support conservation documentation.

This is the first time Naqoda have worked with a heritage institution so they needed to understand what we documented and why. They discussed the requirements with all our teams including the Loans and Exhibitions, Digitisation, Conservation and Preservation teams. This also gave them a new insight into the world of conservation. I worked closely with them to make sure that the system catered exactly for the needs of the department, I facilitated the data migration and acted as a liaison between Naqoda and the Collection Care department.

A test version of the database was released in September which went live in October 2017. Naqoda provided training sessions for the department, encouraging everyone to start using it with confidence. They have a support portal so we can iron out any anomalies or irregularities and they will continue to support the database as part of the contract.



Photo: Jacqueline Moon


A conservator uses the TNA database at her bench

Now the project has come to an end, did I achieve what I aimed to do for the Collection Care department? The answer is yes, we now have one place where our conservation documentation is stored, the cloud facilitates a large amount of storage space and we have access to a reporting tool which can generate reports without flicking between numerous Excel sheets. We can also make survey forms, analyse and report on the data, and we can see how our objects have been used over time, something that previously relied on the historical knowledge of colleagues.

Naqoda have provided us with a system that can grow with our needs as well as attempting to future-proof us against developments in technology. We have successfully modernised conservation documentation within the department and even the name of the database 'SID' (Super Integrated Database) says it all really!

You can find out more about Naqoda at <http://www.naqoda.com>





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

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

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

**For insurance without flaws, get in touch.**

T: **0800 288 4929**

E: [Stuart\\_Cullen@ajg.com](mailto:Stuart_Cullen@ajg.com) / [Matthew\\_Costin@ajg.com](mailto:Matthew_Costin@ajg.com)

**[ajginternational.com](http://ajginternational.com)**

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

©2018 Arthur J. Gallagher & Co.



**Gallagher**

Insurance | Risk Management | Consulting

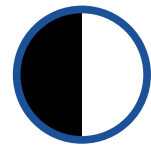
## Why expose light-sensitive artifacts to light when they are not being viewed?

0 Lux Behind  
SmartGlass



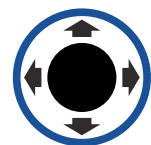
### LIGHT BLOCK

VariGuard SmartGlass blocks all visible light to provide maximum protection in its dark state.



### TRANSPARENT

VariGuard SmartGlass instantly switches between its dark and transparent states.



### CUSTOM MADE

VariGuard SmartGlass is custom made for use in new and retrofitted cases and frames.

The **Smithsonian National Postal Museum** reported that with VariGuard SmartGlass "...artifacts in the case were receiving over 90% less light than the exterior of the case."

VariGuard SmartGlass protection against light damage allows for *longer exhibition periods, higher room illumination levels and an engaging visual experience*.