

## A blitz on bugs in the bedding

### Also in this issue

PACR news and the new Conservation Register

Showcasing intern work in Ireland

A 16th century clock

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Her Majesty Queen Elizabeth II  
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Chichester

## SEPTEMBER 2011

### Issue 36

It is an autumn of welcomes.

First, welcome to the new version of the Conservation Register which went live at the end of August. Do take a look at it at [www.conservationregister.com](http://www.conservationregister.com) and help with putting right any last minute glitches by filling in the feedback survey form.

Welcome, too, to the latest batch of Accredited members. Becoming accredited and then sustaining your professional credentials is no walk in the park, so congratulations for completing the first stage and good luck in your future role as the profession's exemplars and ambassadors.

It is also a pleasure to welcome voices from Ireland. From the South, where there are no formal conservation courses, we hear about training initiatives for interns and from the North an Icon intern helps to conserve a Victorian time capsule uncovered during building works.

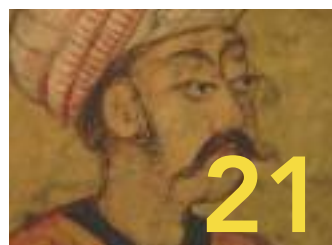
Finally, we have rounded up one or two nice conservation blogs for you. In a world of relentless deadlines, it is commendable that conservators are making time to share the privilege of getting close to artefacts in this way, whilst also advertising the profession so ably. If you are doing something similar, we would love to hear about it, so that we can spread the word.

**Lynette Gill**, Editor



### 2 NEWS

Interesting blogs and websites, research projects, uses for a municipal sculpture and a new bus shelter



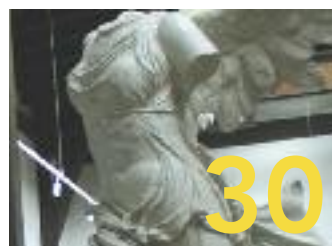
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Cover photo: Queen Anne's State Bed dating from 1715 on display in The Queens Drawing room at Hampton Court Palace (October 1950). This bed will be re-displayed as part of a new exhibition to open at Hampton Court Palace in 2013. Image courtesy of The Royal Collection © 2011, Her Majesty Queen Elizabeth II

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# around & about

## Telling the world

Conservation and conservators seem to be popping up all over the internet now. It is great that the opportunity is being seized to get the message out about the fascinating work we do. Here's just a small sample of items that have come to our notice recently.

Experts remove layers to reveal and make good the old decorative scheme

**The Attingham videos.** A sequence of three videos under the collective title **Off the Wall** show a behind-the-scenes insight into the work of the National Trust at Attingham Park in Shropshire, where a decorative Regency wallpaper scheme has been restored. In the first episode, curator Sarah Kay introduces the project to uncover the hidden 1807 wallpaper scheme. In the second, expert Mark Sandiford describes the history of Attingham's wallpaper and demonstrates the detail



and preparation needed to put it on the wall and in the third, the making and application of the paint is shown.

Catch all three on YouTube at:  
([www.youtube.com/watch?v=gWPSGurTq5M&feature=channel\\_video\\_title](http://www.youtube.com/watch?v=gWPSGurTq5M&feature=channel_video_title)).

These documentaries are professionally made by Susan Jones of Redhead Business Films ([www.redheadbusinessfilms.com](http://www.redheadbusinessfilms.com)) and she is making another one about the restoration of Attingham's Octagon Room. Susan has also worked for the National Trust at Hanbury Hall in Worcestershire, where she shot a video about the wall paintings, which is used for visitor



Conservators unfold one section of the Norwich Castle Museum's shroud from the British Museum's blog

interpretation. The conservation of these 18c staircase wall paintings won the Perry-Lithgow Partnership the Pilgrim Trust Award for Conservation at last December's Conservation Awards. Widening access and enjoyment of a place or an object is not the only benefit, as Susan says 'it's a great way of recording and archiving techniques and the lengths that curators and conservators go to, to get things right.'

Elsewhere, a [National Galleries of Scotland](http://portraitnation.wordpress.com/) blog can be found at <http://portraitnation.wordpress.com/> where visiting conservation students have been blogging as they cleaned wall paintings ready for the opening of the Scottish National Portrait Gallery.

Meanwhile, at the [National Maritime Museum](http://www.nmm.ac.uk/blogs/collections/conservation/), visit [www.nmm.ac.uk/blogs/collections/conservation/](http://www.nmm.ac.uk/blogs/collections/conservation/) to see a wealth of stories about conservation work on the frame of a Turner picture, a ship model, one of Nelson's uniforms, a 1794 union flag, an historic marine timekeeper, an oil painting of the Eddystone lighthouse and the conservation of twenty seven books recording the sinking of HMS The Royal George. The NMM conservators really show off the wide range of these diverse and interesting collections.

The [British Museum](http://blog.britishmuseum.org/category/conservation) has a couple of excellent blogs at <http://blog.britishmuseum.org/category/conservation>. One is in the middle of describing a year of studying in the Painting Conservation Studio at the Shanghai Museum to complete training in traditional scroll mounting. The other details the conservation of an ancient Egyptian shroud, a joint project between the British Museum and Norwich Castle Museum and Art Gallery where the shroud has been stored for a century. A great tale unfolds as the object gives up its secrets.

## 'A very odd mapp of China'

Thus was the Chinese historical document now known as the *Selden Map of China* described in a 1721 inventory at Oxford's Bodleian Library. An extraordinary survivor from the 17thC, it was once regarded merely as an interesting curiosity. Now, however, it has been identified as a treasure of unique importance for the light it sheds on cartography, trade networks, sea routes and China's place in the world. With this enhancement to its status came the money for much-needed conservation, since the map was in a very bad state and has suffered from past restorations, not least from a linen lining applied in the early 20th century.



The relined map drying on Karibari board

To celebrate the map and present it to a wider audience, a colloquium is being held this month, a future exhibition tour is planned and a new website (<http://seldenmap.bodleian.ox.ac.uk/>) has been launched. The site, designed by the Library's Curator of Chinese Collections, is of interest not just to scholars but also to the conservation community and beyond. It includes lots of information and some excellent images on how the laborious and complex conservation project was carried out by Bodleian conservators Robert Minte and Marinita Stiglitz. Robert Minte told Icon News that: 'the conservation of the Selden Map of China presented an exciting collaborative opportunity for conservators from the

Marinita Stiglitz and Robert Minte removing the old lining





Marinita Stiglitz, Mark Barnard and Keisuke Sugiyama: pre-treatment examination

Bodleian Library, British Library and British Museum, bringing together Western paper conservation and traditional Far Eastern materials and techniques used in the conservation of scroll paintings, in the treatment of this unique document'.

## Pitt Rivers Research

The Pitt Rivers Museum was recently delighted to learn that the Clothworkers' Foundation had awarded one of their Conservation Fellowships to Jeremy Uden, Senior Conservator at the Museum. These fellowships enable an experienced conservator at an institution to pursue a research project for two years and fund the cost of covering the post by an externally recruited junior conservator.

With the £80,000 award, Jeremy as the Senior Fellow will be studying the artefacts held at the Museum, which were collected during the first and second voyages of Captain Cook to the Pacific. The Junior Fellow is Andrew Hughes, who

Jeremy Uden analysing barkcloth dyes on a Tahitian mourner's costume using a handheld XRF unit.



will work on smaller projects as well as carrying out some of the Senior Conservator's responsibilities.

Jeremy's research will include investigating plant materials, resins and construction techniques used in the creation of the objects. Collaboration with analytical chemists from the Food and Environment Research Agency will also allow the development of protocols for testing pesticide residues on objects. The information obtained during the project will be made available via a new website, which will replace the existing Forster Collection website. The new website will include photographs of all the objects held at the Museum from both voyages along with microscope views of materials, and the results of the chemical analysis.

It is hoped that the project, which starts next January, will also inform the development of appropriate conservation techniques and materials identification for similar collections throughout the world.

## What happens next

A rugged but charming sculpture 'The Neighbours' on a North London housing estate was looking the worse for wear in 2009 when the local community lobbied for it to be restored. One of the first works to be displayed on a public housing estate in 1959, London County Council commissioned it as part of their public art programme from Viennese-born sculptor, painter and caricaturist Siegfried Charoux, (1896–1967). With war looming, Charoux came to the UK in 1935 and was naturalised in 1946. His work for the 1951 Festival of Britain and pieces like 'The Neighbours' have been seen as celebrating British stoicism and social cohesion.

A tired look





A split along a construction seam line



Holed in the shoulder



Plinth and label in need of care

The statue was listed Grade II in 1998 as part of a thematic study by English Heritage of post-war sculpture.

The lobbying for some TLC for the piece was successful and Rupert Harris Conservation was commissioned to carry out the necessary conservation works. One interesting aspect is its construction from a synthetic resin mixed with various powdered stones to give a faux terracotta appearance. (More detail about the treatment can be found at [www.rupartharris.com/final/contemporary/examples/example6/example6.php](http://www.rupartharris.com/final/contemporary/examples/example6/example6.php).)

But as the picture from earlier this year shows, conservators can't control what happens with their efforts after their work is over. In this case, happily, a fairly innocuous secondary use as temporary signpost and resting place for an undecided voter!

Rejuvenated after conservation



Back view before conservation



Innovative uses after conservation





A detail of the x-ray of Mrs Mary Nesbitt which shows the unusual cracking on the sitter's face.

## Reynolds Research Project

The Wallace Collection Reynolds Research Project is a three year undertaking funded by The Paul Mellon Centre for Studies in British Art. The Project will investigate the technique and materials used by Reynolds through examination of the twelve paintings by the artist which are in the Collection. This examination will also inform the treatment of some of the paintings during the Project.

The work is a collaboration between the Wallace Collection and the National Gallery. It began in earnest in December 2010 and will culminate with an exhibition, catalogue and scholarly conference at the Wallace Collection in 2014.

During the current phase all the paintings are undergoing technical analysis. At the National Gallery images of each painting are captured using high resolution digital photography and x-ray, and infrared reflectography. The paintings are then closely examined and materials analysis is undertaken in the National Gallery's Scientific Department. Preliminary results are already revealing evidence of Reynolds's complicated technique.

As the research progresses the data and interpretation produced is collated on a web-based system using the same software as Wikipedia. This is proving to be an invaluable tool for discussion and organisation of information. This resource will be made publicly available through a website at a later stage in the project.



The new London bus museum inside and out (below)

## Bus shelter

The London Bus Preservation Trust has just moved into a purpose-built museum for its collection in Surrey. Cobham Hall is situated within the Brooklands Museum Complex – the birthplace of British motorsport and aviation. With vehicles dating from 1875 to 1979, exhibits include three 19thC horse-drawn vehicles, famous Routemaster buses from the 1950s and 60s and an extensive collection of single- and double-deckers spanning over one hundred years of transport in London. The Trust also houses a range of service vehicles and other historic memorabilia.

The all weather hall, built by Netherlands' based company De Boer, is necessarily a big structure at 30m x 80m but it has also been constructed with an eye to its humidity: it needs to be kept dry enough to prevent the buses' metal bodies from rusting but humid enough to ensure that the wooden sections of some older vehicles don't dry out. The translucent roofsail, meanwhile, allows a significant amount of borrowed light into the exhibition space, reducing reliance on artificial lighting and running costs.



Did you catch *What's Eating the Museum?* on Radio 4 on 31 August? It was described in the Radio Times as 'a spell-binding exploration [of the] ingenious solutions thought up by conservators' to the problem of pests. With Heather Richardson of the Pitt Rivers Museum, Val Blyth of the V&A, David Pinniger, and others, not to mention a name check for the forthcoming Pest Odyssey Conference, it was a great plug for the profession

# professional update

## FROM THE CHIEF EXECUTIVE

I have just finished drafting the Trustees' Report for the last financial year 2010–11. The recruitment of a new Chief Executive meant that this was a transition year for Icon, during which existing programmes were consolidated and plans for new ones were set in motion. Nevertheless, a huge amount was achieved, and could only have been achieved with the help of countless volunteers. I say 'countless' because it is difficult to estimate just how many members actively contribute their time and energy in Icon programmes and activities. This is a question that is asked by the Charity Commission, and the answer that I gave, 378, was an estimate based on members on the Board, Board committees, other committees such as the Accreditation Committee and PACR Management Board, Group committees, working groups (such as the Working Group for the Awards), assessors for PACR, and the Conservation Technicians Qualification, CPD readers and mentors, and many others. This is a hugely impressive list and long may it continue to grow and flourish. I would like to thank everyone who has volunteered for Icon over the last year, and to acknowledge the enormous amount of hands-on support that I have received from so many people in my first year in the role.

Icon is now entering a period of change. Our priorities over the next five years are: to generate more income for the charity to thrive, to deliver a National Conservation Education Strategy and to ensure a legacy of work-based training opportunities from our HLF-funded internship programme, which ends soon. To achieve this Icon posts are being revised and elevated to take the lead on delivering in these critical operation areas, and at the same time, free the Chief Executive from day-to-day operations to campaign for conservation in the UK, build partnerships and secure sponsors. The challenges are great. Trustees agree that Icon needs to hold up to six months' income in free reserves (additional to grants), which entails generating revenue in what is a difficult economic environment. To deliver a National Conservation Education Strategy, staff time needs to be allocated to focusing on developing and securing support for this first-of-a-kind programme for the UK. With the HLF internship funds ending this financial year, Icon needs someone to lead on delivering the final phase internships whilst seeking funds to carry on these critical workplace conservation training schemes. With the significant changes Icon is about to make to the Conservation Register and membership databases to enable members to manage their own data, we are able to re-allocate their administrative posts to take the lead in delivering the Icon operations of business development and professional development, management of membership and workforce development. Revising our staff organisation structure and posts is thus vital to Icon's future success and I will be able to inform members about the outcome of reorganisation at the end of October.

This issue sees the launch of the new Conservation Register,



# more professional update

## LISTINGS

As you will have read in August's Iconnect, we have decided to make more room in Icon News by ceasing to publish events in our listings pages at the back of the magazine. This will give us more flexibility to increase content and potential for income generation by taking additional advertising. We will be managing all events information on our website, instead, and will be keeping events listings up to date there. We will also be launching a monthly Iconnect dedicated to Icon events. If you have a listing you would like us to publish on our website and send out in Iconnect please send to [web@icon.org.uk](mailto:web@icon.org.uk).

Many thanks are due to **Mike Howden** for his sterling volunteer work in compiling Listings since Icon News began. He did not miss a single one of the thirty five issues to date despite the many demands on his time from a busy carving and gilding conservation business and a young family. On top of this he also serves on the PACR Accreditation Committee – a dedicated volunteer indeed!

## APOLOGIES

...to Northumbria University for referring to it as Northumberland University in the last issue of Icon News (page 26) and to lovers of Jackson Pollock's work for misspelling his surname in the same article. (Must try harder....Ed.)

## TRAINING NEWS

### HLF Scheme numbers

This month (September) marks the official end of the fifth year's intake of Icon's Heritage Lottery Fund supported Training Bursaries Scheme. The sixth intake started earlier in this year and they will finish their placements in March 2012. To date fifty eight interns funded with HLF monies have now completed the scheme, mainly in twelve-month placements; of these we know that fifty are in or headed for employment and five are in further education; a great result and testimony, we think, to the success of the scheme for boosting employability and career progression. Icon has used the scheme to lever out new placements – nine of these have graduated to date – all now with employment or self-employment in the sector. It's a great track record and Icon is seeking new employers and funders to work with in the future, aware that HLF funding will come to an end in March 2012. We will be emailing you to update our 'potential host offers' list this month to make sure it is up-to-date for any future funding applications Icon might make.

### New interns for 2011/12

Welcome to new externally – funded interns who are starting a placement this Summer and Autumn. **Anna Starkey** will be working out of Edinburgh with the National Trust for Scotland and supervised by Mel Houston – the first of our HLF interns to turn supervisor! Anna's placement is funded by the John Bute Memorial Fund. **Clare Pakeman** joins Lizzie Neville and existing intern Monika Stokowiec in Penzance working on books and



Interns meet up for a visit to the textile conservation studios at Historic Royal Palaces, Hampton Court, in August

bound materials in their HLF *Skills for the Future* suite of placements. **Natalie Jones** at the Horniman Museum, **Hal Jacob** at National Museums Scotland and **Genevieve Silvester** at Guildhall Art Gallery – in taxidermy, engineering artefacts and paintings conservation in turn – start internships generously funded by the Clothworkers Foundation, whose Trustees have provided huge support to our *Skills in Practice* framework.

### Fellowship in Conservation Science

Icon is pleased to be working with English Heritage and supervisor David Thickett by managing a fellowship under *Skills in Practice* for the EU research project MEMORI. This placement is based around research into the use and improvement of enclosures for displaying and storing heritage collections and attracted over thirty applications of a high standard from people with a wide variety of experience and expertise. Interviews took place at the end August, so we will report on the successful candidate soon.

### Technician Qualification in 2012

Icon is aware of the current interest from employers and candidates alike in its Technician Qualification. Icon Trustees are happy to support the re-launch of the qualification from April 2012 and Training Office staff will be carrying out a scoping study this Autumn to work out the level of demand for next financial year. Do get in touch as soon as possible with the Edinburgh Office - 0131 556 2289 [hlfs@icon.org.uk](mailto:hlfs@icon.org.uk) - with expressions of interest and numbers of candidates you would like to put through the qualification over the next couple of years.

### And finally,

Welcome to **Georgina Ripley**, new Work-based Training Officer in the Edinburgh Office – you will by now have seen her photo on the website and in Iconnect. Georgina is also responsible for the bright new Interns Bulletin which has been dropping into your inboxes this Summer, so do get in touch if you have comments or suggestions.

## WHAT DOES PACR MEAN?

*This is the fourth and final instalment of feedback from new ACRs – 'If only I'd known then, what I know now' – about the PACR application and assessment process. Here they reflect on what accreditation means to them and for most of them the main benefits of doing accreditation are about personal learning and professional development.*

'Accreditation [provides] an impartial, third-party endorsement of an individual's professional knowledge and experience. It is neither an infallible process, nor an absolute guarantee of professionalism and ethics but it is a mark of confidence that you have identified individual professionals with appropriate levels of knowledge, experience and expertise.'

'I was not sure if accreditation was for me but I am so glad that I persevered as it is a wonderful feeling to have been assessed by my peers and found proficient in all the standards. It is a great mark of achievement after ten years in the profession. I am hoping that it will hold me in good stead in my career and future prospects.'

'I wanted to get accredited for myself as I work chiefly alone and wanted to ensure I was working to the best of my ability and professionalism. I also wanted to ensure that I did not become stale in my practice, wanting a benchmark and a means of monitoring my professional progress more formally. As well as reassuring myself, I have found it helps potential employers know that they are getting a good standard of work; accreditation is becoming recognised!'

'For me (and my family), the whole process was pretty tough but very beneficial as it pushed me to address my weaknesses. I found the Committee was very supportive and encouraging at each step with good constructive feedback. If I had to give one piece of advice it would be identify, acknowledge and address your weaknesses early.'

'I have found from my own experience that if you are open and honest with yourself and your assessors on the day of the assessment visit, then only good can come from going through the process, whatever the outcome.'

'It took a lot of work and effort to submit the completed PACR application form, and the same again to get ready for the assessment visit, but it was so very, very worthwhile. Coming as it did just over ten years since I qualified as a conservator, it re-energised my work just at the right time and re-ignited my love for conservation. Now the challenge is to carry on meeting all those PACR standards and to continue 'evolving' as a conservator. So, my boss and I are rolling up our sleeves and experimenting with some new mending techniques next week... wish us luck!'

*The complete article can be found on [www.icon.org.uk](http://www.icon.org.uk) > Accreditation/CPD> For new applicants.*

*Thanks once again go to all the contributors who were listed in the March issue of Icon News.*

## **PACR ACCREDITATION COMMITTEE**

With Clare Meredith standing down as chair of the Accreditation Committee, a new selection process has been drawn up for appointing chairs and vice chairs to the AC. It was devised by the PACR Management Board, chaired by Lizzie Neville ACR, and approved by Icon's Professional Standards and Development Committee. In the course of discussion the desirable and essential qualities needed for

# **Notice of Board Elections 2011**

## **Call for Nominations – Icon Needs You!**

There are currently eleven seats on the Board of Trustees of Icon. This year there are seven seats up for election, including the restricted seat for Wales.

### **What is involved?**

Job descriptions for elected Board members are available from the Icon website [www.icon.org.uk](http://www.icon.org.uk). The term of office of an elected Trustee is three years. There will be approximately five meetings of the Board in 2012. Travel expenses are subject to an upper limit of £150 per Board meeting. Trustees are also asked to serve on at least one committee or panel. You can see biographies of current Trustees on Icon's website.

### **How does the election work?**

There are seven seats open to election in 2011. Six of these seats are open to nominations from all Accredited and Ordinary members of Icon. One of the seven is a restricted seat for Wales. (The restricted seat for Scotland is currently vacant and is not open to election again until next year.) Nominations for the seat for Wales will only be accepted from Accredited or Ordinary Members who have a primary address in Wales. Candidates seeking election to reserved seats may also seek election to unrestricted seats.

To stand for election, complete and return the nomination form (available from the Icon website [www.icon.org.uk](http://www.icon.org.uk)) to Membership, Icon, 1.5 Lafone House, The Leathermarket, Weston Street, London SE1 3ER, to arrive by midnight on 1st October 2011.

Ballot papers will be sent out to members eligible to vote on 14th October 2011. Ballot papers should be returned to Icon to arrive by midnight 14th November. The results will be announced to members at Icon's AGM on 28th November 2011.

**Icon needs you!** Please consider standing for the Board and contact me if you would like to discuss running for election on [arichmond@icon.org.uk](mailto:arichmond@icon.org.uk) or 020 3142 6784.

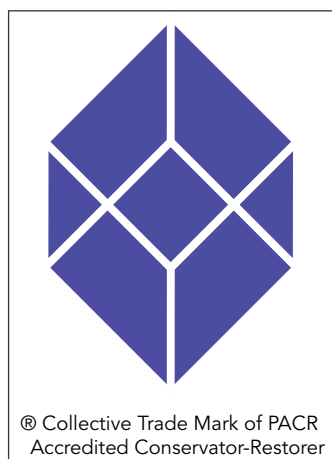
**Alison Richmond**  
Chief Executive

# more professional update

these roles have been considered at length, with experience of the PACR process deemed a priority. It was agreed that nominations should, preferably, come from the Accreditation Committee or the assessor pool, although mentors and CPD readers could also be considered. The AC chair and vice-chair role description and personal specification document is now available on the Icon website >Accreditation/CPD >For Accreditation Committee, Assessors and Mentors. The full list of AC members is also available on the Icon website. You can read about the changes to the AC on page 15.

## PROMOTING YOUR ACR STATUS Are you using the PACR logo?

The PACR logo is unique and is a licensed trademark solely for the use of accredited members of Icon, BHI and ARA. It is a valuable asset for ACRs to use and indicate your high professional standards of work. Use it in your business literature and, on your website. There are guidance notes on the Icon website > Accreditation/CPD tab >For Accredited Conservators. The logo is available as a PDF and in a number of formats; email sbradshaw@icon.org.uk for it.



The PACR Management Board has agreed some sound-bites to use alongside the logo. Why not place them at the bottom of your emails?

- Accreditation is a recognised standard of professional expertise.
- 'ACR' means the conservator can demonstrate a proficient level of competence, sound judgement and an in-depth knowledge of the principles which underpin conservation practice.

[This one is currently used by Icon staff on email correspondence]

- PACR is applicable to all conservation professionals in cultural heritage.
- The lead professional of a business has to be accredited to be eligible for the Conservation Register [www.conservationregister.com](http://www.conservationregister.com)

Also, are you accredited and want to promote your conservation practice? Are you on the Conservation Register? If not, take a moment to look at the new and improved website – [www.conservationregister.com](http://www.conservationregister.com) – and consider submitting an application to join. New ACRs: why not make use of the projects used in your PACR application for the Register?

## MANUSCRIPT CONSERVATION GRANTS

A final reminder of the deadline for grant applications to the National Manuscripts Conservation Trust (NMCT): 1 October. The Trust may regret saying this if it is inundated with applications but thanks to the generosity of a number of funders – including the Pilgrim Trust, the J Paul Getty Jr Trust and the Garfield Weston Foundation – it has more money available for grant making than ever before. Application forms and guidance can be found on the NMCT website: [www.nmct.co.uk](http://www.nmct.co.uk) or contact CyMAL if your interest lies in the special fund for the conservation of manuscripts in Wales.

## FUNDING OPPORTUNITIES

August's Iconnect drew attention to the travel fellowships available from the Winston Churchill Memorial Trust. The deadline for 2012 applications is 4 October. Don't think it's not for you; the range of subject matter for which over one hundred grants were awarded for 2011 is enormous. And in 2006 a paper conservator received funding from the Trust to visit conservation studios and paper and tool makers in China and Japan. Details about the awards can be found on [www.wcmt.org.uk/](http://www.wcmt.org.uk/).

Bursaries for continuing professional development are also available from the Clothworkers' Foundation. They are offered on a rolling timetable so there is no deadline for application. A contribution of up to £1,000 is available for attending courses and conferences to further your knowledge and expertise in your field. Visit the website - [www.clothworkers.co.uk/](http://www.clothworkers.co.uk/) - for all the details.

## LIBRARY NEWS

**New books: recent additions include**  
**The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum** edited by Janet Marstine, Routledge, Abingdon, 2011, 477pp ISBN: 978-0-415-56612-4

**Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and Other Cultural Works** by Patricia Harpring, Getty Research Institute, Los Angeles, 2010, 245pp. ISBN: 978-1-60606-018-6

Read online:  
[www.getty.edu/research/publications/electronic\\_publications/intro\\_controlled\\_vocab/index.html](http://www.getty.edu/research/publications/electronic_publications/intro_controlled_vocab/index.html)

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Includes:

- *Categories for the Description of Works of Art* edited by Murtha Baca and Patricia Harpring (2009)

- *Introduction to Metadata Version 3.0* by Tony Gill, Anne J. Gilliland, Maureen Whalen, and Mary S. Woodley, edited by Murtha Baca (2008)

- *Introduction to Imaging*, Howard Besser with revisions by Sally Hubbard and Deborah Lenert (2003)

- *Introduction to Art Image Access: Issues, Tools, Standards, and Strategies*, edited by Murtha Baca (2002)

- *A Guide to the Description of Architectural Drawings*, Vicki Porter and Robin Thornes updated by Patricia Harpring, (2000)

**Master Drawings Close-Up** by Julian Brooks, The British Museum Press, London, 2010. (Originally published by the J. Paul Getty Museum, Los Angeles). ISBN: 978-0-7141-2673-9

**Lighting Methods for Photographing Museum Objects** by Carl Bigras, Mylène Choquette and Jeremy Powell, Canadian Conservation Institute, Ottawa, 2010, 61pp. ISBN: 978-0-660-19995-5

**Digital Imaging for Photographic Collections: Foundations for Technical Standards** (Second edition) by Franziska S. Frey and James M. Reilly, Image Permanence Institute, Rochester Institute of Technology, 2006, 45pp.

**NFPA 40: Standard for the Storage and Handling of Cellulose Nitrate Film** 2011 Edition ISBN: 978-1-616-65053-7

#### Articles and journals

For full details of new resources and a full listing of all journal articles received over the past two months, check out the library blog 'Library News' at: <http://chantrylibrary.wordpress.com/>

You can also subscribe to our RSS feed and track new books and journals at the Library in real time. More details on how to do this at <http://chantrylibrary.wordpress.com/feed/>

#### Journals recently received include:

- **The Book and Paper Group Annual, The American Institute for Conservation of Historic and Artistic Works (AIC) Vol.29, 2010**
- **Book and Paper Group Annual, Vol.26, 2007**. Just arrived – delayed publication. For details of the contents, please email: [chantrylibrary@icon.org.uk](mailto:chantrylibrary@icon.org.uk)
- **Journal of the American Institute for Conservation (JAIC) Vol.49, No.2, Fall/Winter 2010**
- **The Quarterly, The Journal of the British Association of Paper Historians (BAPH), No.79, July 2011**
- **Restaurator, Vol.32, No.2, 2011**
- **Studies in Conservation, Vol.56, No.2, 2011**

#### Photocopies

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THE INSTITUTE OF CONSERVATION

## The Institute of Conservation

### NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the 7th Annual General Meeting of the Institute of Conservation will be held at 16.00 on Monday 28 November 2011 at the Birmingham Museum & Art Gallery, Chamberlain Square, Birmingham B3 3DH, to consider the following business:

**Ordinary Resolution 1:** To approve the Annual Report and Accounts submitted by the Trustees for the year ending 31st March 2011.

**Ordinary Resolution 2:** To authorise the Trustees to appoint the auditors to serve until the end of the next Annual General Meeting.

**Ordinary Resolution 3:** To authorise the Trustees to decide the remuneration to be paid to the auditors.

.....

Preceding the AGM, at 14.30, talks about the Staffordshire Hoard will be given by members of the conservation staff at the Birmingham Museum & Art Gallery.

These will be followed by refreshments at 15.30.

**Accessibility:** The Waterhall has a purpose built lift for visitors and guests with mobility requirements.

There is parking available in the city centre. For more information please contact [parking@birmingham.gov.uk](mailto:parking@birmingham.gov.uk)

So that we can estimate numbers for catering, please let us know if you are planning to attend by sending an email to [membership@icon.org.uk](mailto:membership@icon.org.uk)

# more professional update

## TOUCHING EXHIBITS

Conservators are not usually thrilled at the thought of visitors touching the exhibits in museums and galleries. So they may have mixed feelings about a recently published guide for museums and galleries on how to ensure that collections and exhibitions in museums and galleries are accessible to blind and partially sighted people. The guidance is produced by the Royal National Institute of Blind People (RNIB) and takes the shape of a booklet entitled *Shifting Perspectives*.

The preface tackles us head-on:

*'Is the touch taboo in our museums really grounded in proven scientific knowledge? Even some conservators are ready to chisel away at the stifling nature of this unquestioned consensus. There is consensus that audio description is a very potent and necessary way to bring blind and partially sighted people in touch with collections and their stories. Yet I cannot escape the suspicion that it is being used in more than one museum as a smoke screen to deny tactile access to original objects for totally blind people, for most of whom touch is the gateway to the museum experience.'* (p.8/9)

The booklet includes details on how to develop an access guide, tips on audio describing exhibits, marketing events for blind and partially sighted people and making information accessible, as well as how to create tactile images and touch tours. The hardback guide also documents case studies and personal anecdotes on how other organisations have benefitted from the advice and put them into practice.

*Shifting Perspectives* is free and available in various formats Braille, audio, word, PDF, hardback font size 14. For a copy contact RNIB on 0121 665 4249, email [leisure@rnib.org.uk](mailto:leisure@rnib.org.uk) or visit [www.rnib.org.uk/culturelink](http://www.rnib.org.uk/culturelink)

### Shifting Perspectives

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## Clare Hampson Scholarship Fund Publication Grant

Clare Hampson was a founding member and Secretary of the Institute of Paper Conservation for over twenty years before her untimely death in 2002. She was deeply committed to promoting professional development opportunities as demonstrated by her generous legacy 'to provide for an annual scholarship for the study of paper conservation'.



To support this aim, an innovative programme encourages individuals engaged in the field of book or paper conservation, or in related activities, to enable them to complete an article or a chapter of a book to peer reviewed publication standard.

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

Further information and application forms can be downloaded from [www.icon.org.uk](http://www.icon.org.uk) and returned electronically to [sophie@zedat.fu-berlin.de](mailto:sophie@zedat.fu-berlin.de) by **31 December 2011**.

Successful applicant(s) will be informed by **1 March 2012**.

**If you have any questions please contact Sonja Schwoil [sophie@zedat.fu-berlin.de](mailto:sophie@zedat.fu-berlin.de).**

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# people

## FAREWELL TO DUBRAVKA!

Dubravka Vukcevic joined Icon as maternity cover for Charlotte Cowin at a time when there was only one other member of staff in the London Office. As Finance & Administration Officer, she was involved in most of the administration of Icon and somehow also found time to start the process of bringing the backlog of Conservation Register entries up to date. She made a special effort to get to know the members and to satisfy their individual requirements. She was also responsible for administrative support for the Conservation Register Advisory Board. Full of enthusiasm, she brought her ideas to share with the meeting. Dubravka brought her considerable business skills to bear on the daily challenges of keeping Icon up and running. Her previous experience as a trainer also stood her in good stead when she mentored a new administrator to take on the processing of invoices and payments. During this time, Dubravka has seen the two-year English Heritage funded Conservation Register project through to completion. She left Icon at the end of August, and we wish her every success for the future!



*Alison Richmond*, Chief Executive

## ACCREDITATION COMMITTEE CHANGES

At its meeting on 21 July **Clare Meredith**, Accreditation Committee (AC) Chair for six years, carried out her last meeting and handed over the baton to **Katy Lithgow**, formerly one of the two vice chairs of the AC.

Clare Meredith



Katy Lithgow



*Clare, who in her day job is Head of Collections Conservation Services at the National Trust for Scotland, reflects on her role as the AC Chair: 'It has been such a privilege to serve on the Accreditation Committee as Chair and I have two particular things in mind when I say this. The first is an acknowledgment of the exceptional level of commitment and rigour brought by both PACR assessors and members of the AC to their respective roles; the second, is the unique insight I've had these past six years into our profession. We can all see the widespread acceptance of PACR becoming the recognised standard of our profession's expertise and we no longer need to make the case for Accreditation – the robustness of the professional Standards and the process itself makes it for us. However, from the privileged viewpoint of serving on the AC, I have seen first-hand the increase in numbers and quality of candidates' applications as well as evidence of the widening of conservators' professional roles and responsibilities. It should be of great satisfaction to us all that each round of the PACR process results in healthy numbers of newly-accredited conservation professionals, and I look forward to remaining part of that process by returning, once more, to being an assessor'.*

*And Katy looks forward: 'Clare is a great act to follow and leaves the Committee in fine shape with a wealth of experience and talent which will help keep the process fit for purpose. I've had a great apprenticeship participating in the development of the accreditation process during my past five years on the Committee. The ever expanding range of evidence we see reveals the changing landscape in which conservators practise. I'm sure the next few years will continue to see our profession evolving to remain relevant and I look forward as Chair to supporting this development of professional practice on the firm foundations of well-defined and commonly understood Standards.*

I bring to the role my breadth of experience from my training as an art historian and a wall paintings conservator and practice as a preventive conservator and manager as Head Conservator for the National Trust for England Wales and Northern Ireland, where, like the National Trust for Scotland, we 'do conservation' on just about as broad a canvas as can be envisaged. Being Chair is also a great opportunity for me to keep abreast of what is going on!

*As Katy vacates her vice-chair post, Martin Holden, a stone conservator of Holden Conservation Ltd, has been*

Martin Holden



*selected to take her place. Martin has a long-standing commitment to PACR, both on the AC and as a PACR assessor and he reflects on his new role:*

'Before accreditation it seemed to me that professional cohesion was diminishing and individuals were considering themselves to be less 'a Conservator' and more 'a Conservator of....' which I found somewhat depressing and I was, quite frankly, becoming increasingly disillusioned.

When PACR came into existence and I became involved in the Accreditation Committee I cautiously had a hope that it would provide a component of the glue necessary to bond us back together. As the process has developed and grown it has, I believe, provided exactly that and more. It is now a magnet drawing in an increasing range of people with vastly different skills and backgrounds but all of whom have found a surprising amount in common.

Some time ago, I can't say exactly when, I realise that caution became optimism and I do believe that accreditation is essential to the continued good health of the profession and its diversity. I have been pleased to accept the role of vice chair for the Accreditation Committee. My active involvement in PACR isn't just a one way process of giving because I have gained a great deal personally from my involvement and would commend others to do likewise'.

*He will work alongside Nicola Walker, Head of Collection Care & Access, The Manchester Museum / The Whitworth Art Gallery, The University of Manchester, who continues her role as a vice chair.*

## THE CXD 2011 SCHOLARSHIP

The winner of this year's Nicholas Hadgraft Memorial Scholarship was Bohuslava Ticha, a book and paper conservator from the Czech Republic, who received £1,000 towards the cost of attending the acclaimed Montefiascone Book Conservation Summer School.

The renowned scholarship, awarded by Conservation by Design, gives one conservator each year the opportunity to learn more about unique bookbinding techniques from the host of well known and highly regarded tutors who teach at the Summer School. Bohuslava currently works for the Czech National Archives and wanted to use her scholarship to learn more about conservation techniques for Islamic bindings. She said 'The Czech National Library has a rare collection of Islamic books, which I understand has never been conserved before.



Unfortunately, the Czech Republic has few specialists in this area, so I am delighted that the scholarship will develop my skills and help conserve this important collection for the future'.

Further information on the Nicholas Hadgraft Memorial Scholarship can be obtained from Conservation By Design on 01234 846 300 or visit [www.conservation-by-design.co.uk](http://www.conservation-by-design.co.uk).

## ICON'S NEW ACRS

The Accreditation Committee approved sixteen new accredited conservator-restorers at its meeting on 21 July 2011.

### Congratulations go to them all!

**Rachel Barker**, paintings conservator, Tate Modern

**Lottie Barden**, sculpture conservator, National Conservation Centre (NCC), National Museums Liverpool (NML)

**Edward James Cheese**, rare book and manuscript conservator, Cambridge Colleges' Conservation Consortium

**Karen Dundas**, structural paintings conservator, Allardyce, Dundas: Scottish Wall Paintings Conservators

**Elizabeth Finney**, Renaissance-funded Regional Conservation Officer in the East of England

**Solange FitzGerald**, book and archive conservator, The National Archives (TNA)

**Pieta Greaves**, Senior Conservator, AOC Archaeology Group

**Elizabeth-Anne Haldane**, Senior Textile Conservator, Victoria and Albert Museum

**Emma Henni**, Textile Conservation Supervisor, Historic Royal Palaces

**April Johnson**, paintings conservator, The Brick House, Fine Art Conservation Studio, Salisbury

**H Thomas Küpper**, Team Leader, Stained Glass, Lincoln Cathedral Works Department

**Verity Lowdon**, paintings conservator, Manchester City Galleries, Manchester City Council

**Tamar Maor**, sculpture conservator, Tate

**Roisin Morris**, Senior Textile Conservator, Victoria and Albert Museum

**Eliza Penrose**, Assistant Paper Conservator, Deborah Bates Paper Conservation, London

**Eleanor Russell**, paper conservator (works of art on paper), The British Library



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LITHO, DIGITAL & LARGE FORMAT

# Freezing mattresses

Ahead of October's big Pest Conference, Kerren Harris ACR describes one solution to the problem of pests adopted by Historic Royal Palaces

## INTRODUCTION

Freezing objects is a common and recognised way of effectively eradicating insect infestations in organic materials throughout the museum world when a temperature of  $-20^{\circ}\text{C}$  or lower can be reached. (Strang 1992; Berry 2001) This method can however be difficult when the objects you need to treat are large in size or great in number, as such treatments cannot be carried out in the standard domestic freezers which are generally used on most heritage sites.

Guaranteeing that the targeted temperature of  $-20^{\circ}\text{C}$ , or below, is reached throughout the object can be difficult with an oversized item as its physical nature may prevent an even freezing to the centre of the object. It may then need to be kept at the lower temperature for a period of up to twenty one days, thereby extending the treatment timetable.

Historic Royal Palaces (HRP) has carried out a number of large scale freezing treatments over the past ten years and has treated a variety of object types over this time.

## BACKGROUND

HRP is a charitable organisation which cares for Hampton Court Palace, Kensington Palace, The Tower of London, The Banqueting House Whitehall, Kew Palace and Queen Charlotte's Cottage. These properties are open for 363 days of the year and within them is displayed a collection which includes a wide variety of important national artefacts. Most of the objects are on open display in a historic setting and could therefore provide ideal harbourage for insect pests.

Because of our ability to do the eradication treatment in-

Detail of insect activity on mattress



HRP

house and the high percentage of textiles within the collection, HRP has chosen freezing as a way of treating a pest outbreak. Over the past eight years these treatments have ranged from the freezing of the entire contents of a display room to freezing a collection of State Bed mattresses and textile objects from an artefact store.

We currently have a number of domestic chest freezers on site which we use to carry out freezing treatments on our smallest objects. As their dimensions are  $1.5\text{m} \times 0.5\text{m}$ , they cannot hold the majority of objects which need treatment and we have had to look outside of the organisation for a solution to the treatment of large scale objects recently carried out. We have also recently purchased two flat pack walk-in cool rooms that can reach a temperature of  $-22^{\circ}\text{C}$ . The largest of these cool rooms allow us to treat objects up to  $4\text{m} \times 1\text{m}$  which is ideal for tapestries.

The challenges we have faced whilst carrying out treatment have included:

- Finding a suitably sized freezer to hold the entire contents of a room
- Carrying out a treatment within a limited timeframe
- Identifying a method that will hold a number of large objects which cannot be treated off site

Identifying suitable solutions to these problems has meant that the conservation team has needed to be creative and investigate a variety of opportunities before an appropriate method could be chosen.

The first decision which has to be made when considering a low temperature treatment is what type of freezer is to be used to combat the insect infestation. To help make this decision, we have devised a check list:

- What is the species of insect we are aiming to eradicate?
- What materials is the object made of?
- If the object is on loan, are the lenders happy with the treatment proposal?
- What is the length of time the object is available for treatment?
- What type of electrical supply is available: single or 3 phase?
- What is the total number of objects that need treatment?
- What is the size of the largest object that needs treatment?
- If hiring a freezer: what facilities are provided including power supply and racking?

The different types of freezers that we considered were a variety of freezer trucks and trailers and the flat packed freezer



Queen Anne's State bed

room which could be brought on site. There were benefits and drawbacks to each possible option.

### CASE STUDY – how to treat State Bed mattresses using a commercial flat packed freezer

The large scale treatment we undertook at Hampton Court Palace was the freezing of two mattresses from Queen Anne's State Bed. During conservation treatment of the two silk and wool mattresses in preparation for an exhibition, the conservation team noticed carpet beetle frass along the edge of one of the mattresses. Further investigation highlighted a number of live, adult, varied carpet beetle (*Anthrenus verbasci*) on the top surface. All of the insect evidence was vacuum removed and both objects immediately sealed in plastic and quarantined for two weeks for further assessment. After the quarantine period, the objects were thoroughly inspected and fresh insect activity was evident. It was clear that treatment would be required for both mattresses and also for all the other textile objects which had been stored in the surrounding area – including tapestries and bed hangings.

The mattresses are large objects, the biggest measuring 2.2m wide × 2.4m long and the tapestry is 3.4m long. This meant that a large space for treatment would be necessary and, if possible, it had to be carried out on site, as transporting



Flat packed freezer: the first section is built

objects of this size and fragility would be both difficult and costly. So we needed a freezer that could be used on site and could accommodate such large objects. We also needed to find a suitable location to house such a large freezer. We did not, however have to take into consideration the Palace operational timetable, as the objects were not on public display and were not required for exhibition for some time.

A commercial catering firm had previously provided HRP with various types of flat packed freezers at a reasonable cost. They provided us with a flat packed freezer room measuring 6m × 2.4m which ran from a single phase electrical supply, could be used indoors and was able to reach a minimum temperature of -24C. This meant that if we could find an internal space large enough to house the freezer, we would be able to power it from a domestic supply, rather than the more expensive 3 phase power supply which had been needed for a previous treatment. We identified a room large enough to accommodate the freezer and allow loading and unloading.

As the objects would fit into the freezer room in one load, the chamber needed only to be hired for a four week period. This allowed for one week to ensure that the larger objects reach minimum temperature throughout, two weeks to remain at core temperature and one week to allow the contents to return to room temperature prior to unloading.

We planned to build the first half of the freezer, install the shelving, install all the larger objects and then build the second half of the freezer room - including the roof. This process would then be reversed for the removal of the objects. A detailed plan of where everything would be located was drawn up beforehand and clear communication was needed between the conservation team and the installers of the freezer to ensure that everything went smoothly.

Installing the objects had to be done methodically and there had to be adequate space available to install the mattresses comfortably: there was a 25cm gap between the edge of the largest object and the walls of the freezer. We had to put the two mattresses in side by side in the chamber, whilst ensuring that the objects were supported at all times and with enough space to check that the polythene sheeting seals was still fully sealed before switching on the freezer.

The loading procedure took six members of the conservation team staggered over a period of five hours to allow the sections to be built around the contents. The freezing process took the four weeks planned and after treatment the objects



HRP

The freezer being built around the first mattress

were checked and returned to the storage areas sealed in breathable covers to prevent further infestation.

### LESSONS LEARNT:

HRP conservation staff gained valuable experience whilst carrying out these freezing treatments. The most important lesson has been to ensure that we include all the necessary departments in our planning stage and consider in detail the time line of each step prior to the start of any process. The use of our checklist during planning has helped us effectively project manage the treatment and make sure that each element is considered sequentially and in detail.

#### The costs (2008 prices)

The cost of the flat packed freezing treatment was:

8 days staff time

Materials £300

Hire of flat packed freezer room and installation £1800

Electricity £360 (based on current electricity costs)

The largest direct cost was the hiring of the container. Investing in an on-site chamber for future treatments has been shown to be a more economical way of freezing our collection and we have since purchased an on-site freezer, located at Hampton Court, that will house the largest of our collection.

The biggest hidden cost was the increased workload for the conservation team during the preparation and treatment of the affected objects in the time period given to us and the number of people we needed to ensure that the work could be carried out safely. This work pressure would have been reduced by the purchase of an on-site freezer, as it allows us to have more control over the timing of treatments and where possible, spread them over a longer period.

Kerren.harris@hrp.org.uk

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## Come and join us at the upcoming *Pest Odyssey 2011* conference being held at the British Museum in London on 26–28 October.

***Pest Odyssey 2011:10 Years Later*** is a follow up to the highly successful conference of the same name held in 2001. With an international line-up of speakers, this exciting event will discuss a wide variety of interesting topics relating to Insect Pest Management from across the world.

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For full details visit [www.pestodyssey.org.uk](http://www.pestodyssey.org.uk) or find us on Facebook

### Book now to reserve your place!

The event is being organised by Icon's Care of Collections Group in partnership with the British Museum and a wide range of other institutions, including English Heritage, The British Museum, the Natural History Museum, Historic Royal Palaces, the V&A, the Museum of London, the Horniman Museum and Tate

# Ireland's Internship Scheme

Beatrice Kelly, Head of policy and research at the Heritage Council of Ireland, describes how the Council supports conservation and training

All this year in Dublin's city centre, four interns have been working hard on a range of paper and painting conservation projects from a number of Irish cultural collections. The nine month internships started in late autumn 2010 and are supported jointly by the Heritage Council and the host institutions.

There are currently no formal conservation courses in Ireland, so students must seek training abroad. From 1999 until 2008, the Heritage Council provided a number of bursaries for the training of Irish conservators in the UK which were administered through the Institute for the Conservation of Historic and Artistic Works in Ireland (ICHAWI). However many of these graduates also end up working abroad due to lack of opportunities in Ireland. As part of the Council's commitment to the promotion of conservation standards within Ireland it was anxious to promote an internship scheme amongst the institutions of the National Cultural Institutions. The scheme was piloted to provide professional workplace experience and instigated by Dr Hugh Maguire in 2006 with the Chester Beatty Library; he was careful to start the scheme incrementally to ensure its long term sustainability. To date five of Ireland's important collections have availed of this scheme hosting a total of twelve interns at the Chester Beatty Library, the National Library of Ireland, Trinity College Library, the National Gallery of Ireland and the Hugh Lane Gallery in Dublin.

The Council's support for the conservation sector takes several forms; directly through the internship scheme and CPD bursaries administered through ICHAWI, and indirectly through its grant schemes and the Museums Standards Programme for Ireland (MSPI). When grant-aiding projects, for example the conservation of archives such as parish registers and other genealogical material, it is a condition of the scheme that project promoters must call on the skills of Ireland's qualified and accredited conservators to ensure correct standards are adhered to. In addition, under its wide-reaching remit for Ireland's heritage, the Heritage Council established and co-ordinates the Museums Standards Programme for Ireland (MSPI) of which collection care is a core standard. The fifty participating institutions must draw up a collection care strategy including conservation policies for their collections; to support them in this endeavour, training is provided by ICHAWI.

## THE 2010-11 INTERNS AND THEIR WORK

### Brannah MacKenzie – Trinity College Dublin

Brannah studied Conservation of Book and Library Materials at West Dean College and went on to internships at the Leather Conservation Centre, Northampton and the British Library, London. Brannah is no stranger to Icon News as she won one of the two student poster awards at Icon's Cardiff

Conference last year and can be seen with her poster on *Gelatine for Paper Repair* in issue 28.

Brannah's first project at Trinity was a printed book entitled 'An Historical Account of the Campaign in the Netherlands in 1815 Under His Grace The Duke of Wellington and Marshal Prince Blucher Comprising the Battles of Ligny, Quatre Bras and Waterloo' written by William Mudford and printed in 1817. This required the full treatment of a fold out map, including removing it from the binding, removing the existing linings, washing, relining and repair before reinserting it back into the volume. The boards of the volume were also detached and required a leather reback.

A second project presented a valuable opportunity to learn techniques employed in binding with vellum and Brannah has also had the chance to assist in the preparation and display of a variety of objects for inclusion in an exhibition in the Long Room of the Old Library.

Brannah Mackenzie Trinity College Library Intern 2010-11 tooling the spine of the Index of the 1641 Depositions



© Trinity College Dublin



'The finding of the Money in Benjamin's Sack' attributed to Nicolas Bertin. Comparing the painting and the copy

### Maria Canavan – National Gallery of Ireland

Maria holds a degree in Fine Art (painting) and was introduced to conservation when employed as a preservation assistant at Trinity College library. She studied Conservation of Fine Art (Easel paintings) at Northumbria University between 2008 and 2010 and completed various gallery work placements during the summer terms including one at the National Gallery in summer 2009. The painting she has been working on – 'The finding of the Money in Benjamin's Sack' – is from the Gallery's French catalogue and had been attributed to Nicolas Bertin. The painting, which had been in storage faced with a heavy glue layer due to previous flaking and paint loss, has been stabilised and returned to display standard. In addition, it is hoped that the treatment will allow for a more accurate attribution, especially when compared with a duplicate painting in the collection with the same attribution. The investigation of x-ray and infra-red images and of cross-section samples from the paintings will help to shed some light on this.

### Rachel Sawicki – Chester Beatty Library

Rachel has also appeared in Icon News in March this year, when she wrote about her experience at the Montefiascone Summer School in 2010. Rachel began her internship in book conservation in October 2009 and, with the generous support of the Heritage Council and the Library's Contributing Members, has been able to extend it until July 2011. She has focussed on the conservation of the Library's bound

Illustration detail from 17th century Indian Shahnama manuscript – CBL In 17



17th century Indian Shahnama manuscript before conservation – CBL In 17

Shahnama manuscripts, which were displayed in the 'Heroes and Kings of the Shahnama' exhibition earlier this year. Her first project, working under the expert tuition of the Senior Conservator Kristine Rose, was the treatment of a North Indian Shahnama manuscript dating from 1600–1610 A.D. To repair damage caused by a previous rebinding, which was carried out prior to its acquisition by Chester Beatty, Rachel combined traditional Islamic bookbinding methods with modern conservation techniques to rebind the manuscript.

As well as involvement in two major exhibitions she has worked on a number of projects for the Library's Western collection, including the treatment of three folios from a very rare French Book of Hours dated to 1408 A.D. The miniatures are thought to be by one of the most important illuminators of the time, the Boucicault Master or his close associate the Mazarine Master. Rachel has also been involved in the ongoing treatment of the Library's important print collection and most recently was working on the much anticipated reinstallation of the Library's permanent 'Arts of the Book' exhibition, which opened in June and includes over 900 objects from the Chester Beatty Library.

The manuscript after conservation and rebinding – CBL In 17





Treatment of the ephemera collection dated from the 1920s' Civil War Period – A poster before treatment (l) and after (r)

### Élodie Lévèque – National Library of Ireland

After a two-year programme in Fine Binding at École Estienne in Paris, Élodie attended Librarianship studies in Paris X University. As part of this programme, she interned at the Contemporary Art Museum in Montreal, working on the DOCAM Project for preservation of media Art, and at the National Library of Wales, working on several bindings from the 16th to the 19th century.

In 2006, Élodie took part in the Sorbonne University's Book and Paper Conservation programme with internships at the Morgan Library in New York and the San Francisco Museum of Modern Art. In 2010, she had the opportunity to work on a 1930s photo album and various Incunabula conservation treatments as part of the Gladys Brook Conservation Internship at the New York Academy of Medicine.

Her first project at the National Library of Ireland has been a survey and treatments of a selection of ephemera from the Irish Independence War period. The aim was to prepare for the anticipated increase in access and usage in the run-up to the centenary of the Easter Rising in 2016 and the formation of the State.

### CONCLUSIONS

The intention of the internship scheme was to offer the possibility of providing professional workplace experience, within a prestigious institution, while the host institution, in turn, would benefit from the insights into recent training received by the intern. The institution would also benefit further from an extra member of staff with a range of skills, thus facilitating specific projects not otherwise achievable. In turn the recipient would benefit from quality supervision in a professional institution.

The scheme appears so far to be matching the founding

intentions. According to Jessica Baldwin, Head of Conservation at the Chester Beatty Library, the Heritage Council's internship scheme has proved to be invaluable for both the Library and participating students. 'For the students it has offered a unique opportunity to develop their practical skills while continuing their technical training, as time is provided to explore new ideas and research. For recent graduates it also gives first-hand experience of working within a busy museum environment; which is essential to their career development.'

Conversely working with the interns has provided a great opportunity for the Library's conservators to continue their professional development. The supervision and training of recent graduates has provided the impetus for extensive discussion on treatment approaches; this has resulted in the development or refinement of conservation practices within the Library. From a practical point of view the interns have had a very significant impact on not only the individual objects that they treat; but also the Collections as a whole, through their involvement in every aspect of work carried out in the busy Conservation Department.'

A detailed review of the overall impact of the scheme will be carried out later this year to inform future direction and to assess the wider value of the scheme, particularly in the light of declining financial and staff resources. The scheme generates much interest from international students as well as Irish students studying abroad, thereby helping place Ireland on the international scene as well as building up a network with the conservation community in Ireland and abroad; this will be examined during the review and the benefits further quantified. Meanwhile, the Council and its partners are supporting four further internships for the 2011–12 period.

BKelly@heritagecouncil.ie

# news from the groups

## CERAMICS AND GLASS GROUP

'Soft, strong and how long? Materials for ceramics and glass conservation'. We are delighted to announce the group's next conference, which will be held in Liverpool on 15 & 16 June 2012. Abstracts for presentations and posters are now invited.

Continuing the celebration of diversity within our profession this event will focus on the materials which we use and will be divided into three sessions: low-fired ceramics, high-fired ceramics and glass. Have new health and safety laws and awareness of 'green' issues altered the way you work or prompted you to think of new solutions? Whether is it a standard treatment given a personal twist or a new product that you have discovered we would like to invite you to share your experience with us.

Students! –This year we would also particularly like to hear from you. Have you carried out an interesting project on ceramics, glass or related materials? Have you assessed or compared specific conservation materials or approaches? You will have the chance to present your studies to a friendly audience in Liverpool either as a poster or presentation.

Further information about abstracts can be viewed on our group's web page. If you would like to discuss your idea prior to submission please contact Nancy Sharpe [sharpe.restoration@fsmail.net](mailto:sharpe.restoration@fsmail.net) or Liesa Brierley [liesa.brierley@googlemail.com](mailto:liesa.brierley@googlemail.com). The deadline for all abstracts is **16 December 2011**.

Remember: speakers at this event attend for free!

I would also like to draw your attention to the thorough review of our V&A conference 'Losing your Lustre?' by Hazel Gardiner in this issue of Icon News (page 29). This one day event was held in May and included fascinating tours of the new ceramics and glass galleries.

On 16 July the *Denise Lyall Prize* was presented by committee member Ronald Pile at the West Dean College Awards Day. Congratulations must be given to both Miriam Chance and Hye Hyun Jin who were jointly awarded the Prize for 2011 by the Ceramics and Glass Group. The Prize of £150 (which this year is to be shared!) is awarded annually to the student who has produced the most outstanding results on the Postgraduate Diploma in the Conservation and Restoration of Ceramics and Related Materials at West Dean College. Keep an eye out for Miriam and Jin's reports in forthcoming issues!

Other recent CGG activity includes the setting up of our new *Icon CGG Facebook* page. A link will shortly be available via our group page at [www.icon.org.uk](http://www.icon.org.uk) but you can also view it when logged onto Facebook by entering 'Icon Ceramics and Glass Group' into the Facebook search engine. Please 'like' this page as it will boost our ratings on Google! Although it is in its infancy we envision this page as a more informal method of passing on information regarding events and workshops. It will also be a way for our members to pose questions regarding difficult treatments, post short term work or share experiences and methods of working.

*Kathleen Magill*

## METALS GROUP

'Carry on Conservation' is our exciting one day Conference and 2011 AGM, which will take place at the Wallace Collection in London on 18 October. It will cover a diverse range of conservation techniques and studies. Presentations include:

- 'The treatment of the damaged bronze on Rodin's 'The Thinker' from the Singer Museum in Laren, The Netherlands: An Innovative Approach.'
- Conservation work carried out on the Royal carriage at National Railway Museum, York
- 'The Armoury of The Wallace Collection: Cleaning and Conservation towards Catalogue Photography'
- A talk from the Royal Armouries

For more details and the registration form visit the group pages of the Icon website. Or to register your interest contact: [jacqui.ready@hants.gov.uk](mailto:jacqui.ready@hants.gov.uk)

## PAINTINGS GROUP

The Paintings Group conference *The Sticking Point: Adhesives and Consolidants in Paintings Conservation*, held at the Portrait Gallery in May, was a sell-out success; many thanks to everyone who came. We hope those of you who were unable to attend read the review in the last Icon News. As the day was so popular and there has been a demand we are planning on producing a related publication in the next year.

We would like to apologise to those of you who expressed interest in the Osiris Camera training for the delay in organising this. We still plan to go ahead with it and will be in touch with those who expressed an interest shortly.

Our series of talks continues with *Copyright for Conservators* on September 29. Please look out for advertisements for upcoming talks in Iconnect and on the Icon website. Future talks will include Chris Stevens of Hampton Court Palace in October 2011 speaking on labelling on the reverse of frames and Professor Lavedrine on the new AXAART research project, producing Dosimetres for the fading of artworks, in April 2012.

Another issue of the Paintings Group Newsletter will be sent out in late August. Make sure to keep your email address up to date with the membership office to ensure that you receive your copy. If anyone has information, articles or announcements they would like included in the Newsletter please email us. We are also always looking for interesting photographs to use as illustrations.

[Icon.paintingsgroup@gmail.com](mailto:Icon.paintingsgroup@gmail.com)

### The Paintings Group Committee

Chair: **Francis Downing**  
Secretary: **Rhiannon Clarricoates**  
Treasurer: **Rebecca Gregg**  
Student Liaison Officer: **Helen Dowding**

Group News Officer: **Alexandra Gent**  
Committee Members: **Angelina Barros d'sa, Lizzie Bone**  
**Ambrose Scott-Moncrief**  
**Chantal Thuer**  
Co-opted: **Dr. Clare Finn**

## SCOTLAND GROUP

### The Plenderleith lecture

Don't miss out on the opportunity to attend the 14th annual Dr Harold Plenderleith Memorial Lecture at Edinburgh Castle on Thursday 24 November 2011. It will be given by David S Mitchell, Director of Conservation Historic Scotland, on the topic of *Digitally Documenting the Historic Environment: challenges and opportunities*. The event is kindly supported by Historic Scotland. For more information please see the Icon Scotland group page at [www.icon.org.uk](http://www.icon.org.uk)

### Accreditation

The Group would like to congratulate Pieta Greaves on achieving Accreditation status with support from the ISG Accreditation Grant.

### Re-opened Museums in Scotland

- The Robert Burns Birthplace Museum re-opened in January this year delivered by the National Trust for Scotland. The project involved a reinterpretation of a ten-acre multi-destination site and creation of a new museum to house the Robert Burns Collection. ([www.burnsmuseum.org.uk/](http://www.burnsmuseum.org.uk/))
- The Riverside Museum: Scotland's Museum of Transport and Travel opened on 21 June 2011; it is part of Glasgow Museums. The museum was relocated to the banks of the River Clyde into a new building designed by internationally-renowned architect, Zaha Hadid. ([www.glasgowlife.org.uk](http://www.glasgowlife.org.uk))
- The National Museum of Scotland in Edinburgh re-opened on 29 July 2011 to visitors after extensive refurbishments of galleries and displays. ([www.nms.ac.uk/](http://www.nms.ac.uk/))

Icon Scotland extends our congratulations to all our colleagues and friends working in conservation, preservation and conservation science who have worked to deliver these fantastic new museums.

### Thanks and good luck

*Iron Gall Inks* was an extremely successful half day event at the Book & Paper Conservation Studio, Dundee in July. It brought together conservators in Scotland who have an interest in and work with iron gall ink material. Erica Kotze provided an introduction which involved a practical demonstration in iron gall ink production. This was followed by Eliza Jacobi who presented her research in the most effective repair techniques for the material. Her research suggested that a remoistenable tissue was the most effective treatment for minimising the movement of iron ions. Emma Fraser and Louise Robertson then gave presentations

discussing their experiences working with iron gall ink material. A question and answer session followed.

Following the morning meeting the members of the Dundee Book & Paper studio hosted a get together with colleagues and friends to mark the closure of the studio and to celebrate the success of the studio over the years.

**The ISG group would like to wish all members of the studio the best of luck in their future endeavours**

## TEXTILE GROUP

At the 2011 forum '*Incompatible Partners? Challenges of Composite Objects*' we were delighted to have over 50% of feedback forms completed and returned, and from these the Committee gathered that the forum had been a great success, providing stimulating and informative papers as well as a networking opportunity. We are delighted especially as so few were able to come to Cardiff for CF10.

We also asked for ideas for subsequent workshops, visits and forum topics. Thank you very much for all the ideas and we are exploring many of them to see if we can 'fix it' for the Textile Group members! The three topics requested repeatedly were: adhesives, mounting costume, and visits to different labs or studios. We have already started exploring the options for an adhesive focused event. As many of you will know, there is a conference in October 2011 run by The Canadian Conservation Institute in Ottawa entitled '*Adhesives and Consolidants for Conservation: Research and Applications*'. As two members of the committee will be attending this symposium the committee will start to plan for a workshop and/or forum on their return. The last workshop on this subject organised for the Textile Group members was held in 2003 and set a very high standard, being superbly organised and resourced with excellent tutors and material. Watch this space for news on this topic!

With regard to costume, we are running a workshop '*Taking Patterns from Historic Costume*' this autumn. It has been very popular and we are looking at running the workshop again to satisfy demand, with the second venue likely to be in Scotland. We will also start to explore the possibilities of running a costume mounting workshop.

The post prints for the 2011 Forum will be available this autumn. This year they will be produced in digital form on CD and sent to all attendees by post. Additional copies of the CD can be purchased for £10. Please email Alison Fairhurst [alison@landico.co.uk](mailto:alison@landico.co.uk) and she will let you know where to send your cheque.

### Events

The next in the Back to Basics Workshop series is '*Upholstery – History and Techniques*', which is being held on 22/23 September at Burghley House, Stamford. This is the second chance to attend this very popular workshop, led by Lesley Wilson, freelance conservator working on public and private collections and specialising in upholstery and the historic

development of upholstery techniques and materials.

This is followed on 10/11 November with the first of the 'Taking Patterns from Historic Costume' workshops. Janet Wood, who has in-depth experience of pattern cutting and mounting historic costume, will deliver the course at the Costume and Textile Study Centre, Norwich. The course will comprise both theory and practice, to include: developing an understanding of basic modern pattern cutting techniques and relating this to historical methods; looking at methods for measuring costume and recording the information to make a pattern and hands-on sessions where a pattern and toile will be produced using a piece of handling costume. The course will not include mounting. For provisional bookings and queries please contact [rosamund.weatherall@nationaltrust.org.uk](mailto:rosamund.weatherall@nationaltrust.org.uk).

Further details of both workshops are available on the Icon website.

*Maria Jordan*, Textile Group Chair

## Graduate Voice

### UNCOVERING THE PAST Conservation of a Time Capsule Found in Derry, Northern Ireland

by **Kristi Westberg, Icon Intern, Derry & Raphoe  
Diocesan Library Project.**

In September 2010, I began a one-year Icon internship with the Derry & Raphoe Diocesan Library Project in Derry/Londonderry, Northern Ireland. The project's mentor, Nicholas Pickwood, described the library as *'something of a Cinderella in the rare book world, in that many otherwise well-informed people in the library world know little or nothing of it'*. During the last nine months I have found the collection of some 5,600

View of manuscript on arrival at the studio



Kristi Westberg unrolling the manuscript scroll on arrival at the studio

printed books and manuscripts to be filled with interesting and exciting information about binding structures, conservation issues as well as some very fascinating and entertaining texts.

Like my own internship the three-year Derry & Raphoe Project

Close-up of mould and dirt damage





Tony Upton carefully unfolding one of the newspapers from the time capsule



Hellen Pittino and Kristi Westberg preparing the Japanese repair paper



Close-up of Japanese paper infill repair



Hellen Pittino and Kristi Westberg applying Japanese tissue to the back of the manuscript

is funded by the Heritage Lottery Fund in the hope of training and building a conservation facility in Northern Ireland. While the primary objective of the project has been to conserve the Diocesan's collection, one of the secondary aims has been to bring conservation skills and the potential for a commercial conservation studio to the area.

The need for these services was made clear in September 2010 when a time capsule was found in the foundations of The Guildhall as the building received extensive restoration works. Inside the glass capsule jar were copies of local papers dated 22 August 1877 (the date the foundation stone was laid by The Irish Society), a manuscript statement concerning the hall as well as a set of coins from Queen Victoria's Golden Jubilee.

Unfortunately at some point the jar cracked allowing water to seep inside creating ideal conditions for mould growth. As a result the paper items in the capsule were very fragile and in need of conservation treatment in order to be safely handled or exhibited. The team at the project was contacted and we were happy to donate our skills to conserve the manuscript document outlining the cost of the building of the Guildhall and the names of the Irish Society.

The conservation process was collaborative with each member of the team discussing the problems with the documents and potential repair techniques. Once a course of action was agreed on, we all worked together to unroll, relax and repair the manuscript scroll in preparation for a future exhibition of

the group of items. Having been damaged along the entire length of the left side it was necessary to clean, line and infill the missing areas in order to allow the document to be mounted and later framed.

Fellow intern Hellen Pittino and myself worked together to back the document to support the fragile paper in preparation for infilling. Once infilled the document was put in a conservation mount using archival board and Japanese tissue strips. Having been conserved and mounted the manuscript has now been returned to Derry City Council Museum Service and will be put on exhibit in the coming months.

My time with the Derry & Raphoe Project so far has provided me the opportunity to work with a variety of items, develop my conservation skills and use those skills to enrich the local community. I was very excited to play a small role in the conservation of the Guildhall time capsule and look forward to seeing the manuscript on exhibition for the rest of the community to see. It is my hope that the community will take pleasure in seeing this piece of history as much as I enjoyed having the privilege to work on it. As the city moves forward as the City of Culture in 2013 I am hopeful that the conservation community will continue to play a valuable role in the celebration of their cultural heritage.

**For more information about the Derry & Raphoe Diocesan Library Project please visit our blog at <http://derryandraphoe.wordpress.com>.**

# reviews

## BOOK

### LEATHER TANNERIES: THE ARCHAEOLOGICAL EVIDENCE

Thomson, R and Mould, Q, eds.  
Archetype Publications, London 2011  
ISBN 9781904982616 pbk 198 pages

These post-prints are the result of an international meeting hosted by the Archaeological Leather Group at the Walsall Leather Museum in 2008. Entitled 'Have we got a Tannery?', the meeting brought together some of the main archaeologists, researchers and other specialists currently interested in skin and leather production. Covering everything from finds of leather, tools, on-site structures, environmental evidence and waste-products to comparative examples of traditional techniques still in use today, the main aim of the publication is to explore the evidence indicative of tanning and related activities in the archaeological record. There is a full bibliography with each paper, and there is some useful cross-referencing between authors.

The opening paper by **Roy** and **Diana Friendship-Taylor** sets the scene from the perspective of the field archaeologist who, unfamiliar with the technology of tanning and how a tan-yard might appear under excavation, could easily jump to conclusions based on erroneous assumptions. They cite published examples of the misinterpretation of features as tan pits, as well as sites that appear to have the indicators of a tannery but were not identified as such. **Roy Thomson** then provides a useful section on terminology relating to skin and leather production, with a run-down of the principal

methods by which an animal's skin may be processed for use and some of the background chemistry involved.

In a group of papers presenting various types of evidence for tanning, **Allan Hall** and **Harry Kenward** start by providing a very detailed account of what plant and insect macrofossil remains might be anticipated in connection with the various stages of the tanning process, suggesting what the chances are of environmental evidence surviving from each stage. They go on to discuss a number of published examples of environmental assemblages from around the British Isles suggestive of tanning and allied trades. There follows a paper by **Quita Mould**, of especial interest to conservators perhaps, on the categorisation of waste leather offcuts so commonly found in waterlogged deposits. She suggests that in the vast majority of cases the discovery of scrap leather is not an indicator of a tannery close-by but more likely related to leather sellers, craft and production activities.

Two papers by **Lotta Rahme** and **Lucy Skinner** describe in graphic detail and full colour current practices in indigenous communities in North America and the Sudan for the production of preserved skins, furs and leathers. Illustrations of the remarkable simple tool types involved in these contemporary processes may help in identifying objects found on archaeological sites. Indeed, the next paper by **Susanna Harris** on preparing skins in prehistory relies heavily on use-wear analysis of objects made of bone and flint to illustrate this. She also makes the point that skins from prehistoric Europe are cured not tanned, which explains why vegetable tanned leathers are not found preserved on waterlogged prehistoric sites.

**Carol van Driel-Murray** then explores the remarkably scant evidence for tanneries in the Roman period, despite the quantities of vegetable tanned Roman leather regularly found. She suggests what structures might be preserved in the archaeological record, along with tools and waste materials, and discounts a number of sites identified by others as being tan-yards. She also discusses the various trades allied to butchering and flaying and suggests how these were managed in the Roman economy. The evidence for tanning and tanneries in Anglo-Saxon Britain is explored by **Esther Cameron**, where evidence is slight in comparison with the Roman period and restricted, with notable exceptions, to the study of mineral-preserved organic traces of skins and leathers attached to other (mainly metal) artefacts. She suggests that the processing of skins and hides in the 5th-6th centuries appear to be closer to prehistoric traditions rather than Roman – an interesting observation.

The following six papers consider the

evidence for leather processing at a number of well-known sites in Britain, and also in Flanders. **Cecily Spall** looks at the exciting possibility of a vellum-making workshop at Portmahomack in Scotland. Although a dry site, the diagnostic evidence for its production is reasonably good at this early Christian monastic site. **Anton Ervynk** reviews the evidence for tanneries in Flanders, with some fine examples, but highlights the inadequacies in the archaeological system there to make the best of sites as they are redeveloped. The spectacular medieval tanning site in Northampton is then presented by its excavator **Michael Shaw**, and several excavated tannery sites dating from between 1200 and 1800 are described by **Stephanie Ratkai**, both sets of sites being exemplary for the quality of their excavation, research and reporting. An analysis of an assemblage of 18thC leather and animal bone excavated in 1979 from Rye, Sussex is discussed by **Lawrence Stevens**, who highlights the dangers of drawing conclusions from incomplete, vague and possibly inaccurate reports, on an assemblage which is, in fact, mixed rubbish from several probably unrelated activities.

The final three papers are based more on historical and archival evidence for tanneries and tanning, the first by **Kevin Rielly**, looks at the documentary evidence for the once important leather-production industry in Bermondsey, backed up with extensive data from bone, horn-core and other waste materials in the area; the second by **Patricia Stevens** looks at evidence for tanneries in Sussex; and finally, **Helen Gomersall** provides a photographic survey of fast-disappearing 19thC tanneries in Leeds.

Considering the importance of skins and leathers in the past, relatively little attention has been paid to this industry in the archaeological literature. This book helps to fill this gap – the range of information presented is extensive, and not only summarises our current understanding of the evidence for the processing of hides and skins in the past, but also serves to challenge some of the received views and over-imaginative interpretations that still appear in the literature. The book will be of interest and value to any conservator working with skins and leathers, however produced and however used, and especially archaeological conservators dealing with waterlogged leather and other organic remains from possible industrial sites.

**Jim Spriggs** FIIC ACR



## CONFERENCES

### SHARING CONSERVATION DECISIONS

The National Library of Wales  
Aberystwyth, 23/24 June 2011

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Attended by a diverse range of museum and heritage professionals, this two day conference set out to explore how conservation decisions are made and the effects these have on the preservation of our cultural heritage. The conference provided a varied selection of papers discussing the subject of decision making, from the ethics and principles our decisions are based upon, through to practice.

The first day was hosted in the iconic hilltop building of The National Library of Wales with the second held in Aberystwyth University School of Art, a gallery and museum in its own right. The fourteen papers presented were accompanied by tours of the School of Art and the National Library's conservation department. Conference attendees were also introduced to the library's latest exhibit '*Clive Hitch Jenkins: A Retrospective*' by the artist himself.

The opening presentation by **Jane Henderson** analysed the physiological factors affecting our decisions, presenting an alternative view from the ever more scientific and fiscal decision making processes that can distance us from the impact of our actions. This talk reinforced the importance of recording the actual decision making process, as opposed to focussing on the end result. Jane encouraged us not to forget the mistakes and misjudgements of past decisions but to learn from them, as only by accepting our errors can we avoid them in the future.

Through a series of interesting examples **Bob Child** illustrated how the rule book has been thrown away when it comes to the conservation of modern conceptual art. Bob discussed the ethical issues of artists creating replica replacements art works once the originals start to deteriorate, the conservation aim being to maintain value rather than preserve. He went on to challenge the reasoning behind the decision to conserve and restore 'damaged' but perfectly stable artefacts. Few treatments are truly reversible yet we frequently undertake these for the sake of restoring the item's original appearance. Continuing in this theme, he introduced the subject of virtual restoration which preserves the 'damaged' original and 'creates' a virtual restored copy. A very thought provoking idea.

**Angharad Davies** presented a fascinating case study describing the conservation of a collection of negatives by photo-journalist Geoff Charles. Many of the 8000 items of this collection are suffering or are at risk from

Vinegar Syndrome, named from the acetic acid released by the decomposing cellulose acetate negative support. Until recently there was thought to be no cure for this contagious and autocatalytic deterioration, but the staff at the National Library of Wales have been trialling a new and successful technique to preserve the 'images' and save the information they contain for future generations. Angharad discussed the reasoning and justification behind their decision to go ahead with this invasive and irreversible treatment, which involves removing the cellulose support layers of negatives and re-suspending the image pellicles on polyester supports, the results of which are truly amazing.

As he was in Prague, artist **Richard Downing** presented his talk via film. He discussed his view on the intangible values of art as opposed to the current obsession with permanence. Speaking from an artist's point of view, he gave his thoughts on conservation in relation to his current work in progress: *The Butterfly Man*. As a trend with much modern art, this piece is not intended to be permanent and designed with a life span of only two weeks. Richard explained how his work would be conserved in a different sense to what we typically strive for, preserved in memory, film and through the funds its sale provides, which will be donated to Water Aid. Definitely a new way of looking at what preservation means.

The day ended with a tour of the NLW's current exhibition, *Clive Hitch Jenkins: A Retrospective*. This was led by the artist himself who talked us through the inspiration and creation of his work and the conservation issues which have arisen due to his use of Conte Pencil as a primary art medium. The conservators who treated his work on behalf of the NLW attended the conference and were congratulated by the artist himself on their work.

Both these talks were a rare and interesting insight into the views of artists on conservation and their feelings about treatments undertaken on their work.

**Peter Wakelin** from the Royal Commission on The Ancient and Historical Monuments of Wales gave an eye-opening presentation on the subject of 'preservation by record'. This form of preservation is typically a last resort when it is not possible to prevent the deterioration or destruction of a building or site. Even though these sites cannot be preserved, the information recorded in photograph, film and other media ensures that future generations will have access to the information they provided. Peter showed a series of examples of historic sites recorded by RCAHMW which have tragically since been lost, either destroyed by agriculture, development or decay. He explained the decision-making processes

taken in evaluating the importance of assets and their potential to contribute to future conservation practice.

Inspired by her participation in ICCROM's *Sharing Conservation Decisions* course in 2006, **Helen Hughes** gave an introduction to the conservation theory which should be considered in the decision making process. Drawing on the teachings of Cesare Brandi, Helen enforced the importance of the link between theory and practice in a case study of her work at Wollaton Hall, showing how the approach and methodology used brought about the successful completion of the project.

**Jenny Williamson** recounted a unique case study (originally presented by Dean Sully) of the alternative conservation approach of Hinemihi, a traditional Maori meeting house cared for by the National Trust. Aided by a short film, Jenny explained how the Maori consider Hinemihi to be a living being which requires constant human interaction to maintain and conserve her living link with the Maori people. This unconventional conservation requirement means that the property is regularly used by the local Maori community who are allowed to decorate and develop the building in a way that goes against the norm of standard preservation principles. The relationship between people and object are prioritised in the conservation making decision and decisions are community, not expert, lead. The presentation provided a chance to look at how cultural heritage is objectified within our profession, and an opportunity to reconsider how conservation focuses on the material culture rather than the non-tangible.

The conference was well organised and the content both stimulating and thought provoking, providing a great deal of information on a subject that is not often covered – thoroughly enlightening.

**Jade Maloney**, Conservation & Restoration Graduate 2011, Lincoln University

### LOSING YOUR LUSTRE?

Icon Ceramics and Glass Group Spring Forum and Annual Group Meeting  
Victoria and Albert Museum, London,  
May 2011

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The iridescent, metallic glaze that characterises lustreware is, once lost or damaged, one of the most difficult surfaces to conserve, and it seems that there have been few investigations to date focusing on the science of lustreware, that is, how the glaze surface is formed, and how it deteriorates; still fewer investigations have been made to aid the conservator addressing the remedial conservation of lustreware. This conference certainly took some steps to redress the balance. *Losing your Lustre?* explored the science,

technology, deterioration and conservation of lustred ceramics.

Lustreware has a long history, beginning in the Middle East in the eighth or ninth century and reaching a pinnacle of sophistication in the Renaissance and following centuries. In the eighteenth and nineteenth centuries, modifications to traditional methods were explored, while today craft practitioners seek to recreate and build upon traditional methods.

The distinctive and attractive surface of historic lustreware is formed by the distribution of minute metallic particles, usually derived from copper or silver oxides, over a tin-opacified lead glaze. A reducing (low oxygen) firing environment is essential to the formation of this surface. Later methods modified this process and its components to achieve wider ranges of colour or other surface effects.

Several of the papers given focused specifically on analytical explorations, aimed at understanding the structure, composition and deterioration processes of lustreware, and therefore how its conservation might be approached. All, as would be expected, gave some attention to the production technologies involved and delegates were also privileged to have the perspective of a practising ceramist on contemporary craft processes of producing lustreware. A highlight of the day was the whirlwind, highly informative tour of the lustreware objects in the newly opened ceramics galleries, given by Reino Liefkes (Victoria and Albert Museum).

Non-destructive analysis was the focus of **Lucia Burgio's** (Victoria and Albert Museum) paper on a group of Italian Renaissance lustreware objects in the V&A's collection.

From such analysis, information characterising the composition of the glaze and the modifications to the glassy network structure that results from the glaze formation were identified. **Melissa Vandevijvere** (Royal Academy of Fine Arts, Antwerp) focused on changes in the composition of lustreware glazes through history with a view to aiding the conservator's understanding of the materials, processes and chemistry. A practising ceramics conservator, Vandevijvere also provided the results of her own investigations into recreating the appearance of a lustred surface in remedial conservation practice. **Norman Tennent** (Fyne Conservation Services; University of Amsterdam) addressed both the understanding, via analyses, of experimental glazes, of how the glaze surface is formed, and how the appearance might be simulated in conservation practice.

The technology of lustreware production was examined by **Reino Liefkes**, focusing particularly on the work of Master Giorgio

Andreoli of Gubbio and incorporating the experimental work in lustre glazes by celebrated potter Alan Caiger-Smith. Technology and craft practice were further explored in the presentation by the ceramist **Nick Caiger-Smith**. The exploration of lustreware from the perspective of the practitioner provided an excellent insight into the technological processes underlying the craft. To achieve a lustre finish is no simple task; controlling and maintaining the necessary furnace conditions is a labour intensive and complex process.

To capture the metallic sheen of lustreware in remedial conservation practice is a considerable challenge and usually extensive experimentation is required in order to achieve a satisfactory result. This point was reiterated in several of the presentations. Freelance ceramics conservator **Peter J David** drew on the work of William Friend de Morgan to provide a series of case studies focusing on the conservation of lustreware as well as discussing the methods applied in his own practice.

The conference structure was well-thought out, the day ran smoothly and the venue and catering were excellent. As a student conservator, I found the single focus of the conference, approached from a range of perspectives, very effective. I left the event feeling informed and inspired.

The conference abstracts are available on the Icon website.

**Hazel Gardiner**, Student, University College London

## SEMINAR

### THE MACKINTOSH CONSERVATION AND ACCESS PROJECT

Glasgow School of Art 6 May 2011

The Icon Scotland Group, in conjunction with the Glasgow School of Art, organised a one day seminar to present the outcomes of a four year project to conserve and make accessible the Glasgow School of Art collections and building. The project was funded by the Heritage Lottery Fund supplemented with grants from public and private individuals and institutions. Work on the conservation and restoration of Glasgow School of Art's iconic Mackintosh Building and its related heritage collections was finally completed in November 2010.

The conservation aspect of the project provided for the restoration of much of the interior of the Mackintosh Building, removing inappropriate additions and bringing back many original features. It also allowed for the conservation of the School's outstanding Archives and Collections and provided new and environmentally controlled storage for this material. The



Peter Trowles describing conservation of the GSA building and interiors

access part of the project allowed for the creation of a new DDA-compliant Mackintosh Furniture Gallery, new Archives and Collections Centre, new interpretation/exhibition space and an improved retail facility.

*The Mackintosh Conservation and Access Project* called upon a wide range of technical and conservation services from stonework and interior furnishings repairs, to treatment of plaster casts, furniture, textiles and paper, and the re-housing of the archive collections. This seminar examined the work of the individuals involved in the project and provided the perfect opportunity to view the building and its contents, with the conservators themselves acting as guides.

The event began with a presentation by **Peter Trowles** (GSA Macintosh Curator) who gave us an overview and history of the project. This was followed by **Brian Park**, (Architect from Park and Page Architects, Glasgow) who spoke about the challenges that the building presented including the removal of later additions, such as mezzanine levels in studio spaces, in order to return the building closer to Mackintosh's original design. The architects were able to use original plans and drawings to inform their work.

**Nic Boyes ACR**, (Nic Boyes Stone Conservation) talked about his team's work on the internal and external stonework. He said that the School of Art was his favourite 20th century building and expressed his enthusiasm at having the opportunity to work on it. This enthusiasm was repeated by all the speakers and was an uplifting theme that ran through the day. **Graciela Ainsworth ACR** (Graciela Ainsworth Sculpture Conservation and Restoration) gave an account of the work carried out by her ten-strong team on the School's remarkable collection of two hundred and twenty one plaster casts and marble sculptures. She described the logistical challenges of transporting large and very fragile objects, which she described as 'large eggshells!' She talked about the team's



In the Library Tuula Pardoe shows some of the conserved and re-housed textiles to participants

sensitive approach to the cleaning of the collection which is still actively used as a teaching resource.

**Sarah Gerrish** ACR (Sarah Gerrish Furniture Conservation) outlined her team's work to conserve the interiors and furniture, including the famous Mackintosh library. The conservation of most of the two hundred pieces of furniture was carried out in her Edinburgh studio; however some items were too large or too valuable to be transported and were treated on site. Conservation of the library was carried out over a four week period, and one of the many challenges she described was working around the public tours that took place four times a day.

**Tuula Pardoe** ACR, (The Scottish Conservation Studio) presented her work conserving three hundred and fifty diverse textiles pieces from the Study Collection. She described her innovative housing solutions which now allow the textile collections to be safely stored as well as being easily accessed. Tuula, in common with several of the other conservators, had initially surveyed the collections and estimated for treatment in the late 1990s, with more concrete planning beginning in 2007. Prioritisation, planning and keeping within budget and schedules was a major preoccupation.

**Philippa Sterlini** ACR and **Erica Kotze** ACR (Book & Paper Conservation Studio) presented their work conserving nine hundred works of art on paper. Their work had begun with a sampling survey to determine levels of damage and treatment required. They established guidelines for making decisions on whether works received interventive treatment or not, and what level of re-housing was allocated. **Louise Robertson** ACR was employed by the Glasgow School of Art and described how she set up a paper conservation studio and conserved the school's vast archive which included posters, plans, tracings, records, ephemera, photographs and negatives. Three conservators were employed and volunteers helped with cleaning and

repackaging.

After the presentations the conservators who had worked on the project led tours of the building, which included the conserved library and staircase, the impressive new stores and interpretation area. Examples of conserved plaster casts, textiles, paper and furniture were viewed in different locations through the School. Afterwards, the participants enjoyed a drinks reception and had a chance to mingle and discuss the fascinating work that had been presented. The scope of the project was truly impressive and inspiring; the project managers and all the conservators involved very much deserve the praise that the project has received.

*Helen Creasy* ACR and *Elizabeth Hepher*

## TALK

### VAN DE VELDE DRAWINGS AT THE NATIONAL MARITIME MUSEUM: a fine art conservation approach

#### Book and Paper Group

Wellcome Institute, London, 14 June 2011

Speaker: **Clara de la Pena-McTigue**

Some easel paintings and fourteen thousand drawings, of ships, fighting-ships, fleets in formation, ships' details and decorations, comprise the collection held by National Maritime Museum (NMM). The work, spanning the years 1638 to 1672, was produced in the Low Countries and thereafter in England when the family came at the invitation of Charles II, after the French invaded Holland.

A family, who sketched at sea and in the studio, shared, copied, recycled, rubbed offsets and re-used them; drew in graphite sticks (with and without additives) and also employed inks (carbon, bistre and iron-gall) with pen, point of brush and laid on homogeneous watercolour washes from light to dark, some of them with non-fluorescing bodycolour (CaCO<sub>3</sub>). Many were working drawings, found pasted onto backings or on composite paper constructions. Van de Velde the Younger used iron-gall ink, but corrections in this and copies of sketches from a later date are attributed to Charles Gore.

The collection derives mainly from James Caird (1930s) and Bruce Ingram (1950s). The conservation followed results and findings of a study in 2010. A two-year grant from the Esme Fairbairn Foundation is to survey the requirements of the collection at large. Documentation consisted of condition reporting, examination, treatment recommendation, photography and identifying watermarks; this information was related back to the audit team's database. Conservation, so far, concerns only seventy-



Drawing by Willem van de Velde the Elder c.1650. Removing it from the blotter wash



Placing the drawing on a suction table



Removing hinge residue with a brush



Local stain removal on a suction table

five drawings and was carried out as a pilot project. Robinson's catalogue produced in the 1970s has some information on technique, stamps and inscriptions and more on paper quality of the drawings' collection. The white papers used are found to be



Willem van de Velde the Elder, c.1681. *Portrait of the Tiger*, Graphite offset reworked with grey wash on paper

'Dutch' (even after 1672 when the family was located in Greenwich). However, most of the seventeenth-century papers made under Dutch licence and sold under Dutch watermarks may well have been French or Genoese papers. Van de Velde the younger also used blue papers for sketches with iron-gall ink. Holland, being short of fast-running water, had no manufacture of quality white paper, though there are examples in the collection of late seventeenth-century brown 'windmill' papers from the Netherlands. The NMM is grateful to Bryan Clarke for help with clarification on technical aspects.

The condition of the collection is less a problem of media more of a certain amount of paper discolouration and 'foxing', much of it reckoned to be a type intrinsic to the support paper and exacerbated by years of inadequate storage, as well as a life on the ocean wave. The least intervention was removal of gum-based hinges where they lent bulk. Planar distortion and paper repairs were addressed, if necessary, to aesthetically improve the presentation of drawings, particularly (as this is a 'fine art' approach)

Blotter-washing of a drawing on a slanted Perspex support



where archival repairs had previously held. Wet treatment was on individual appraisal and use was made of blotter washing as the drawing medium was mostly stable. This could be on the flat or using a slanting support – no appreciable difference was detected. Plain water was used with the addition of a little ammonia on the foxed or stained subjects. The white papers were considerably improved; less so those on coloured paper or that with prepared ground.

Subsequent questions dealt with water quality, prepared papers, existence of alum sizing and definition of 'old master drawings'. A three month survey will now decide priorities but these will not necessarily be of condition only.

Judith Gowland ACR

## COURSE

### PRACTICAL JAPANING: a three day course

Icon Gilding and Decorative Surfaces Group  
Netil House London July 2011

First, I must convey my thanks to all the Icon members who completed the gilding and decorative surfaces questionnaire last year: I am told that it was the great interest expressed in japanning that lead to this course being run. I have a long list of courses I would like to attend but japanning has long been at the top, so I was delighted to hear that a short course was planned, to be taught by Alex Schouvaloff who teaches japanning and lacquer conservation at the City and Guilds of London Art School and at the London Metropolitan University.

The course followed a step by step introduction in japanning, with practical



### Penciling in the design

sessions interspersed with lectures and informal discussions to suit the drying times of the materials. There were ten participants, all in some way working in conservation but with a broad range of disciplines including decorative surfaces, frames, gilding, textile and furniture conservators, a PHD student whose subject was in japanning and lacquering and current conservation undergraduates. Therefore everyone's knowledge and experience of the subject varied widely, from the absolute novice to those who have taught the subject. All were wonderfully enthusiastic and so a great source for the sort of geeky chats that are little available when working independently.

Alex had sent us pre-course reading and a list of further recommended books. His lectures during the three days covered the historical background, materials and techniques in both Japanese lacquer and period English japanning (with a particular focus on the 1688 Stalker and Parker treatise), but also the geographic and subsequent variations in materials and techniques, for example in Vernis Martin and white Venetian lacquer work and the later development of papier-mâché and oil based techniques. What made the lectures so fantastic was the breadth of Alex's own experience, for example his explanations of why some of these recipes don't actually work (a great relief to anybody who has struggled with a variety of the Stalker and Parker recipes), and the materials that are most frequently found on objects.

A strong practical theme ran throughout the course, with continued discussions of historical accuracy, alternative materials and

Brushing away surplus gold leaf.





Applying toning

pragmatic approaches. This was particularly important in later lectures and discussions on the conservation of japanned and lacquer work with conservation ethics and its varying and sometimes conflicting interpretations within and between Europe and Japan. Discussed alongside were the benefits and limitations of different materials and approaches to cleaning, consolidation, barrier coats, filling and colouring.

This balance of traditional and modern approaches was also evident as we decided on the materials to use on our own brand new piece of japanned work. I think it is fair to say anybody not already a fan left the course a convert to Flügger, a water based acrylate filler which had been diluted with water and used as an alternative to whiting as the base layers to our pen boxes, and then 'Wuncote' a shellac based sealer from Mylands which was used for the finishing coats: both have now been added to my shopping list.

For me the apparently simple task of 'developing one's design' was perhaps the most challenging aspect of the practical sessions; clutching a host of images of insanely complex and beautiful images of lacquer work collected over the last few years, quite bewildered as to how one might produce even the slightest nod to a Hon'ami Kōetsu lacquer box in just three days. However, following a discussion on raised work and crucially a look at the different

#### One completed box



effects that can be achieved using gold powders and mica pigments of different hues and particle sizes, the mists parted and an achievable goal could just be seen. As discussions continued around the tables, at a certain point on day three there suddenly emerged in front of everybody genuinely very attractive japanned pen boxes, in blacks, blues, reds and tortoiseshell effect, with raised work suddenly a coherent part of Japanese motifs or indeed simple illustrations taken from Stalker and Parker. Subsequent pen work and toning then brought greater depth and interest. Whatever anybody had said about not minding if things went wrong, or the box itself not mattering as long as we gained the greatest possible understanding of the materials and techniques, it was with some pride and enormous care that we packed our results into their respective shoe boxes for the journey home.

Only on a very good course does the subject make such sense and fit so well with one's existing knowledge that it would be easy to believe you knew it all along, and then the best ones are good enough to remind you of all the 'known unknowns' and even the 'unknown unknowns'. I am therefore quite aware that I have much more to learn, but now have the confidence both to practise and better evaluate many of the approaches suggested within the literature. But the course was much more than a mere introduction: I know that the participants who had much greater experience working with japanning felt that their practice would be re-energized.

Finally, thanks to Julia Nagle for handing over her studio at Netil House in East London ([www.netilhouse.com/](http://www.netilhouse.com/)) for the three days, and particularly to Suzanne Sacorafou for helping Alex throughout the three days, making sure everything ran smoothly. A brilliant venue, the building packed with independent artistic studios, including an in-house café where meals, coffee and cake had been ordered inclusive in the course price. I would thoroughly recommend it, and hope I might be able to return there sometime for Japanning 2: practical conservation, or indeed anything else which might crop up on the gilding and decorative surfaces course list.

*Caroline Wright*, freelance conservator.

## VISIT

**Henry Poole & Co: Savile Row tailors**  
**Icon Textile Group**  
 London 18 July 2011

Fifteen members of the Textile Group gathered at Henry Poole & Co, Bespoke Tailors of London's Savile Row. The visit, organised by Rosamund Weatherall,

afforded a rare opportunity for a behind-the-scenes look at the world of the bespoke suit and the tailors who make them.

The tour was led by Simon Cundy, who began by giving us a brief history of the company in the shop itself. The company was established in 1806 by Henry Poole and is still managed today by the Cundy family, who took over the business after Poole's death in 1876. We learned about the process from the minute the customer enters the premises, were able to see and feel the wide range of fabrics available and were heartened to learn that about 90% of the fabrics are British manufactured.

Poole & Co keep an archive, not just historic but of every single client for whom a suit is made. This records all client details and the pattern for each type of suit ordered is retained. There is great attention to detail as well as continuity – once a client has a cutter and tailor, his suits are always made by them. We also saw the historic archive, which is currently being assessed and rebound to make it more accessible, and includes such celebrated customers as Charles Dickens and Sir Winston Churchill.

We then went through the process from the pattern making and cutting, to the bundle of pieces of fabric that then go to the tailors working in the lower level of the premises. We were able to meet the tailors and see all the stages of the making of the suits. Each suit is about 40% machined and 60% hand stitched. Although a predominantly male environment we did meet some lady tailors and it is still common for most of the finishing e.g. hand stitching of buttonholes, to be done by women.

Henry Poole & Co offer a 'pure bespoke' service where the outfit is measured, cut, fitted, sewn and finished in a process involving three fittings, on the Savile Row premises. This is not necessarily always the case these days where bespoke can have different meanings in different businesses. The master tailors specialise, being either a jacket maker, waistcoat maker or trouser maker. It was encouraging to hear about training, which can take many forms including training at Poole's in the master tailor/ apprentice system over four to six years.

We also had an opportunity to meet Keith Levet who runs the Livery side of the business. Keith was working on livery for the Diamond Jubilee in 2012, hand stitching gold lace sourced in Lyon to an outfit. The company also make court dress and ceremonial uniform.

This was a fascinating visit and our thanks are extended to Angus and Simon Cundy for facilitating it and to their colleagues for time given generously, and to Rosamund for organising it.

*Lynn McClean*, National Museums Scotland

# in practice

## GLASGOW'S 'JACK CLOCK'

by Christina Siegert, objects conservator in private practice

The recently conserved 16th century 'Jack Clock' is part of Glasgow's Burrell Collection. This North European clock, made mainly of iron and wood, was purchased by Sir William Burrell in 1941 and is thought to be unique of its kind. It takes its name from the carved wooden figure, 'Jack', who sits on

The Jack Clock on its wall bracket with the three weights running the trains: left for the actual going of the clock, middle for the quarter strike and right for the hour strike.



the top with his painted yellow trousers, green jacket, black hat and boots. The name 'Jack' derives from Old English and was often used to refer to 'any man', especially one of humble status. On the hour 'Jack' lifts the hammer to strike a bell, and on the quarter hours, he uses his heels to kick two smaller bells. This is achieved at a certain point in the movement of the clock when levers are set in motion pulling the wires that move the figure's arms and legs.

The clock has undergone various alterations and repairs over the 450 years during which it has been active. The anchor escapement (the mechanism in a clock that maintains the swing of the pendulum and allows the clock's wheels to advance at each swing) is not original and there is evidence of there having been a verge escapement with foliot (a less accurate predecessor of the anchor escapement before the

The 'Jack Clock' without pendulum and weights



© Culture and Sport Glasgow (Glasgow Museums)



Side view of the clock

invention of the pendulum). This replacement is considerably worn, which indicates that it has been fitted to the clock for some time. The degree of corrosion on the buffer spring of the larger bell shows that it is not a recent replacement either. Before the Burrell Collection opened in 1983, the clock was fully overhauled. New bushes were fitted to improve worn pivot holes and the worn pallet shoulders, on both ends of the 'anchor' limbs, were replaced (see photograph top left on p. 36). New weights, pendulum and a return spring for one of the small bells, along with other minor components, had to be specially made at that time.

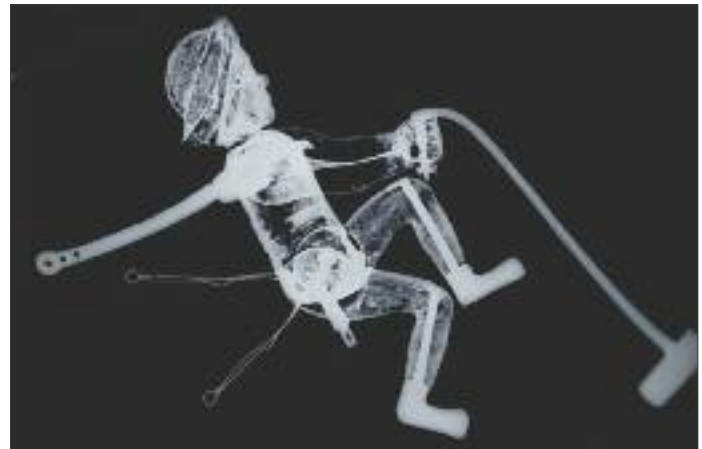
From then on the clock ran daily, striking the quarters and hours, until the year 2000. Horologists, having considered the clock's uniqueness and age, advised Museum staff that running the clock on a daily basis was inevitably causing wear to both the mechanism as well as the 'Jack'. It was decided that the clock should be stopped until a full condition assessment of the 'Jack' could confirm its structural stability.

Points to consider in the decision-making process for its conservation in 2010 included its uniqueness as a mechanical instrument as well as the fact that its attraction lies partly in it being kinetic. Its condition needed to be taken into account as well as the potential wear and damage to the clock if it were run continuously. In conserving this clock my concern was to keep as much of the original material, while trying to return it to working order.

The detailed condition assessment in 2010 showed that the



'Jack' in detail (above) and in x-ray (below)



joints of the 'Jack' were loose, and with the considerable weight of the hammer causing internal stresses there was concern that there might be some internal damage. The figure was therefore x-rayed to examine the structural stability. Interpreting the x-ray suggests that the neck is probably cracked. Further investigation was not possible as dismantling the head from the body was not an option considering the stress involved. Work was then carried out on the neck to strengthen and stabilise the head and the worn lever hole in the arm wedged to secure the hammer. The three-train movement of the clock suffered from dust, congealed oil, dirt and corrosion and there was some structural damage, such as cracked strike levers and a huge amount of wear in the teeth of the wheels. The conservation carried out on the metal parts consisted of general cleaning, removal of corrosion products, polishing of moving parts and the partial conservation with wax. The clock was then re-assembled, oiled, tested and found to be in working order, though the whole mechanism remains fragile and vulnerable.

A detailed film was made to record all of the actions of the mechanism for preservation in the museum's archive and a decision was made to run the clock only on special occasions. At the same time we recorded the audiovisual impact of the clock in action, to allow the public to enjoy the 'Jack' in motion. This film is now shown every 15 minutes, alongside the clock, with a slide show and countdown to the next striking of the bells. A custom made Perspex dust cover was constructed, designed to accommodate the running and



Detail of the anchor escapement with replacement pallet faces and wear in escape wheel

maintenance of the clock, while protecting it from any interference by the general public. The result is that the public can once more see the 'Jack Clock' in action, while the mechanism itself is preserved from excessive wear.

More information on the 'Jack Clock' with a link to the film will be found on the 'Collections Navigator' on [www.glasgowlife.org.uk/museums](http://www.glasgowlife.org.uk/museums) in due course.

Detail of an old repair with teeth replacement



A rather pensive 'Jack'

Detail of the 'nagshead' strike release





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