

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • MARCH 2015 • ISSUE 57

Visiting Japanese paper makers

Also in this issue

Rare tapestry survivals conserved

A medieval Jesse Tree window

The Book & Paper Group Conference team



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MARCH 2015 Issue 57



From the Editor

Spring is on its way and the lovely, fresh colours of our cover reflect this. Depicting a shrine to the goddess of papermaking, it also celebrates the enormous effort put in by our Book and Paper Group colleagues to organise an international conference next month. More of this within and we wish

them a happy and educational event.

The coming of Spring also brings those destructive snails to active life in my garden. But perhaps I should count my blessings that, big as they are, they are not as huge as the papier-mâché version featured in Around and About! Thank you to French student Marion Gouriveau, currently based in Aberdeen, for responding to the call for interesting articles. Though snails were not in the forefront of my mind, you just never know what is going to turn up next for Icon News. More traditionally, we also have lovely articles on some jaw-droppingly filthy tapestries and a beautiful medieval window in Wells Cathedral.

And don't miss the update on the Conservation Awards, where you can find out the composition of the panels who will be screening the entries. There's still time to apply. Why not have a go?

Lynette Gill



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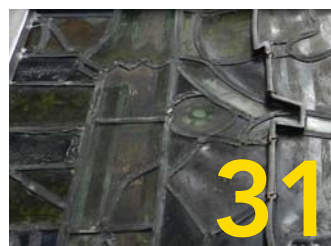
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Cover photo:
The Otaki shrine: Japan's only shrine to the god of paper, situated in the Echizen region and dating back to the 6th century. Photo: Sayaka Fukuda ACR 2014

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professional update

FROM THE CHIEF EXECUTIVE



Photo: Matt Wreford

PRESS AND PUBLICITY

Alison Richmond ACR FIIC on the positives and negatives of presenting conservation

I recently had an experience that I have never had before – I was interviewed on television, live on air. I only had a few hours to prepare and had to get the hang of it pretty quickly. This was pretty nerve-wracking to say the least, but some lessons were learned that are probably worth sharing.

When the BBC called me to ask me to appear on the News Channel and comment on the damage to the Tutankhamen funerary mask, I immediately sought the advice of Icon Trustee Nigel Dacre. Nigel was the Editor of ITV News, so he was the perfect person to advise me on how to be a good 'talking head'. His advice was succinct:

- 1) Figure out what the most obvious questions would be (this was easy as the BBC had told me what the questions would be in advance and, luckily, they stuck to the script)
- 2) Prepare no more than two bullet points for each question; more than that and you are likely to get confused between them or not be able to remember them.
- 3) Get your key message across no matter what the questions asked.

This proved to be excellent advice that stood me in good stead. I would add a fourth:

- 4) Do not take your notes into the studio! You may think you need to refer to them, and they give you a sense of security, but you need to concentrate fully on the person interviewing you.

This experience prompted me to think about how conservation is generally presented to the public by the press and what pitfalls are to be avoided when being interviewed about it.

Pitfall Number 1: The Negative Spin

Press and public are interested in the sensational and that is usually the spin that earns column inches. This is often something negative: Disaster! Damage! Loss! For example, how many stories did we read about the Glasgow School of Art fire and the devastating damage that ensued? On the other hand, how many articles were there about recovery and reconstruction? Yet, anyone who heard David Mitchell's talk on the subject at Icon's AGM last year will know that the latter story is just as fascinating if presented well.

It is important to try to counteract this negativity to leave a positive impression. Otherwise, conservators are associated with the damage and not with the cure. In a recent article in the Daily Telegraph, 'How not to mend the world's most precious artefacts' (Saturday 24 January 2015 p33), a

photograph of Icon Trustee Penny Bendall appeared with the caption: 'and fragments of three Chinese vases damaged in Cambridge when a man tripped over his shoelaces'. This would have been a good opportunity to inform readers about the reconstruction by Penny of thousands of fragments that resulted in all three vases being re-instated in the gallery. (One of the points I made in a Letter to the Editor.)

Pitfall Number 2: The Scapegoat

Part and parcel of this sensationalism is the urge on the part of journalists to find someone to take the rap, whether this can be justified or not. I realised how important this was when the Tutankhamen mask story broke. In this story there were a series of scapegoats, first the 'cleaners', who had ostensibly bungled changing a light bulb in the showcase and had knocked the beard askew, then the conservators, who had apparently bungled the repair and left adhesive visible on the surface of the mask, and finally 'the Egyptian authorities' who, it was claimed, clearly could not look after their treasures, viz. the state of the displays in the Egyptian Museum in Cairo.

As the saying goes: never let the truth get in the way of a good story. Apart from the fact that we really did not know what had actually happened, the facts would be so much more complex than the way in which they were being presented. For example, did the design of the showcase require the mask to be handled whenever routine maintenance to the showcase was carried out? Were staff trained in whatever protocol was necessary to do this? Did the museum directorate require the mask to be on show at all times thus preventing it from being removed to the Conservation Department for examination and treatment? Did the treatment therefore have to be carried out in opening hours in a packed gallery? Did the museum have the resources to look after its collections to the standard westerners have come to expect in their own countries? Whatever actually happened would be a complex web of circumstances and actions, conditions and impacts that would take a good deal of painstaking research to unravel where the responsibilities lay.

Pitfall Number 3: The Leading Question

Following on from the sensational and the scapegoat comes the leading question: I was asked 'Could this have happened in this country?' This question also has a very current political sub-text: 'collections are better off in Britain and that is a good reason for not returning cultural artefacts to their country of origin, most notably, the Parthenon Marbles'. So I steered clear of that one and used this question as my opportunity to get my key message across about how fortunate we were in this country to have a professional conservation workforce that was trained, educated and qualified, as well as established protocols for care that focussed on preventing damage from happening in the first place, but if damage were to happen we were ready and able to deal with it.

Having said all of that, I have to confess that I actually enjoyed myself and would be happy to do it again. I recommend it to anyone to have a go. The more of us who get out there in the public eye and give the conservator's perspective, the more likely we are to leave a positive impression of conservation.



Caroline Peach



Nigel Dacre

BOARD OF TRUSTEES PLANNING DAY

The Icon Board of Trustees and senior management held a one day meeting in January in London to discuss future strategy for the organisation.

There are fourteen Trustees on the Icon Board – ten with a conservation background and four co-opted from outside the sector.

The meeting agreed that over the coming year, Icon should look at three key areas of development:

- strengthening how Icon supports the professional conservator
- raising Icon's profile, and
- building up a more ambitious supporter membership category.

A proposal to set up Task and Finish groups for the three strands will be discussed and voted on at the March Board meeting.

The January meeting also proposed a series of measures to ensure that the wider Icon membership were involved in the discussions about these proposed development areas.

The day was organised by Icon's Interim Joint Chairs, Nigel Dacre and Caroline Peach.

After the meeting, Caroline told *Icon News*: 'It was a really constructive meeting, with a lot of interesting ideas and discussions. It was great to see both new and existing Trustees get actively engaged in discussing how to develop and grow Icon'.

CONSERVATION AWARDS UPDATE

Smooth planning of the Awards had a slight hiccup when the project managers, ArtsMediaPeople, resigned from the project in November, but we are now back on course with a new team, Lindsey Cran and Tracey Millham, also known as Cranberry Events & Marketing. Lindsey has seventeen years experience managing events at the Royal Television Society and Tracey is a PR and marketing expert.

Screening panels for the Pilgrim Trust awards and for the Beko award are now complete, thanks to almost everyone we approached saying 'yes!'. The panel members are as follows:

The Pilgrim Trust Award for Conservation

Lara Artemis ACR (Chair)
Helen Creasy ACR
Sarah Peek ACR
Vanessa Simeoni ACR
Jane Henderson ACR
Jonathan Ashley-Smith ACR

The Pilgrim Trust Student of the Year Award

Siobhan Stevenson ACR (Chair)
Christine Murray ACR
Steve Clare ACR
Nicola Walker ACR
Fred Bearman ACR
Jonathan Rhys Lewis ACR

The Beko Award for Conservation in the Community

Frances Halahan ACR (Chair)
Robert Turner ACR
Helen Lindsay ACR
Nic Boyes ACR
Helen Ganiaris ACR
Irit Narkiss ACR

We have had fifteen expressions of intention to apply and eleven won free one-year membership to Icon for sending in their intentions by December 12. We are currently considering how we might be able to follow the stories of some of the contenders in the run up to the application deadline to encourage more people to apply and to stimulate publicity for the Awards. We are interested in hearing from anyone who thinks that they might be submitting an application.

Don't forget! **The deadline is 15 May** and you can find all the information on our website www.conservationawards.org.uk

COMING UP: RENEWAL SEASON

By the time you read this, your 2015–16 Renewal Notices will be on their way in the post!

Renewals: what to look out for

This year, all members will automatically receive a renewal notice including invoice, and these are set for dispatch the week beginning 9 March – a slightly later timeframe than had been envisaged earlier. The notices will arrive in a white windowed C5 envelope with the Icon logo in full colour at the bottom right.

There will also be an Iconnect notice to confirm that packages are in the post – please keep your eyes peeled for this!

Your renewal notice will ask you to log-on to the website to confirm or update your details to complete your renewal. Once payment is confirmed, you will automatically be sent your Receipt with Membership Card.

The new membership card

The Membership Card design features a detail from a beautiful image of the Frederick Weekes stained glass at Cardiff Castle, taken by Icon Member Michael Sheppard ACR of Inspire Conservation, who did some work on the Castle's unique and prestigious historic interiors back in 2009.



This of course is the first of many annual membership cards, so if you have an idea for our background next year, do let the membership team know!

In other design news, the membership team is

turning its attention to a new membership leaflet to replace the last version published in about 2012. The 2012 version is now out of print, providing a wonderful opportunity to refresh this key promotional tool. The new edition will feature new photographs and text outlining all the benefits of Icon membership.

Expanding the membership directory

Some of you may recall the announcement in January's *Icon News* of our forthcoming public membership listing, confirming name and membership status as a service to members of the public commissioning services from contractors.

Among other things, in the password-protected members-only area of our new website we are looking to implement a full membership directory that would provide contact details of all members to facilitate networking and engagement. This would be the 'backstage' complement to the front-of-house directory that would confirm Icon membership for members of the public. We're hoping to have more detail on this soon (including an opt-out clause), so watch this space!

Michael Nelles Membership Manager

WEBSITE UPDATE

Fingers crossed that by the time you are reading this we will have signed a contract for the work to update Icon's website, now nearly ten years' old and needing to be refreshed. If all is plain sailing we should be looking to have a new website by the end of the year with all the added features mentioned in Michael Nelles' article above, and plenty more besides!

A HUNDRED AND ONE INTERNS and counting.....

Last month saw the launch of the updated Icon Internship Programme (IIP).

The new programme follows in the footsteps of the successful Heritage Lottery-funded work-based training bursary scheme, which has been delivered by Icon over the last nine years. During that time we have placed one hundred and one non-conservation and conservation trained interns with a variety of

hosts across a range of disciplines. Today over 90% of those former interns are now employed or pursuing further training within the Cultural Heritage Sector.

Alongside this scheme Icon has also worked with other grant-making bodies and partner employers to provide a further forty five work based training placements.

With the completion of the HLF funded programme, Icon is fully committed to delivering a legacy internship programme and will continue to develop new entrants into the conservation profession.

For further information about the Internship Programme, there is a new leaflet and lots of information on the Icon website – all you need to know for setting up an internship, including current fees and a recommended timetable (www.icon.org.uk/Internships).

If you would like to discuss your ideas about hosting and / or funding an intern, get in touch with Susan Bradshaw, Professional Development Manager (Sbradshaw@icon.org.uk)

ICON/TRU VUE BURSARIES SCHEME

The Tru Vue Bursary fund opened on 1 September 2014 to a fairly quiet start, although a spurt of applications as the closing date approached meant that there were plenty of wonderful things that people wanted to do to develop their knowledge and skills.

The Professional Development team applied the criteria that had been set, the most important factor being that the conservators who applied should be mid-career and addressing the need to keep their skills at the highest level.

The range of applications received was very wide from overseas applicants, sole traders to conservators working in public institutions and ten people were awarded bursaries to a value of over £4000.

Amongst the recipients was **Patricia Falcão** who used her grant to go to the iPress conference in Australia and present her paper on digital preservation.

Helen Warren attended a preventive conservation course at West Dean. She states that: 'Receiving a grant towards the cost of the course was a huge benefit, as I have already funded one course and a conference myself this year, at a considerable cost to my small business'.

Icon has members all over the world and two of our members in Singapore were awarded grants to enable them to attend the IIC Congress in Hong Kong. **Sarah Foskett** from Glasgow University was also enabled to go; she says in her blog: 'I am extremely grateful for the financial support I received from The Clothworkers' Foundation CPD bursaries and the Tru Vue





From Patricia Falcao's conference presentation

/Icon Continuing Professional Development (CPD) fund, without which I would have been unable to attend this event'.

Showing how important these bursaries are, **Tristram Bainbridge** writes: 'I attended the International Stichting Ebeniste Furniture Conservation Symposium on 14–15 November 2014, held at the Rijksmuseum, Amsterdam. This year the focus was on furniture finishes and transparent coatings on wood and was attended by around 240 delegates from around the world. This conference is the only occasion furniture conservators get to meet en masse and there were ample opportunities for discussions with international colleagues. I was able to create new connections between my institutions and ensured I was up-to-date with developments in the field.'

Although the first round was attractive to some, the second round of grants available proved to be a huge success! The Icon office was inundated with applications. It was extremely hard to choose the recipients. Some key applications to note, **Mrs Prawl** working in Jamaica and **Basel Myhub** working in Syria will both benefit hugely from a bursary to provide them with opportunities that would have otherwise been totally out of their reach; theirs plus eleven other awards were made to a value of around £6000. Sadly, we had to disappoint a similar number of applicants.

The Professional Development team are looking forward to hearing how the recipients got on.

Unfortunately, the third round of grants has had to be postponed as we have simply run out of the Tru Vue grant funds available at present. It was better to allocate the money to those who applied in this second round and who will benefit from the bursary as soon as possible, rather than invite people to submit an application in a third round, with only a very limited amount of funding available. That would in effect disappoint more in the long run.

Icon thanks Tru Vue for providing the continuing development grant funding which has benefited a wide range of conservation professionals.

THE BOOK & PAPER GROUP CONFERENCE TEAM

The upcoming Book and Paper Group conference 'Adapt and Evolve' is just around the corner – and on track to sell out far ahead of the 24 March cut-off date. Behind the curtain for 'Adapt and Evolve' is a team of nine Committee members,



Smiling despite all the hard work: the 'Adapt and Evolve' conference team committee (except for Sarai Vardi)

plus three from the Icon office. Ahead of next month's conference, three of the Committee members gave me their thoughts on the experience so far.

The conference Chair is longtime Icon member **Amy Junker Heslip** ACR. 'When the idea of the conference was brought up I thought it sounded like an amazing idea,' she says, 'I really wanted to set up and run workshops that would be interesting and inspiring to members like myself, so I joined the Committee – and ended up becoming Chair!'

Fiona McLees has been serving on the Conference's submissions panel, acting as key contact for prospective speakers. 'I joined the Committee because I was excited about having an influence on the types of events we could provide, and also the chance to get to know other conservators through the Committee.' Despite all Committee members having full-time jobs elsewhere, meeting only at monthly intervals, the team has bonded. 'As in any long term project, there are waves of enthusiasm and waves of doubt, but I think we developed a great closeness despite working at a distance,' says **Françoise Richard** ACR, who has been responsible for arranging tours and workshops – in addition to her other role within the Book and Paper Group as Chair of the Co-operative Training Register Committee.

All agree that the success of the project took on a life of its own, and workloads were difficult to predict. 'The conference was a distant idea when I joined, and as it developed it became clear it was a lot more work that I had anticipated', says Fiona. The Committee's enthusiasm and energy were soon reflected in a conference programme that expanded from two days to three. 'My workload went totally above initial expectations as I got involved in organizing extra events,' says Françoise.

Keeping everyone moving was Amy in the Chair. 'It has been a stressful and time-consuming process, but it's been made far easier by our amazing committee members and Icon's paid Conference Officer.' Also serving on the Committee are **Amelia Rampton** ACR, liaising with key speakers; **Melissa Lewis**, working on sponsorship, design and publication; **Sayaka Fukuda** ACR, arranging in-conference

demonstrations; **Sarai Vardi** and **Maartje Schalkx**, arranging the trade fair and social media; along with **Ori Calman** and **Holly Smith**, fundraising and progressing sponsorship applications. The team has been rounded out by **Simon Green** and **Michael Nelles** from the Icon office, along with **Puck Fletcher**, until recently Icon's Conference Officer (now replaced by Sayaka).

'It has been a great experience working for such a common cause,' says Amy. 'The most rewarding aspect for me has been seeing how well ticket sales have gone. It's gratifying that our efforts to create something exciting for Book & Paper members have been reflected in these sales.'

'I'm looking forward to meeting speakers from across the world whom I've been corresponding with for several months now,' says Fiona. Françoise agrees the team has worked especially well together. 'The teamwork on a large multi-faceted project is extremely rich. A great sign of progress is to see concrete results from areas of the project I did not work on: a tangible proof that teamwork actually works!'

Michael Nelles

Student placements at the Camberwell College of the Arts

Jocelyn Cuming, Course Leader in the MA Conservation at Camberwell College of the Arts, University of the Arts London, continues the series about learning in practical settings

Student placements form a very important part of the curriculum of the MA in Conservation in Works of Art on Paper and Books and Archival Material taught at the Camberwell College of Arts, University of the Arts London. Strategically placed within London, the University has an entrée to a rich array of cultural institutions that offer one or two day placements each week for students during their two year course. We are encouraged by the willingness with which institutions have engaged with the placement scheme.

Vital factors for a good experience

There are a number of key factors that we think are important in providing an invaluable experience for the students and a satisfactory outcome for the institution hosting a student. All the placements for students are put into a context of preservation management which is taught on the course. The placements relate to all aspects of conservation concerned with collection care. Every student is made aware of this and is briefed about the type of experience they will gain. Managing expectations on both sides is crucial.



Dr. Pedro Gaspar, Senior Conservation Officer, Church of England, showing students the building considerations for the library housed within St. Mary's, Hatfield Broad Oak

A criterion that we always adhere to is that the students are managed by a conservator no matter what level of work they are involved in. It is the conservator's particular perspective and way of doing things that forms the depth of experience for students. We are also careful to place students in situations we know they will be able to benefit from. Students come into the MA with vastly differing backgrounds. The experiences which placements provide include making enclosures, boxes, doing simple repairs, helping with exhibitions, collection moves, condition reporting and many other tasks. The value from the placements arises from the nature of the work and the growing awareness for students of how conservation works within large and small institutions.

Added value

Over and above the value from the actual experience of the work are all the additional experiences that institutions provide for students such as studio tours, invitations to museum events, and watching another conservator work on a particular treatment.

Perhaps most treasured of all the experiences for the students is the engagement and mentoring of conservation staff and other museum staff with the students. These are wonderful, unforgettable experiences for students who are able to build their confidence within these nurturing environments.

Nikki Tomkins a second year student says:

'The placements give us a unique opportunity to put into practice the theory we learn in class. The range of placements further enables an exchange of ideas among institutions and between students. We hugely value our placements and the experiences of working alongside professional conservators.'

'A two-way street'

Conversely many institutions find having students a very enjoyable and worthwhile experience. Not only are work tasks achieved, they have the satisfaction of knowing that they are contributing to the learning experiences of a new generation of conservators. Fred Bearman, Head of Preservation of the Special Collections at the University College, London, states:

'The whole concept of using volunteers in the preservation section of UCL's Special Collections has always been seen



Victoria Haddock (left) Tania Estrada Valadez (middle) and Jasdhil Dhillon (right) working at Special Collections, University College London

as a 'two way street'. While volunteers make a considerable contribution to the preservation of these collections, they are also taught new skills and have the chance to take an active part in the preservation of these outstanding collections.

This is true for all the Camberwell College of Arts conservation students who volunteer with us. During their time at UCL they learn a variety of skills including dry and aqueous cleaning methods, mounting prints and drawings and rehousing archive collections. They also have the opportunity to take part in the many lectures given by the preservation librarian on the history of the book, and library and archives preservation.'

We understand that conservation departments are facing enormous pressures both from within the institution and outside. It is therefore very important to closely manage the experience, to constantly check up with the institution on how the experience is working from their perspective, and to 'iron out' any difficulties that may surround the placement experience.

The range of institutions

We try to provide a range of experiences for students so that within a two year period students have several work placements. Before each placement the University does a short risk assessment for each student and for each host institution. This process is managed by University administration which helps in the smooth running of placements. Some institutions take groups of students, like the Victoria and Albert Museum which takes students each year who are studying book conservation. University College of London Special Collections takes a group of students studying books and works of art on paper.

Institutions in London which have provided placements for students – often for one or more students – include the following: the Wellcome Trust, the Museum of London, the British Museum, the College of Arms, London Metropolitan Archives, the Victoria and Albert Museum, the Children's Society, University College of London Special Collections, London Library, Kew Botanical Archives, Wimbledon Lawn Tennis Museum, National Maritime Museum at Greenwich. This is not an exclusive list.

During the two years of their course students are often

involved in placement experiences that are part of a special project. An interesting example of this has been a community project with the Anglican Church, involving St Mary's Church at Broadoaks, Hatfield and Conservation at Camberwell. St Mary's Church has an intact parochial library dating from the 17th century. Students have been doing condition reporting and ongoing refurbishment of the library in conjunction with a conservator from the Anglican Church, a preventive conservator and an environmental consultant. There has also been community involvement.

Often to help students with placements institutions provide train or bus fares and often give lunches at a subsidised price. This is of great benefit to students who may struggle with this aspect. As part of their course requirement students write up in detail their work placements.

The summer placements

During the summer between the first and second year of the course we provide a month to six week placements. For these we are working with institutions throughout the UK and we have made some international placements. These placements relate specifically to hands-on experiences. They are more complex to obtain because of the intensive nature of the experience. Some are longstanding, like the placements provided each year by Windsor Castle for four paper conservation students, and the book conservation placements provided at the College of Arms, Lambeth Palace Libraries and the University of Dundee. Other institutions who recently have provided summer placements are the Bodleian Library, Durham University Library, the National Archives of Scotland and the Museum of London.

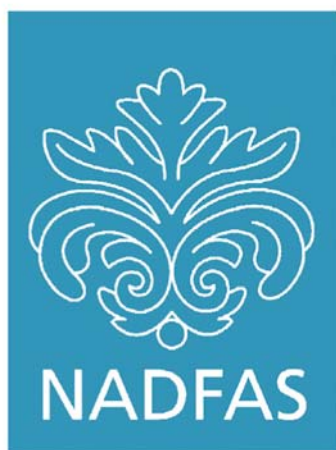
Invaluable help

We would like to record here our immense indebtedness to all the institutions that have helped us with placements. With most of these institutions we have a continuing relationship which extends beyond placements to help with lectures and visits and special opportunities for students such as the science project at the National Maritime Museum at Greenwich. No matter how much a university course can teach conservation students it is impossible to provide all the highly nuanced and 'real life' experiences that placements provide.

NEWS FROM THE GROUPS

Book & Paper Group

It is a long time since I wrote in *Icon News*, and I thought it was time for a catch-up. However, no news is good news, as the CTR committee has been working flat out to make the *Adapt & Evolve* Conference a success. Amy Junker Heslip is leading the organising committee, who have together achieved a major tour de force in putting together the conference. I am amazed at how many strands have had to be thought about, and the sheer amount of work that has gone into organising this event, with the support of the Icon Office. We are excited to have snapped up some very interesting



EDUCATION AND CONSERVATION

Paper Gathering blog:

<http://thebookandpapergathering.org/2014/11/04/current-solutions-for-mutual-issues/>. Click on the image of the book to download the file.

Our thanks to Victoria Stevens, Malcolm Gillespie and Anna Johnson and everyone else who worked so hard in making this happen.

The committee is looking to find out if we can do more for you, or if you feel we should be providing more services for members. We will shortly be putting together a short survey to send out to you so that you can tell us how we can best represent your interests. You don't have to wait for the survey to let us know, and please feel free to email us at any time at iconbpg@gmail.com. The Co-operative Training Register, likewise, is hoping for your input here: <http://tinyurl.com/mz3gdn>

Please put yourself forward if you have a specific skill you would like to share, an interesting treatment or technique you are keen to demonstrate, or wish to contribute your knowledge and experience of a particular specialism of book or paper conservation. The sharing of skills is the ethos of the Co-operative Training Register.

Finally, the conference has displaced our AGM, which will now take place at the end of April, date and venue to be confirmed. Please keep an eye on our Iconnect announcements as we will be releasing further details in the very near future.

It is with great regret that we will be losing our present editor, Anna Johnson, at this AGM, and her place on the committee will therefore soon be available. With the increase in proof reading and copy from CTR, we have decided that two editors are now required. If you are interested in applying, please check the Book & Paper Group section of the Icon website for contact details and more information. Further details of the election process will shortly be issued via Iconnect, but if you would like to discuss either post with the committee before then, please do get in touch!

Isabelle Egan

Book & Paper Group Chair

Adapt & Evolve 2015 conference update

We are delighted to announce that ten fees bursaries have been awarded to the following conservation students, to enable them to attend *Adapt & Evolve 2015*:

Jasdeep Singh Dhillon
Tania Estrada
Samuel Foley
Marta Garcia-Celma
Kimberly Kwan

Kathleen Malkin
Emily Muller
Fang Zheng Ong
Nikki Tomkins
Charlotte Wilkinson

Heartfelt thanks to NADFAS (www.nadfas.org.uk) for their generous sponsorship of this bursary scheme. Thanks also to all who submitted applications, and congratulations to the bursary winners. We hope you enjoy the conference!

Hopefully you will have all booked your tickets for the conference as it is now sold out.

The conference begins on Wednesday 8 April, with a day of tours at a variety of fascinating institutions in and around London. That evening we have planned a fantastic drinks reception with an opening welcome from the CEO of Icon, Alison Richmond, and the Chair of the Arts Council England, Sir Peter Bazalgette.

On 9–10 April, the conference continues at the Brunei Gallery at SOAS in central London with a wide variety of speakers and demonstrators from around the world. There is a fascinating conference programme with demonstrations and workshops running alongside. There will also be another drinks reception on the evening of 9 April at the conference site so you can really catch up with old friends and make new ones!

Please see the conference website for more details: <http://adaptandevolve2015.wordpress.com>
Looking forward to seeing you there.

Amy Junker Heslip
Conference Chair

Co-operative Training Register (CTR)

Alongside preparation for *Adapt & Evolve 2015*, the CTR team is actively developing its next series of new and exciting workshops for the coming months. Dates, programmes and booking information will be released in due course.

An evening workshop on photographic processes will be held with members of the Book & Paper and Photographic Groups on 26 March. During this session, professional photographers from Lux Darkroom Studio will teach attendees how to print a cyanotype. It is hoped that this will be the first in a series of practical workshops on historical photographic processes.

Another initiative concerns the transmission and understanding of skills, an issue common to many professional fields that require specialist knowledge and fine skills. In what promises to be an inspiring session, scheduled for June 2015, conservators will meet with Roger Kneebone, Professor of Surgical Education at Imperial College, London, who has developed fascinating exchanges with a variety of skilled professionals and uses simulation techniques to foster public engagement with NHS healthcare.

In a two-day workshop, British Library conservators will share their experience in conserving and treating iron gall ink manuscripts. A history of treatments used, case studies and a discussion of a risk-benefit approach to treatment decision-

making are on the menu, along with a practical introduction to calcium phytate treatment.

Françoise Richard ACR
CTR Chair

Ceramics Group

There is still time to book your place at the forthcoming Ceramics and Glass Group Conference – *From Pottery to Porcelain* – being held in Worcester from 15–16 May 2015.

We are offering a first day of tours at the Royal Worcester Porcelain Museum and city's Cathedral plus an introductory talk by Master Potter Roger Green. A jolly conference dinner is set to lighten everybody's spirits in preparation for the following day of exciting talks and poster sessions. This year's theme: *From Pottery to Porcelain: production and preservation in the heart of England* presents us with an international, rich and stimulating program. Ceramics and glass conservation colleagues will be talking about what is on their workbenches and will bring current research discussions to a welcoming audience.

All forms received before 31 March will be eligible for our Early Bird discount – so don't delay in securing your place!

Plans are also under way for the launch of the 2016 Nigel Williams Prize – if you have undertaken an interesting project in the field of ceramics or glass in the past year, or are about to start one, then this prize may well be for you. There is also a special student prize on offer as well.

Finally, the committee is looking for new members to help us plan more exciting events. To find out more, or have an informal chat about the roles on offer, please contact your friendly Ceramics and Glass Group Chair.

Rachel Sharples
CGG Chair

Metals Group

Many thanks to The National Maritime Museum and all our brilliant speakers and delegates for making our autumn conference '*Well, I Wasn't Expecting That!: Surprises, Revelations and Unexpected Outcomes in Conservation*' a success.

We are looking to organise some events for the Group this year that may include study days, site visits and training sessions. For more information please see our website or follow us on Facebook and Twitter.

Finally, the Metals Group committee has gained a new member – Rozemarijn van der Molen, Assistant Sculpture Conservator at Tate. Welcome, Rozemarijn!

Paintings Group

The next Paintings Group event will be an evening lecture at Freemasons' Hall on 15 April 2015. Vernon Rapley, Head of Security and Visitor Services at the Victoria and Albert Museum, will speak on *Art Criminals and the Art of Fraud*.

Freemasons' Hall, 60 Great Queen Street London WC2B 5AZ, is close to both Covent Garden and Holborn Tube Stations.

Doors will open at 6pm, with the talk scheduled for 6.30pm – 8pm. Tickets: Icon members £10, Non-members £15, Students £5 (student card required to be shown on the door). Free wine and cheese is included in the price of the ticket.

For booking and further information please check the Paintings Group section of the Icon website. Tickets will be available for online purchase through Eventbrite.com.

Our subsequent event will be an evening talk by Morwenna Blewett on 18 June 2015, entitled *Refugee Restorers, Sir Kenneth Clark & the National Gallery*, also to be held at Freemasons' Hall. Please check the Paintings Group section of the website nearer this date for booking details.

The next Paintings Group Conference is planned for sometime in October 2015, with the subject being colour change in paintings. Please watch this space for further information.

Photographic Materials Group

The Photographic Materials Group has several exciting events coming up.

An evening workshop on photographic processes will be held jointly with Icon Book & Paper Group, scheduled on March 26. During this session coordinated by Fiona McLees and Jacqueline Moon, professional photographers from Lux Darkroom Studio (London) will teach attendees how to print a cyanotype. If successful, this could be the start of a series of practical workshops on analogue and historical photographic processes: silver gelatin, salted paper, albumen, carbon prints...

In April the Photographic Group will be hosting a day of talks and tours at Amgueddfa Cymru-National Museum Wales in Cardiff to coincide with the exhibition *Historic Photography Uncovered* (www.museumwales.ac.uk/cardiff/whatson/?id=7801). Activities will include talks on digitization and conservation, a tour of the exhibition and a visit to the photography and digitization department.

Watch our Facebook page:
<https://facebook.com/ICONPhMG> and our Twitter:
@ICONPhMG for further updates.

Textile Group

The Textile Group are looking forward to the Spring Forum: *Learning Curve: Education, Experience and Reflection*, being held at Birkbeck College on Monday April 13. We had an excellent response to the call for papers this year and have a varied and full day planned. Thank you to everyone who submitted papers and posters.

The '*Understanding Tapestry*' course and the Back to Basics on plastics are now both fully booked. However, look out for details of an environmental/pest update course later in the year.

In September there will be a tour of the Conservation Studio at the British Library with a talk by Liz Rose, Textile Conservator. Look out for the finalised dates on the website and in Iconnect.

CONSERVATION SHORT COURSES

Conservation of Historic Floors 10% discount to ICON members

11 – 14 May 2015

Course leader: Francesca Scoones

Conservation and Repair of Masonry Ruins

13 – 16 July 2015

Course leader: Graham Abrey

Conservation of Photographs 10% discount to ICON members

9 – 12 November 2015

Course leader: Susie Clark



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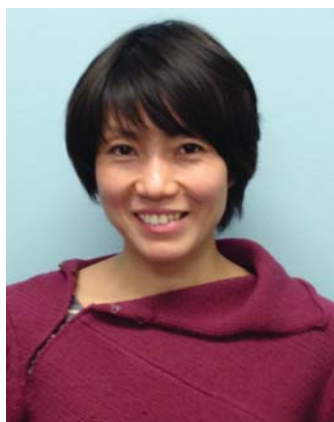
Teaching news



This year **Helen Hughes** ACR has taken over the teaching of Conservation History & Theory from Mary Greenacre at the City & Guilds of London Art School. This short course aims to provide first year students on the BA (Hons) Conservation Studies with an insight into being a conservator and establishing the link between practice and theory. So far the students have examined the evolution of conservation charters and followed the progress of several major conservation projects with visits to museums and conservation departments. They also enjoyed a lecture from Icon's Jayne Sheraton on the benefits of membership and accreditation.

Helen is no stranger to teaching: last November she was invited by the Swiss Conservation- Restoration Campus to design and deliver a course on Principles and Practice in Conservation-Restoration. Over fifty Masters students took part from the four Swiss Conservation programmes and it is planned to run the course again in 2016.

New icon staff



Welcome to **Sayaka Fukuda**, who joins the team at the Icon office alongside her role on the Organising Committee for the Book and Paper Group conference 'Adapt and Evolve'.

Sayaka writes:

I completed my BA Photography at Nihon University, Japan in 2000. During this time, I explored my interest in Book Arts and Crafts, and ended up coming to London in 2001 to study at the London College of Communication (then called Printing), whilst working as a photographer part-time.

I was fortunate enough to find a job as a bookbinder where I gained a fair amount of practical experience. While there, I became interested in book conservation and soon took an MA in Conservation Studies at West Dean College. I became an independent conservator in 2013 and gained my accreditation in 2014.

I got involved with the Book and Paper Group's Co-operative Training Register (CTR) Committee and this soon led to a role on the

conference committee. It seemed really daunting but time has gone by and I am happily typing away at the conference officer's desk, so never afraid of the challenge!

Departures

February was a sad month in the Icon office as we bid good-bye to Conference Officer **Puck Fletcher** and Digital Content Officer **Rebecca Bell**, who have both moved on to pastures new. We wish them the best of luck for the future.

Puck has been replaced by Sayaka Fukuda – see left – while recruitment to replace Rebecca is underway.

New ACRS

The Accreditation Committee approved the accreditation of the following conservator-restorers at their February meeting
Congratulations to all these new ACRs!

Amy Anderson Objects / decorative arts, Plowden and Smith Ltd

Tristram Bainbridge Furniture conservator and lecturer, Victoria and Albert Museum, West Dean College and private practice

Vicen Carrió Geological conservator, National Museums Scotland

Dr Alison Gilchrist Stained glass, Barley Studio

Sarah Glenn Textiles, Victoria and Albert Museum

Fiona Jennifer Hay Frame conservation/restoration, Fiona J. Hay Conservation and Framing

Hannele Hentula Object conservation, Glasgow Museums

Roswitha Ketzer Care of collections and conservation management, British Library

Ariane Langreder Collection care and, archive and library materials, Canterbury Cathedral Archives and Library

Harry Metcalf Works of art on paper, Bristol City Museum and Art Gallery

Emma Norris Conservation of historic decorative surfaces and architecture, Humphries and Jones Ltd

Andrew P L Thackray Furniture conservator, Victoria and Albert Museum

Paul Thorogood Library and archive conservator, London Metropolitan Archives, Culture Heritage and Libraries, City of London

Welcome to these new members

We'd like to extend a very warm welcome to all the new members who joined us in December 2014 and January 2015:

Monika Adamczak
Student Member

Kate Aughey
Full Member

Naomi Bergmans
Student Member

Margaret Anne Brown
Student Member

Rebecca Bryant
Student Member

Xiaoping Cai
Student Member

Rebecca D'Ambrosio
Student Member

Agathe Daronnat
Student Member

Agni de Ankeburg Wagner
Full Member

Lindsay Decker
Student Member

Laura Dellapiana
Full Member

Amy Dix
Student Member

Ian Dixon
Full Member

Rowan Ellis
Full Member

Tania Estrada Valadez
Student Member

Lisa Etherton
Full Member

Carrie Farnell
Student Member

Erik Farrell
North Carolina Department of Cultural Resources
Full Member

Samuel Foley
Student Member

Timothy Fox
Full Member

Merlyn Griffiths
Student Member

Victoria Haddock
Student Member

Simone Hartnack
Full Member

Jenny Harvey
Full Member

Vanessa Johnson
Student Member

Charlotte Jones
Full Member

Maria Matesanz Benito
Student Member

Phillipa McDonnell
Student Member

Erin Murray
Student Member

Rachel Nash
Full Member

Grace Nicholls
Student Member

Laura O'Farrell
West Dean College
Student Member

Fangzheng Ong
West Dean College
Student Member

Elizabeth Peirce
Student Member

Clara Prieto
Student Member

Qi Qi
Full Member

Hilde Schalkx
Full Member

Sarah Shaw
Full Member

Jill Smallcombe
Full Member

Sasa Snoj
Full Member

Hannah Sutherland
Student Member

Barrie Taylor
Full Member

Dawn Thiel
Student Member

Sakura Tohma
West Dean College
Student Member

Charlotte Tomlin
Student Member

Vanessa Torres
Full Member

Mark Watson
Full Member

We hope to see you at an event soon!

The Doddington Hall Tapestry Project

Elaine Owers, Freelance Textile Conservator, reports on the conservation of Doddington Hall's tapestries at the Heritage Skills Centre in Lincoln

BACKGROUND

Doddington Hall is an Elizabethan house just outside Lincoln, completed in 1600 and attributed to the architect Robert Smythson. It has been in continuous occupation by the same family for over 400 years. In 1762 owner Sir John Hussey Delaval set about remodelling the interior, nailing Flemish tapestries dating from the 1620s to the walls of three state bedrooms. Already a hundred and forty years old, the tapestries were ruthlessly cut to fit around doors and fireplaces, at a time when tapestry lined rooms were completely out of fashion. This work is documented in a letter written to Sir John Hussey Delaval by his steward, John Portes, on 25 July 1762:

*'Honourable and most worthy sir.
I am hanging the tapestry in the bed chambers
according of Lady Hussey Delaval's orders. I have had
a taylor all of this week mending the tapestry before
we hang it up.'*

Today two of the schemes survive, six pieces of tapestry depicting scenes of rural life in the Holly Bedroom and eight pieces of tapestry depicting the Trojan Wars in the Yellow

Bedroom. The tapestries, although ordinary in quality, are a rare surviving example of their use in a decorative scheme of this type. The two rooms appear to have been untouched since their installation and two hundred and fifty years of dirt from coal fires and exposure to light has left them extremely dirty and damaged.

THE PROJECT

In 2010 the Doddington Hall Conservation Charity secured money from the Heritage Lottery Fund to take down the first set of tapestries in the Holly Bedroom. The work was undertaken by conservation students from the University of Lincoln, under the direction of Ksynia Marko, Textile Conservation Advisor for the National Trust. Each tapestry was documented before the removal of 1600 nails to free

Alice Brown and Louise Joynton examining work at the Heritage Skills Centre

After wet cleaning – The Hunter & the Falconer





Removing a tapestry from the walls of the Yellow Bedroom

Reverse side of a tapestry in the Yellow Bedroom showing two and a half centuries years of dirt



them from the walls. After careful vacuuming, the tapestries were transported to Belgium, where they were wet cleaned at the specialist facility De Wit. Needing extensive conservation work before they could be rehung, the tapestries remained in store awaiting further funds.

The tapestries depict various rural scenes, including a cobbler, a resting hunter, a falconer, a courting couple, a man playing the bagpipes with a dancing dog and a pedlar. Two of the tapestries have been cut around jib doors, one a cupboard and the second the entrance into the room. A further two tapestries have been cut around the fireplace. The challenge is to recreate the scheme as it was before the tapestries were removed from the walls in 2010. Each has been carefully documented so that it can resume the position in which it hung for more than two hundred and fifty years.

At the end of 2013 a partnership was set up between Doddington Hall and Lincolnshire County Council to begin conservation of the tapestries in the newly built Heritage Skills Centre. Set in the grounds of Lincoln Castle, the centre offers a wide range of courses in traditional craft, building and conservation skills, from traditional upholstery, tapestry weaving and Jacobean crewelwork, to stone carving, lime plastering and medieval tile-making. Conservation courses teach basic skills in the care of historic objects. The studio is based in the centre of the building, designed as an exhibition space; there is lots of natural light with room to accommodate two tapestry frames and a group of visitors. An additional area provides space to dye fabrics and yarns and prepare materials.

MY ROLE

As a freelance conservator I was appointed as Consultant and Project Manager. Having been involved with the project since 2007 soon after the Doddington Hall Conservation Charity was set up, I was familiar with the tapestries and so quickly started work. I began by advising on the set up of the studio, sourcing the materials and equipment required, including two large tapestry frames which were kindly donated by Hatfield House. I worked with Claire Birch the owner of Doddington Hall and Amanda Davey of Lincolnshire County Council to recruit and appoint three conservators: Sophie Minnis, Alice Brown and Louise Joynson. Like myself they are all graduates of the Conservation of Historic Objects course at the University of Lincoln. Having completed internships and gained experience in various studios, they all had an understanding of tapestry conservation. This opportunity has enabled them to specialise and experience the conservation of a whole scheme.

In January 2014 the team started work. I worked with them to set up the studio and begin conservation. During the first few months of the project I visited every two weeks guiding the team through each process, including the preparation of materials, framing up the tapestries, conservation stitching and estimating hours for each piece of tapestry. We have found that the different methods experienced by members of the team in various studios have been invaluable in



Matching a fragment of tapestry from the store – Achilles hidden in the court of King Lycomedes at Skyros, disguised as a girl.

establishing the best treatment for this scheme. It has been rewarding to see the skills and confidence of the team grow. I now visit the team once a month to oversee work and continue to offer more regular support by phone and email from my home in Norfolk.

PHASE TWO

While work began at the Heritage Skills Centre, the Doddington Conservation Charity continued to raise funds for the second set of tapestries in the Yellow Bedroom. By June 2014 there were sufficient funds to remove the tapestries from the walls and send them for wet cleaning in Belgium. Once



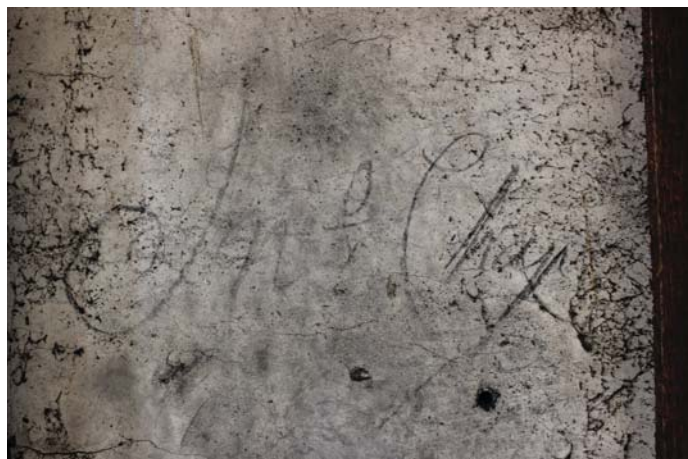
Section of early lining with cord stitched to reverse

Section of lining with 4MP stamped on reverse



An earlier fireplace painted in the trompe-l'œil style is revealed

John Chap inscribed on the wall of the Yellow Bedroom





Vacuuming the tapestries ready for wet cleaning

again a large team was assembled to complete the work. The existing team was joined by Leah Warriner-Wood and Terri Dewhurst, who assisted with the documentation of the tapestries. Five international students at summer school with Bishop Grosseteste University in Lincoln also volunteered to assist. The students came from a variety of courses in Australia, Canada and USA, including conservation, museum studies, ancient and medieval history and librarianship. Due to the limited availability of all involved, the project was phased over seven days.

Revealing the Trojan Horse



DISCOVERIES

One of the first things we discovered was that one of the tapestries had been cut in half and nailed on opposite sides of the room, and we were therefore able to temporarily reunite the Trojan horse on one half of the tapestry with a possible Helen of Troy on the other. Another mysterious piece did not reveal its secrets until the very last day of the project. The tapestry appeared to have a lady cut in half and no match could be found. There are a number of fragments of tapestry kept in store, 'off cuts' from the work of those who created the scheme. It is remarkable that these were not thrown away, but stored for two hundred and fifty years. On examining these pieces a match was found and it became clear that this was actually a man. Could this be depicting the legend whereby Achilles is hidden in the court of King Lycomedes at Skyros, disguised as a girl? Although it is intended to recreate the scheme, being able to re-unite these pieces of tapestry provides a number of opportunities for public engagement.

A few of the tapestries had early strap linings, some of which had been cut indicating that they predated the 1760s' hang. Most of the upper sections of lining had a cord stitched to the reverse, an early hanging method. One of the linings also had a stamp with the initials 4MP. At present we are unsure whether this refers to a previous owner or manufacturer, further research is required. It was decided that the lining straps needed to be removed, as they would have affected the results of the wet clean. The linings have been retained and decisions will be made as to how these should be preserved for the future.



After cleaning the first tapestry the results were compared with those yet to be cleaned

The walls had secrets of their own. When the tapestries were hung battens were crudely fixed over the original Elizabethan interior. An earlier fireplace and a painted surround and border in the trompe-l'œil style were revealed. There were also names and calculations inscribed on the walls, indicating those who had created the scheme.

It was interesting to work with such a diverse team and although the work was tiring and dirty, the satisfaction of seeing a job well done was felt by all. Over seven hundred and fifty tacks and nails were removed as the tapestries were rolled onto drainpipes and lowered to the ground. Linings were detached and the tapestries were vacuumed on both sides before packing for transport to Belgium.

WET CLEANING

In September 2014 the team travelled to Mechelen, Belgium to see the wet cleaning of the tapestries. The De Wit facility uses a unique method of aerosol suction that draws a fine mist of water and detergent through the tapestry. These tapestries were unusually dirty and so the cleaning was phased over four days. The cleaning day was also lengthened to ensure that the soot and dirt of the last two and half centuries was removed. Some intervention with brushes was also necessary to assist in releasing the dirt from the fibres. As with the Holly Bedroom tapestries, the results of the cleaning process are incredible. The details obscured by soot and dirt were revealed. This set of tapestries will now await further funds before conservation stitching can begin.

WORK CONTINUES

At the time of writing we are almost half way through a two year funding period for the conservation of the Holly Bedroom tapestries. You can keep up to date with progress using the following links:

- <http://www.lincolnshire.gov.uk/visiting/historic-buildings/lincoln-castle/heritage-skills-centre/doddington-hall-tapestries-blog/>
- <http://elaineowers.co.uk/>

From April the studio will be open on the second Saturday of every month for which volunteers have been trained to talk to the public about the project, allowing the conservators to continue with their work under public view.

Lincoln Castle is also undertaking a huge restoration project to coincide with the 800th anniversary of the Magna Carta. The castle closed at the end of 2014 and reopens next month. Further information can be found on their website:

- www.lincolnshire.gov.uk/visiting/historic-buildings/lincoln-castle/

Visiting Japanese paper making facilities

Sayaka Fukuda ACR was particularly struck by the issue of ageing and conditioning on her recent visit to three Japanese paper-making areas

INTRODUCTION

In 2012 I visited Japanese papermakers in Kochi and wrote briefly about the trip in issue 51 of Icon News and put a full report on the visit on my website at www.bookobscure.co.uk/?page_id=690. Last autumn I was fortunate enough to join a further visit to three more paper making regions. Any visit to Japanese papermakers is exciting but this trip was a very special occasion for me as I was going to visit two of the papermakers who supply me with their products; we were also going to visit a living national treasure in Echizen, paper maker Ichibee Iwano, on the same trip.

There is nothing like meeting makers for understanding the products they make. My training in bookbinding always taught me the importance of understanding the materials I use. It is all about controlling and manipulating the chemical, physical and mechanical behaviour of materials both on application and during the lifetime of objects and conservation shares most, if not all, of the same factors. We may be able to obtain material data-sheets but, often, more important information is not on the data-sheet and it can only be discovered through a dialogue with makers.

A WORKSHOP IN MINO

Our first visit was to Satoshi Hasegawa's workshop in Mino. Hasegawa was designated a 'traditional craftsman' in 2003 by the Japanese national body. He started his training under his late master Kozo Furuta in 1991 and now he works in his master's workshop on his own, taking care of every single step of papermaking himself to ensure the quality of the papers. His paper is highly prized by Japanese conservators.

Hasegawa is one of the few members of the 'Hon-mino-shi preservation association' and he has been making a great contribution to the promotion of Mino paper internationally. He is also giving a joint presentation with Hidaka Washi at the Book and Paper Group conference, *Adapt and Evolve: East Asian Materials and Techniques in Western Conservation*, taking place in London next month.

When I first saw Hasegawa's paper, I was surprised to see the consistency of the fibre dispersion. I had been using reasonably good papers but the difference was apparent even to my eyes. It is not just about visual beauty, this evenness in thickness makes a difference when lining fine objects. I realised there were things I would not even know until I got to see them in real life.

Hasegawa's workshop consists of several buildings on land

facing the River Itadori. Each building is set up for a designated process. Some facilities are solely used by Hasegawa but some others, such as *Kawayu* – 川屋, a building for 'Chiritori – ちり取り' (the removal of impurities) or the Naginata beater, are shared by a local papermaking community. Hasegawa's *Kawayu* has become the last remaining one in the community because of a decline in the number of hand-made Mino papermakers. Spring water runs through the building while *Chiritori* is carried out. Workers sit on cushions on the ground and lean forwards to take a close look at the fibres floating in a basket placed in running water. Although Hasegawa says it is not too hard once one gets used to it, it seemed extremely laborious to me.

Hasegawa took us on a tour through his workshop as he explained the papermaking process. We had a look at raw Kozo, a big pot for boiling fibres, preserved *Tororo aoi* and walked into a building with *Sukifune*, where Hasegawa carries out the actual paper making. After forming sheets, papers are dried on a solid, single board cut from a horse chestnut tree, under the natural sunlight. Hasegawa uses what we call the main building for this stage and it was just like walking into a museum as this is his master's original workshop, with everything kept as his master left it.

THE ISSUE OF AGEING

During the tour we had a chance to see him demonstrate papermaking and to hear his views as a papermaker. One thing I felt most relevant to conservators is that his papers are in such a demand that he feels there is not enough time to 'age' papers before shipping. In the past, it was the merchants' job to age papers. They were selling enough to order in bulk before making actual sales but the situation is different these days. Hasegawa feels many orders come in with such tight deadlines that he has no time to condition papers before shipping. Although Hasegawa ensures that everything is done to the highest standards to his knowledge, still it is a hand-made product using natural resources. He feels that ideally conservators should allow time for the paper to prove itself that it is suitable for the purpose.

THE ECHIZEN REGION

We drove for about two hours to get to the next papermaking region of Echizen, where we met the president of the Echizen Washi Industrial Co-operatives, Hiroshi Ishikawa. The Co-operatives set up a research group with the Fukui Prefecture, Echizen City and a few specialists, including one of the



Mino: Hasegawa's workshop just as his master left it. The white block (bottom right) is a stack of wet papers that dried together



Kozo plant prepared and ready for cooking

keynote speakers at the 'Adapt and Evolve' conference, Katsuhiko Masuda. They have been trying to identify if Rembrandt used Echizen Washi for his etchings. It will be great publicity for Echizen Washi and hugely encouraging to the community if that is the case.

DEDICATION TO THE CRAFT

Echizen has the only shrine in Japan to a goddess of papermaking. The shrine dates back to the 6thC so there is over 1500 years of papermaking history in the region and it seems to be one of most active hand-made Japanese paper

In Echizen: Ichibee's brushes



making regions. We parked our car by the shrine and walked to our first arranged visit. We only had a couple appointments that morning due to the limited time we had, but we ended up making several surprise visits on the way as there were papermakers of different sizes and operations on every single street corner. It seemed as if the whole town was engaged in papermaking!

We finally made it to our first arranged visit, the national living treasure papermaker Ichibee Iwano the Ninth. The Iwano family keep to their traditional methods, using plant and wood ash for their alkaline cooking solution and carrying out beating by hand to break down the fibres, which has become extremely rare these days. His ancestor made paper that Pablo Picasso used for his prints and Ichibee the Ninth still makes the same paper today. He is over eighty years old but still makes papers almost everyday. His son and a successor is training with him to keep the tradition alive.

SOME CAST-OFF TREASURE!

On the day of our visit, they were drying papers they had made the day before. They peeled papers off the stack one by one and brushed them onto a solid Ginko board for drying. We watched them work for a while and noticed that some wet sheets were put into a bucket occasionally. We asked what they were for and the living treasure explained that they were not good enough to his eyes, whereas they seemed like gold dust to us. We enquired if we could have them, whilst wondering if that were disrespectful. Ichibee laughed in a very friendly manner and let us have his discarded wet sheets, commenting that he was glad people



Kozo fibres



Kozo home grown by the Miyamoto family

appreciate what he has made. As we walked back we dried the wet papers in the air. It is so strong and resistant that even a strong wind could not cause a scrap of damage to it.

A QUESTION OF CONDITIONING

Before we left Echizen, we visited the paper factory belonging to Ishikawa. His company seems to specialise in machine-made Japanese papers. We had a look around machineries in a very historic building turned into a modern machine-paper making facility. I happened to take a peek up the staircase and saw cut-sheets hanging off the ceiling upstairs. I asked Ishikawa what they were for and he explained how they 'condition' their papers before shipping, so that their product will be ready for use by their clients when they receive them. He explained that this only happens depending on the requirements of their clients but it made me remember what Hasegawa had said. I had never thought about 'how long it has been since the paper was made' or 'what condition the paper was in'. It has definitely become something I shall remember and think about for the future.

LAST STOP IN THE MOUNTAINS

Our final destination was Ecchu Gokayama in the Toyama prefecture deep in the mountains. The region has a group of traditional and regional style houses, which are a designated Unesco world heritage site. (<http://www.g-ainokura.com>) During the winter, these houses are covered in very thick snow and papermaking was originally a side business during the winter when they could not engage in agricultural work.

The Miyamoto family, who are the last of the papermakers in this village, decided to make papermaking their full-time business and made a commitment that they will only make papers that last forever. They named their paper 'Yukyu-shi' (悠久紙), which literally means 'Eternal paper'. They are one of few papermakers in Japan who grow Kozo plants for their paper production themselves. Their sincere attitude towards papermaking has been drawing attention internationally and they have interns from all over the world to pass on their knowledge and philosophy.

THE ISSUE OF AGEING AGAIN

I was fortunate to be introduced to their papers a couple of years ago through some contacts I made in Japan. I have been using their papers since then and have been extremely happy with them and this time I was getting to see the makers. It is a good start to know the maker of my papers but what can be better than visiting them in their workshop and exchanging conversation? The Miyamoto family lives in one of traditional houses in the region and their papermaking facilities are all in the annex to the main house. We were greeted by a few local ladies working on *Chiritori* (the removal of impurities). Miyamoto showed us their papermaking facilities downstairs and brought us upstairs where they keep their stock. Miyamoto explained that they had some years when sales were low and they had five years worth of stock upstairs, all separated by the year they were made and different weights. Miyamoto recalled that not making good sales was tough but enabled them to respond to requests from customers after 'aged papers'.



The Miyamoto's paper making facility



Miyamoto paper stacks



Ichibee's paper with its very long fibre

According to Miyamoto, some customers request six months old paper and some more than two years old. I have heard of using aged Japanese papers but have never applied this idea to my own work. I was not used to the idea and somehow thought it was not relevant to my work. But why not? In the end, I am using these papers and if they react differently depending on their age, I should understand this or at least I should be aware of this to start with. This is definitely another future research topic for me to understand more about materials.

IDENTIFYING THE CUSTOMERS' NEEDS

We also discussed what my requirements for papers would be; as a papermaker, he wonders what individual requirements are. Papermakers end up with 'second-grade' papers, such as the papers Ichibee was discarding during the drying process. What defines good paper is generally judged by generic criteria: for instance, there should not be noticeable impurities or faults such as a hole. They should also be even in thickness throughout the sheet and so on. Any papers considered to be sub-standard do not make it onto the market in many cases. This turns into waste if no one buys the rejected material but if papermakers get to know their customer's requirements better, it can be turned into a completely usable product. As a book conservator, I rarely use

a full-sheet, so a big hole in the middle may not be a big deal and this is the kind of information that hand-made paper makers need to know for their survival.

IN CONCLUSION

I used to be hesitant about asking many questions as I came across some makers who found them tiresome and sometimes I felt that I lacked enough understanding to ask valid questions. However, I have realised that papermakers who take a pride in what they do would be more than happy to engage in a discussion with their customers in order to achieve mutual understanding. Every time I visit papermakers, I learn a lot and come away with more questions, which keeps me researching further into the subject. It is one of the fascinations of this profession that we never seem to run out of things to learn. I am very much looking forward to what I discover at the *Adapt and Evolve Book and Paper Group* conference coming up next month.

You can find an extended version of this article at www.bookobscore.co.uk/?page_id=929, where Sayaka Fukuda also discusses the issue of Unesco registration of Japanese hand-made paper in the lists of intangible cultural heritage

around and about

Conserving a papier-mâché snail

I am a student on the Masters degree course in conservation-restoration at the University Paris 1 Panthéon-Sorbonne, and currently on a placement at the Glucksman Conservation Centre (GCC), at the Sir Duncan Rice Library at the University of Aberdeen. I have worked on several projects including a miniature book and a plate of papyrus fragments at GCC, and I have also had the opportunity to work under the University Museum conservator, Caroline Dempsey, on an anatomical model of a snail, executed in papier-mâché.

This model was made during the 19th century by Louis Auzoux, a French doctor born in 1797. His factory offered a wide catalogue of clastic¹ models, which could be taken apart in order to access the internal organs. Each section is composed of several layers of paper pressed into metal lined wooden moulds. These are then filled with a pulp composed of flour starch paste, shredded paper, hemp fibre, lime and Poudre de Liège (powdered cork)². When dry, arteries, veins and nerves composed of wire, covered by hemp and paper, are added and fastened with nails. Finally, the paper is painted with pigment bound in fish glue then sealed with an additional layer of the same adhesive. Printed labels aid dismantling and reassembly.

Marion Gouriveau working on the snail, its components in boxes around her



Photo: Laura Benvie



Photo: Nicole Stahl

Snail before treatment

The snail is in poor condition. Its age, exposure to light and changes in RH have caused the paint and the adhesive to crack, especially along the edges. It has been particularly affected by fluctuations in relative humidity, having previously been stored in close proximity to a plant room. It is also believed that it suffered from smoke damage as a result of a fire in the University's Zoology Department a number of years ago. The papier-mâché suffers from distortion and delamination and some metal parts such as iron hooks and clasps, used to attach the various components, are corroded. A membrane of goldbeater's skin is detached from the structure representing the pulmonary arteries. There are many losses, the surface is very dirty, and one of the antenna is missing.

Some stabilising treatment had already been undertaken to prepare the snail for exhibition, and tests had been carried out for cleaning, consolidation and the re-construction of the pulmonary arteries. The snail had therefore already been cleaned with saliva, but I attempted to reduce the dirt further through the use of iced water. As reported by Richard Barden³, conservator at the National Museum of American History, the use of iced water reduces the risks of disruption of the gelatine coating.

The next step was to re-attach the flaking paint. While iced water retains the integrity of the gelatine layers, it does soften it enough to allow for the manipulation of lifting flakes back onto the support. These are then re-adhered, edge to edge,

Membrane of goldbeater's skin detached from the pulmonary arteries structure



Photo: Marion Gouriveau



Shell before treatment showing corroded metal, lifting paint

using 10% Paraloid B72 in acetone. This choice of adhesive reduces the risk of distortion of the pigment layer and gelatine coating. Where a stronger repair was required, Japanese tissue was added and adhered with 5% Paraloid B72 in acetone.

This is a delicate process and each section must be dry before adjacent flakes are treated. It is therefore necessary to work on different areas at the same time, switching between treatment stages. This has proved to be a valuable experience in learning how to best manage time efficiently.



Shell after treatment: pin cleaned, papier-mâché and paint re-adhered, gap filled with Japanese tissue.

Work is ongoing at time of writing, but a more detailed account will appear on the University of Aberdeen blog: <https://specialcollectionslearning.wordpress.com/category/in-the-conservation-studio/>.

Marion Gouriveau

1. 'Clastic' is from the Greek Klastos, which means broken or in pieces.
2. Grob B, Nijhoff Asser E, Manu Giaccone E, Papieren anatomie, de wonderschone papier-machémodellen van dokter Auzoux, Walburg Pers, 2008.
3. Barden R, Conservation Report, National Museum of American History, Behring Center, Preservation Services, 1999.

Waterloo

June 18, 2015 is the 200th anniversary of the battle of Waterloo and Napoleon's defeat. As part of a series of events taking place at the Royal Armouries in Leeds to mark the bicentenary, a large model of the battlefield will be conserved in the War Gallery in front of museum visitors as part of a Conservation Live! programme.

The model, which was made in 1842–43 by Captain William Siborne, shows the battlefield

as it was at approximately 1:30pm on June 18, 1815. The battlefield and the location of troops were researched meticulously by Siborne, and his model includes finely detailed landscape features and buildings as well as several thousand soldiers, horses and artillery.

It measures approximately 5.5 × 2.2 metres and is formed of ten sections of organic and metal components on a wooden base. The model, which is currently on display, will be

disassembled piece by piece and each of the sections conserved. The conserved and reassembled model will then be unveiled at the Royal Armouries in June 2015.

Don't miss your chance to see this fascinating model being conserved and ask the Conservator questions about the conservation programme at the Royal Armouries. Conservation Live! Meet the Conservator

sessions: Monday to Friday until the end of April 2015 (capacity is limited).

Cymbeline Storey Royal Armouries
Waterloo Model Conservator

One of the ten sections of the model: View 06, the Battle of Waterloo model, by Siborne. British, 1842–1843 (XVIII.82)
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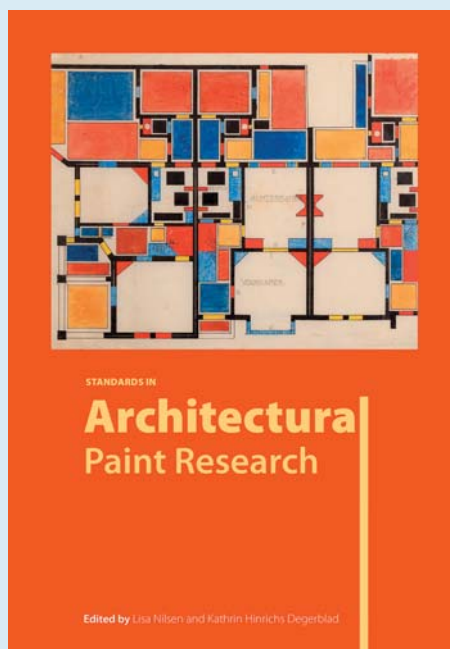
STANDARDS IN ARCHITECTURAL PAINT RESEARCH

Lisa Nilsen & Kathrin Hinrichs Degerblad, eds.

Archetype Publications 2014
ISBN: 9781909492172 224pp

This is the fourth volume published by Archetype containing papers from a series of international conferences on what has become widely known as 'architectural paint research'. These were held in Copenhagen (2005), New York (2008), Lincoln (2010), and Stockholm (2014), and had been preceded by a conference 'Layers of Understanding' held by English Heritage in London (2000), and another in Ottawa the same year. Each has been overshadowed by a concern over standards of work and the place the subject is to be accorded in any given building conservation project, with a common feeling that the speciality is often undervalued by those higher-up in the management process. The Lincoln volume [see the review below] was sub-titled 'Sharing Information, Sharing Decisions', while the present publication is concerned with 'Standards'. It opens with three papers, the first proposing 'baseline proficiencies' within an idealised six-stage approach; the second describes the collecting and storage of samples, with reference to a fairly simplistic European Standard; and the third presents a management-level overview of current standards at Historic New England. There follows a series of case-studies, some of note, but too many others providing little of the excitement of those presented at the 2008 New York conference. Some are very short on technical detail, and the volume in general does not lead one to be particularly encouraged over the development of standards for the future. Indeed, a degree of complacency in using comfortably established techniques can sometimes be felt, rather than a self-critical look against some of the better work which has been presented both here and at previous conferences.

Papers which for me stood out from the field included that by Max Laserna on the historic centre of Visby, Sweden, which provides a well thought-through account of the colours used in this World Heritage Site over the period 1860–1930. Also, of particular note for the academic study of colour is the research by Angelique Friedrichs into the brown on the mid-seventeenth-century window-frames of the Town Hall (now royal palace) at Amsterdam, Netherlands. Of special interest too is the white varnished 'chipolin' discovered by Line Bregnhøi in the 1730s' interior of the Hermitage palace in Denmark, although a north-point and some room-names on the plan would have made for greater clarity in understanding its overall



aesthetic. Similarly notable is the well-integrated management of the project presented by Stephanie M. Hoagland in evaluating and reconstructing the complex sequence of stencil decorations dating from c.1850–1940 in the St. John's Colonial Building, Newfoundland. Finally, should be mentioned the paper by Anke Scharrahs on the largely eighteenth-century 'ajami rooms in Damascus, which presents a very elegant, and today poignant, case-study in reconstructing their original glamour, now obscured by a current taste for brown varnish.

Altogether, the conference was weighted by examples of practice in Northern Europe with further papers from North America, but only a few representing less familiar locations. From an Icon perspective, it must seem a pity that more British practitioners were not represented at a time when standards here too sometimes need vigilance. Needless to say, the volume enjoys the same high level of editing, production, and publishing seen in others in the series; and, while the act of discussing standards of work will not of itself raise them, the publication cannot be other than helpful in raising the profile of its subject, and ensuring its better integration as part of official strategy.

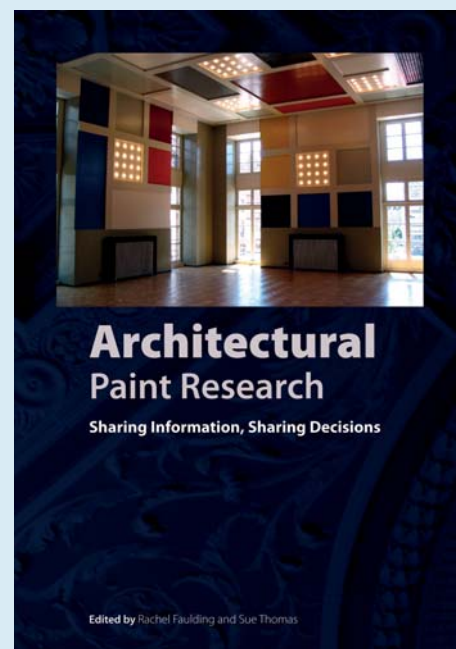
Ian C. Bristow

ARCHITECTURAL PAINT RESEARCH: Sharing Information, Sharing Decisions

Rachel Faulding & Sue Thomas, eds.

Archetype Publications 2014
ISBN: 9781909492189 184pp

The discussion covered in these postprints of a conference held in Lincoln in 2010 was timely. The previous year (2009) a report carried out by the National Heritage Science Strategy had identified the importance of architectural paint research (APR) as a comparative dating tool but noted that its great potential in the structural understanding of buildings and informing their conservation is often overlooked. The report noted that few buildings historians



use or work on the development of more scientific methods of investigation and perceptively identified 'tensions over who interprets scientific data; those from an arts/humanities background feel that analysts are not sufficiently familiar with historical and documentary sources to be able to draw reliable conclusions'. It concludes that 'more collaborative and interdisciplinary studies could break down these cultural divides'.

The papers presented in Lincoln demonstrate that APR practitioners are well aware of these issues and are actively seeking methods to demonstrate the value of APR findings and make them accessible to other conservation specialists to break down these outmoded disciplinary divides.

Ann Verdonck and Marjolein Deceuninck asked an important question with their paper 'Architectural paint researcher; puppet or decision maker?' They present examples of successful and unsuccessful projects to offer a flow-chart process which would facilitate more effective multidisciplinary collaboration. On the often difficult task of communicating the results of APR, Angelique Friedrichs' paper proposes the value of small pilot projects which visualise a small section of the proposed recreation of an earlier decorative scheme or the impact of cleaning proposals. In one of her case studies, the clients were reluctant to consider the removal of a dark purple paint but the uncovering of a small part of the original 17th century trompe l'oeil light coloured stone work convinced everybody of the beauty and importance of the original decorative scheme in a manner which was far more effective than merely issuing a complex weighty report.

In her paper 'Seeing Colour', Cassandra Crawford's stunning coloured reconstructions of the polychrome decoration on the Romanesque western facade of Lincoln Cathedral were based on minute paint samples examined in cross-section. The reconstructions conveyed the original appearance of the building and its important didactic role in the 11th century.

Ian Crick-Smith's paper makes a plea for more imaginative approaches to disseminating APR findings. Confusing, weighty, inaccessible reports, produced at the end of the research process, are counterproductive and rarely read: the commissioning clients may feel that they gained nothing by the process. He suggests that researchers meet clients on site during the project to keep them updated about findings. Reports should be written with the client in mind and the relevance of any additional material analysis and importance of findings should be simply explained.

Several papers discuss the materials used in the manufacture of historic paints. Line Bregnhøj's extensive study of Danish interiors has provided her with remarkable insights into media, varnishes, pigments and decorative finishes. Mary Jablonski traced the history and technical properties of a paint invented in 1874. Alabastine, a calcined gypsum based paint, was popular until the 1930s but production eventually ceased in the 1940s. The more recent demise of a far more significant painting material, lead white, was discussed by Colin Mitchell-Rose and Christine Sitwell, 'Protecting the exteriors of historic buildings: is there life after lead?' With lead based paint no longer available, the National Trust has embarked on a series of paint trials, in collaboration with the UK based Paint Research Association (PRA) and the Traditional Paint Forum, to determine the long term durability of modern linseed oil, alkyd and acrylic based paints and wood stains. It is hoped that these ongoing trials will lead to recommendations for paint systems which offer the best protection for historic exteriors. The conference attracted expert speakers from all over the world who presented illuminating case-studies proposing models for team work and dissemination of research findings. 'Restoring the Aubette conversion', the 1926–1928 leisure centre in Strasbourg, demonstrated that dramatic colours of the Ripolin paint applied to the interiors were the key element of the entire design of the interiors. Colour was 'the artists' handwriting' explained the authors. Other papers explained the management of the conservation and representation in a wide range of buildings in Georgia, New York, Singapore and Ottawa.

It is now agreed that it is the stratigraphic analysis of paint layers mounted in cross-section which is the key operation of almost every APR project – its unique selling point. Ian Bristow in his paper 'An overview of the profession' provides a wise perspective on developments in the discipline during the last thirty five years, and also gives a valuable insight into his approach to 'reading the paint layers' and communicating his findings to clients. Susan Buck also shares her extensive experience of interpreting paint stratigraphies, and how she shares her skills

with students embarking on APR.

This valuable publication is dedicated to the memory of Colin Mitchell-Rose, soldier, paint manufacturer, architectural paint researcher and friend, who contributed so much to all of the APR Conferences, and who sadly died in 2013.

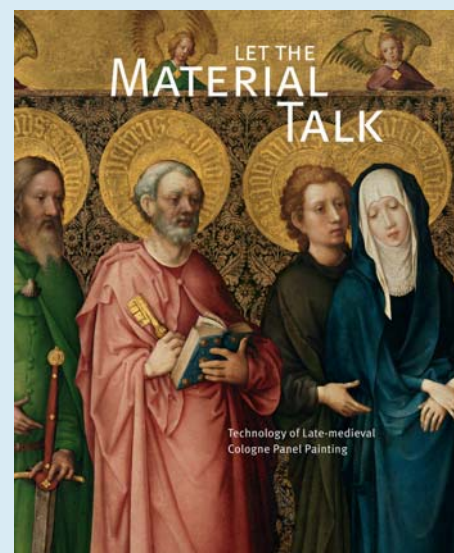
Helen Hughes ACR FIIC
Historic Interiors Research & Conservation

LET THE MATERIAL TALK: Technology of Late-Medieval Cologne Panel Painting
Wallraf-Richartz-Museum & Fondation Corboud, Doerner Institut, Bayerische Staatsgemäldesammlungen, eds.
Archetype Publications 2014
ISBN: 978-1-90949-212-7 368pp

Let the Material Talk presents the results of an interdisciplinary research project undertaken by the Wallraf-Richartz-Museum & Fondation Courboud in Cologne and the Bayerische Staatsgemäldesammlungen and the Doerner Institut in Munich. The project was funded by the German Bundesministerium für Bildung und Forschung between 2009 and 2014. The volume has previously been published in German as 'Die Sprache des Materials'; this is an excellent translation, the text being fluid and articulate throughout, and specific English technical terms are accurately employed.

The project undertook the technical study of a total of twenty nine Cologne School panel paintings dated to the years 1400–50 and held in the collections of the partner institutions. Only one artist in this group, Stephan Lochner (1380–1450), is known by name; other works are attributed to various 'Masters' based on stylistic grounds. This is the first large-scale study of Cologne School panel paintings, previous technical investigation being limited to paintings on an individual basis and limited in scope. Within this project each of the paintings was subject to systematic, detailed analysis and study, and a wide range of analytical methods were employed, including dendrochronology, X-ray and infra-red imaging, microscopy, cross-section analysis, SEM-EDX and GC-MS analysis.

The project is therefore ambitious and wide-ranging and the considerable results are presented in this volume with logic and clarity. On the basis of the findings, the authors increase our understanding of techniques, and associations between materials and function are explored. In some cases dating and authorship of works is revised. Every work is considered individually and there is an avoidance of generalisation throughout. Conjecture is made where there is supporting evidence or to explain notable exceptions; historical documentary sources on technique are referenced where the technical evidence correlates with them, rather than being used as a starting point for understanding.



The volume is divided into two major parts. The first consists of a series of detailed essays looking at specific aspects of the paintings as a group, in particular each stage of production of the panels. Thus we have sections on the wooden supports, on grounds and intermediate layers, underdrawing, metal-leaf application and painting materials. Each essay is amply illustrated with detailed colour photographs of the features under discussion. Within each section notable findings are discussed, such as traces of use or indications of function, ageing, later alterations, and any similarities and differences in technique and materials between paintings or groups of paintings.

The section on 'Wooden Picture Supports' investigates not just the structure but the possible function of the various works and their framing structures, whether altarpiece doors or parts of reliquary cupboards, and whether they formed part of larger, now lost, structures. Some interesting clues are provided by original metal fittings or their traces. The results and limitations of dendrochronological analysis are reasoned and discussed, with conveniently tabulated results from all of the panels.

In the section 'Metal-Leaf Applications and Ornamental Techniques' we are taken through techniques such as water and bole gilding, incising and punching and where each method is commonly employed on the panels. Correlations between works, distinctive working techniques and differences of style within single works are discussed. The impression given by the findings in this volume is that rather than thinking in terms of the traditional 'Master' painters, we should rather consider many of these works as workshop efforts, with individual workshops having idiosyncrasies of style and technique and a number of people involved in the various stages of production.

The section on 'Painting Materials, Paint Application and Painting Techniques' looks at the fairly narrow range of materials and pigments used by the Cologne painters and finds some interesting patterns of use, for example in the deployment of particular pigments or in particular techniques for flesh painting that appear to link works to definable workshops. This section also brings to our attention the fact that all of the

paint media samples analysed were found to contain a mixture of both drying oils and proteinaceous material (chiefly glue but sometimes egg) in varying quantities. An interesting discussion follows on whether colloidal systems may have been utilised to impart specific handling properties, whether some paints may have been water-soluble, and how the manufacturing and preparation of pigments may have involved the use of aqueous media prior to dispersion in oil. The variety of mixtures presumably employed by the Cologne School painters points to a strong craft knowledge at the period when the use of oils was becoming more widespread, and an ability to manipulate materials that is not widely understood today.

The second part of the volume presents the catalogue of works, with a brief essay and full photograph for each accompanied by tabulated results of the full technical analyses. This presents the essential data of the research project in a highly systematic and accessible manner. An appendix records the paint cross-sections taken during the project with colour photographs of the samples and sample sites, and a full bibliography is included at the end.

One drawback that might be professed is the lack of an index of works. Although the individual catalogue entries in the second part present the results of technical research in a systematic and legible way, there is no way to quickly locate references to any particular work in the foregoing essays. Also, given the lack of similar large-scale technical research projects for other geographical locations and schools of the period, little comparative analysis can sensibly be carried out. However, this volume should rightly be regarded as an exemplar of the kind of detailed technical analyses and interpretative work that conservation scientists and conservators can achieve with sufficient funding and support.

Michael Correia

Freelance Paintings Conservator
Paintings Group Committee

COURSES

BACK TO BASICS: Upholstery conservation Icon Textile Group London, 11–12 December 2014

This two-day workshop took place in the book and paper conservation studios at Camberwell College of Arts and was run by Heather Porter, a private upholstery conservator with a wealth of knowledge and experience of practical upholstery and upholstery conservation.

The course content was split over two days: day one focused on upholstery tools, techniques, materials and history; day two concentrated on conservation issues and treatment options for upholstered furniture.



At the Upholstery Workshop

The course participants travelled from all over the UK and Europe to attend and were made up of textile conservators, interns and paper conservation students with varying degrees of experience of upholstery and its conservation.

After introducing ourselves, we demonstrated our experience of upholstery with a game of 'guess the upholstery tool', where we selected an item from Heather's toolkit and had to imagine what it was used for, although few of us guessed our objects correctly. Heather had arrived laden with bags full of examples of upholstery and materials, which helped us to familiarise ourselves with the structure of upholstered furniture and attachment techniques. We tested some of the tools and materials in groups by creating an edge roll for a seat, and experimented with attaching various upholstery fabrics using a variety of tacks, nails and staples. It was interesting and worthwhile to be introduced to a history of upholstered furniture, where Heather helped us to identify how the materials and techniques signified the era that the upholstery could have been created in. We finished the day with introductions to the nomenclature of upholstery and a bibliography.

The conservation element of the course introduced us to research methods and interpretation, so that we were better equipped to utilise existing object documentation to determine its upholstery history. Methods of physical examination, such as a study of the object's attachment methods and documentation of tack holes, were encouraged. We also had an opportunity to test tools to remove upholstery, and all struggled to take the staples out of our seats that we had prepared on the first day. Heather showed us a presentation of various upholstery conservation issues drawn from her experience, and introduced methods of conservation and repair. Heather had asked us to bring photographic examples of any upholstered furniture that we were going to be working on to discuss with the group. On the first day these projects had looked rather

daunting, but by the end of the course we felt much better equipped to deal with the conservation problems we were facing.

The course was a really useful and interesting introduction to upholstery conservation, regardless of experience. The practical elements of the course supplemented our learning and were a beneficial accompaniment to the theory. Heather was a thoughtful and experienced tutor and we learned a huge amount in the two days.

Nikki Chard

Textile Conservator, Historic Royal Palaces

THE OPEN PALACE PROGRAMME 2014 June 22 – July 12 2014

Sitting on the bus from Sydney to Canberra, after a long flight from London, I finally had time to reflect on the past eleven weeks I had spent in the United Kingdom.

At the beginning of 2014 I started my final year of my Bachelors in Heritage, Museums and Conservation, majoring in conservation. The degree is one of a kind in Australia as it is the only undergraduate conservation degree in the country. This year I had the opportunity to escape Canberra's frosty winter and travel the UK while doing informal work experience in various conservation studios across England. During my time in England I was also lucky enough to be involved in the very first Open Palace Programme (OPP).

The programme started off with a week in the historic city of Bath. During this first week it was a pleasure getting to know the mentors and the other seventeen participants who had travelled from America, Canada, London and Australia to be a part of the programme. The group consisted of people who were starting their careers in the heritage profession.

It was in Bath where the group experienced privileged access to the sites belonging to the Bath Preservation Trust. These sites included No. 1 Royal Crescent, Beckford's Tower and The Building of Bath Collection at the Countess of Huntingdon's Chapel. A



Presentations at Stowe House

typical day would consist of focused seminars presented by the professionals who worked for the Preservation Trust. Our group would then be split into smaller groups and given 'challenges' that were relevant to the sites, to work through and then present and discuss.

Next stop, after Bath, was Stowe House, a grand 18th century house and garden with a fascinating history. The group joined senior staff at Stowe House to gain insights into the development of the palace and its settings. During our time at Stowe the group saw conservation in action, learnt about estate management, and considered challenges with the development of the new visitor centre. On one of the evenings we were privileged to enjoy a beautiful dinner in the house itself.

After our time at Stowe House the OPP group was off to London to spend our last week. London spoilt us with a series of participative sessions at the three largest Historic Royal Palaces – Hampton Court, Kensington Palace and the Tower of London. The sessions were run by specialists from the

Historic Royal Palaces' education, curatorial, collections and building conservation teams. By the end of the three weeks the OPP group was no longer a group but a family. The OPP had given us all a once in a lifetime opportunity to see some of England's historic sites and meet the passionate people who work behind the scenes to care for and interpret the sites. The people I met, the friendships made, the things I saw and experienced all made my trip to the UK incredibly rewarding and valuable!

Laura Daenke

University of Canberra

UNDERSTANDING LEATHER: From the tannery to the collection

Northampton 9 – 13 June 2014

A group of nine conservators and one curator immersed themselves in the production of vegetable-tanned leathers, absorbing along the way a wealth of related information, on a course hosted jointly by the Leather Conservation Centre (LCC) and Northampton University's Institute of Creative Leather Technologies (ICLT). Offering a unique opportunity to follow the vegetable tanning of a hide from start to finish, by the end we understood both the material and the production stages in a very hands-on way. Seeing, smelling and touching the hides helped us to appreciate the various pre-tanning and tanning procedures.

We benefited from knowledgeable tutors: **Yvette Fletcher**, Head of Conservation at LCC; **Rachel Garwood**, Director ICLT; **Paul Evans**, Senior Lecturer in Leather Technology; **Chris Barnard**, Tannery Technician Demonstrator; **Paula Antunes**, (then) Associate Professor; **Annie Lama**, Lecturer in Leather Technology/Science and **Tanya Hayes**, Laboratory Manager.

The course started with an introduction to the tannery in ICLT, where we saw examples of traditional wooden tanning 'pits', large box-like structures, as well as the modern metal drums (rather similar to a washing

machine drum). Paul explained how each works and how long it would take to produce the finished leather. We gained an overview of tanning chemistry, old and new. It is evident that the tanning industry is changing; searching out and applying less toxic materials and using much less water. This information is relevant because the new leather tannages will be increasingly present in our collections and it is good to understand them.

In the lecture room, Paula revealed the structure of proteins so that we might better understand collagen. Annie then explained more about the chemistry of leather and the nature and role of collagen in skin structures. The many and various tanning agents were described: mineral (such as aluminium, chrome, and zirconium); vegetable, aldehyde, as well as the more recent combination tannages that confer the best qualities of the individual tanning components.

Lectures were balanced with practical work, so we periodically returned to the tannery to get hands-on experience of beamhouse operations: the pre-tanning processes such as fleshing and de-hairing. It was interesting to see how machines now undertake the same job very efficiently. The following day, Paul prepared three different tanning agents so that the results could be compared: mimosa (chosen to tan a deerskin), sumac (calf) and chestnut (goat and calf). A deerskin

A course participant tries her hand at scudding



Building surveying at Beckford's Tower



Paul Evans explains the operation of the tanning drums

was also chrome-tanned, hair on. The mixes were made and the prepared skins put into separate drums.

Yvette's presentation illustrated the history of leather-making, demonstrating its ancient origins and ubiquity. Annie's lecture on the

deterioration of leather focused on the decay of 19th and 20th century vegetable-tanned leathers; she led a recent ICLT/LCC project to develop a product to successfully treat acid-decayed leather (commonly called 'red rot'). The successfully developed 'New



Examining different leathers

The Leather Conservation Centre



Formula' is currently being trialled at LCC, British Library and British Museum.

We periodically returned to check on our tanning experiments. A ferric test shows how deeply the tanning agent penetrates and each of our three skins was different. Later we had the chance to handle examples of leathers at LCC, a wonderful and fascinating range, including tanned tripe, a beautiful, ribboned, three-dimensional structure, and also examine various types of deterioration. Rachel's presentation followed, on the range of natural defects in hides and skins and the supply chain, animal to tannery, was explained. We were shown examples of skins with damage prior to reaching the tannery from parasites, branding, infection and scratching, and mistreatment in the abattoir such as poor flaying and putrefaction. This was extremely useful, offering us the knowledge necessary to 'read' the life of a skin.

During tanning more things can go wrong such as further putrefaction, mechanical damage, over-liming and lime abrasion. Uneven colour can show on tanning and dyeing, from grain damage, chemical damage, acid damage and alkaline damage (giving a sueded effect). Finishing faults include cracking, delamination, poor colour application or fastness. It certainly made me appreciate the skill needed to bring out the best in a tanned hide.

Each region of the hide has different qualities as the skin structure changes and it performs different functions. The tanner, who knows this, will sometimes re-tan the belly (which is relatively loose) to further strengthen it. Splitting of leather was also discussed, with the resultant splits serving different purposes: the lower (and cheaper) corium layer producing suede, for example.

Back in the tannery, we prepared for finishing (softening, plating and buffing). The sammying machine drove out excess water and the vacuum dryer pressed more water out and gave the leather a smooth surface. Then we toggled the skins onto the drying racks. The leather at this stage is hard and requires staking by manipulating, stretching, and flexing it over a blunt stake. A professional tanner would have been able to do twenty skins per hour; now, happily, a mechanical staking machine does it fast and effectively

Yvette then presented a talk, at LCC, on medieval tanning processes. This resonated well with our experience of tanning, and helped fix the processes in mind. 'Bottle-tanning' (where the hides were sewn up and filled with a strong infusion of sumac and immersed in the same liquor) was of special interest to me for its parallel with wineskins. After a time the distended skins are removed and when all the liquid has drained away the leather is finished.

Also at LCC we attempted species identification through microscopic



Tanned tripe



Embossing leaves

examination of follicle patterns on a range of leather squares from different animals and tannages. This was quite difficult. We examined and handled the ICLT shoe collection as Paul taught us about footwear finishes, an important subject that is insufficiently researched. Varnishes, dyes and paints have been added to protect the surface, reduce natural variations, hide blemishes and develop the beauty of the skin. Currying (adding fat to improve flexibility and tear strength) is done on wet leathers and we experimented with various products.

In the ICLT laboratory we undertook qualitative analysis of vegetable tans, followed by an introduction to differential scanning calorimeter (DSC). By observing the difference in heat flow between the sample and reference, DSC measures the amount of heat absorbed or released during phase transitions, important when measuring the point of change when the collagen molecule reaches the shrinkage temperature. The roles of the spectrophotometer and electron microscope were also explained. Tanya showed us the value of the scanning

Toggled skins



Ferric tests underway

electron microscope (SEM) in depicting the structure of leather; the deep fissures and broken fibres of red rot for example are clearly and beautifully imaged.

A question and answer session on the last day allowed us to discuss problems we have encountered arising from tanning or deterioration of the leather. We also completed our decorative experiments on leather surfaces, gathering plant materials to impress into the surface of our leather pieces. Other finishing and decorative techniques included boarding (to develop the grain surface), dyeing and gilding as well as tooling and stamping. This part made me understand medieval decorative leathers in greater depth, not least how swiftly a free-

flowing design may be created, or a pattern stamped.

As the course was tailored to conservators and those with leather collections, each aspect of the tanning and finishing process could be explored and explained in relation to the deterioration processes and resultant conservation problems. I found the course to be immensely useful as well as fascinating, practical and enjoyable.

Barbara Wills

British Museum
Department of Conservation and Scientific Research

Paul Evans explains the operation of the embossing machine



A FIVE YEAR CONSERVATION CAMPAIGN COMPLETED

The conservation of the under-appreciated medieval masterpiece, the Jesse Tree window high above the main altar at Wells Cathedral, has been completed by Steve Clare ACR, Dan Humphries and their team at Holy Well Glass.

Extraordinary teamwork

The conservation of the medieval Jesse Tree window at Wells Cathedral has been a remarkable undertaking in that it has been accomplished without recourse to central funding, or financial support from funding bodies such as the Heritage Lottery Fund. This has been a truly local effort, its completion on time and on budget does great credit to the collective effort of the conservation team and the people of Wells, affirming their great respect and responsibility for the Cathedral and this remarkable window.

Nevertheless, on a professional level, the project has been a model of collaboration; the support of many colleagues and specialists from other conservation disciplines has contributed to a successful outcome. Particular mention must be made of the advice offered by external adviser Ivo Rauch, who at the outset challenged the conservation team to adopt a policy of minimum necessary intervention. The professional rigour involved in adhering to a conservation policy based purely on conservation, eschewing the temptation towards restoration did indeed prove to be initially challenging. However the smooth progress of the project was facilitated by setting out conservation principles for it in a definitive *Detailed Method Statement*, following a thorough debate and an exhaustive preliminary investigative stage, which included test cleaning and protective glazing trials, including environmental monitoring.

The approach to the leadwork

The window has not been re-leaded; only very small areas of local re-leading were considered necessary. The decision to

Macro photograph of lead mill marks used to map the restoration history of the window



New perimeter frame for medieval glass – note integral support bars following lead lines

retain the original 19th and 20th century lead suggested that new bronze perimeter frames for each stained glass panel would be required to ensure long-term integrity of the conserved lead matrix. These frames incorporate beautifully crafted additional support bars, which follow the design forms and are therefore invisible on re-installation.

The lead matrix was investigated as an integral element of the history of the artefact, by exposing mill marks in the heart of the lead, which were recorded photographically and with scale drawings. These records were then cross-referenced with the known time line of restoration history of the window in the Cathedral archive. The results were mapped diagrammatically, allowing a definitive summary of the restoration cycles of the window to be formed.

Cleaning the glass

The glass itself was cleaned in a restrained manner. Following the setting of exemplars for each glass type, informed by test cleaning, the glass was cleaned with de-ionized water on swabs, or dry cleaning with natural bristle and/or sable brushes as appropriate. Despite this conservative treatment, the colour key has been lifted beyond expectations, revealing the beautiful and unusual palette of the glass. The window has been known as 'The Golden Window' locally for generations. It does not have large passages of intense blue or ruby glass, but small areas of these strong colours are

Medieval glass set in new bronze frame





The figure of Osias

counterpointed with passages of green and gold (both pot metal yellow and silver stain). Dean Armitage Robinson (Dean of Wells 1911–1933) likened the effect to a flower meadow, which is a pleasing and accurate description.

One particular aspect of the cleaning has been important; the increased legibility of the unifying vine; the Tree itself which now leads the eye through the design as originally intended.

In one area alone, the principle of pure conservation was set aside. This great window has as its focal point a crucifixion – unusual in Jesse tree windows, which conventionally support a Marian cult. Here a majestic figure of the crucified Christ survives; surely amongst the greatest expressions of medieval art in Europe. At some point in the history of the window, the face of Christ had sustained damage, a small piece of plain sheet glass being inserted, subsequently daubed with household paint (almost certainly taking advantage of scaffolding erected for works to the high vault in the 1970s). This area alone was identified as justifying restoration works, as the spiritual message of the artwork was deemed to take precedence in this case.

The bespoke protective glazing system

Arguably the major achievement of the conservation campaign has been the design and manufacture of the internally vented protective glazing system, developed specifically for the site, which has set new benchmarks in terms of quality of craftsmanship and design. The aim was to produce a system, which paid proper respect to the architectural setting in terms of its materials and production. To this end, bronze sections were custom-milled to accurately fit stone profiles. All joints were silver soldered. The external



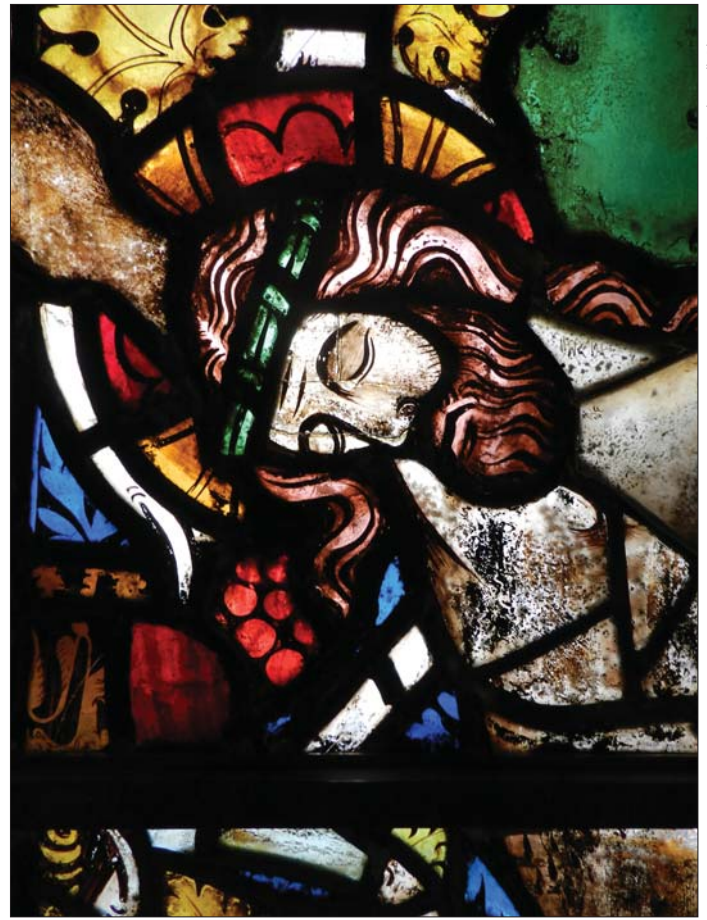
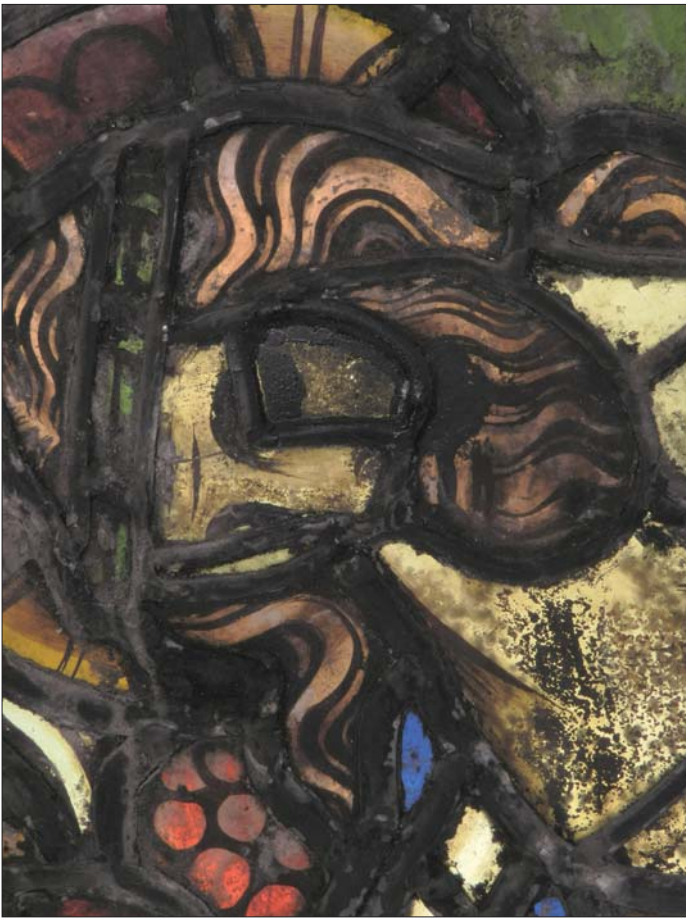
The majestic figure of Christ crucified

glazing was also designed to open, with hinged sections corresponding to original panel divisions, allowing easy cleaning, maintenance and removal as part of disaster management. All fixtures and fittings were machined from the same architectural bronze material.

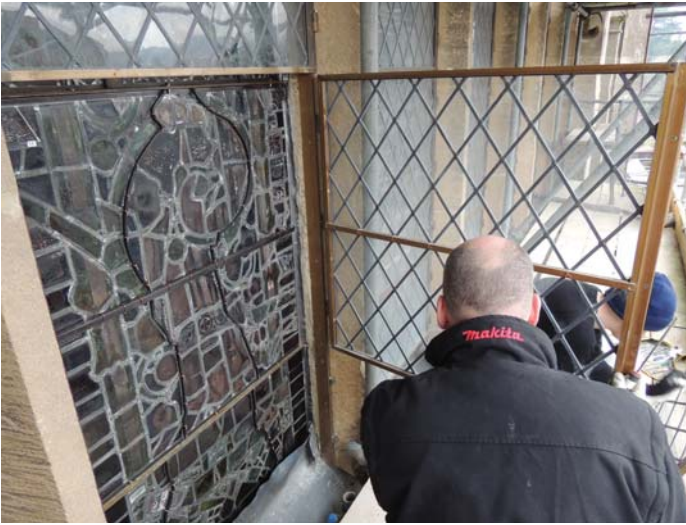
The conservation team invested in research and development in the manufacture of bronze sections, and consulted with metalwork specialists, however the works were all carried out in-house to ensure tight quality control.

Where the complex tracery sections were concerned, innovative production methods were embraced. Very accurate templates of the stone profiles were taken, and vectored to produce digital files. The files were used to allow the bronze material to be cut to shape by a sophisticated water-jet cutting machine. The resulting frames fit the stone reveals with unerring accuracy.

The decision to use diamond quarry glazing for the external screen was inspired by the late Peter Bird, architect for the Cathedral at the beginning of the project, who advocated this approach based on the aim of unifying the façade, which has quarry glazing at high level, and to the adjacent Chapter House. His judgment in this respect, based on an intimate understanding of the building as part of the local landscape, is vindicated in the final appearance of the exterior of the eastern arm of the Cathedral.



The face of Christ before (left) and after (right) conservation



Above: detail of tracery sections formed using water jet technology

Above left: hinged protective glazing corresponding to panel divisions in the medieval glass

Aside left: fixings machined from bronze

Aside right: custom-made bronze hinge with stainless steel pin



The conservation team at Holy Well Glass would like express their thanks to friends and colleagues for their generosity in assisting them towards a successful outcome.

the emerging conservator

Frances Lennard, Programme Convenor for the MPhil in Textile Conservation at the University of Glasgow's Centre for Textile Conservation and Technical Art History writes:

Here are short introductions to two of the dissertation research projects from students who graduated in 2013, both on the topic of cleaning.

We're now able to send out electronic versions of the student dissertations from the MPhil Textile Conservation programme at the University of Glasgow. To allow students to publish their work, the dissertations are only available electronically one year after the date of submission. Please see the list of abstracts which you can download from the Research tab on our website: www.gla.ac.uk/textileconservation

Unfortunately we don't have electronic versions of many of the dissertations from the MA Textile Conservation at the University of Southampton and we aren't able to make copies, but you are welcome to come to Glasgow to look at the hard copies of both sets of dissertations.

WET CLEANING SYNTHETIC FIBRES

by Stella Gardner

Conservation wet cleaning can be a useful treatment for historic textiles and the process is commonly used for a wide

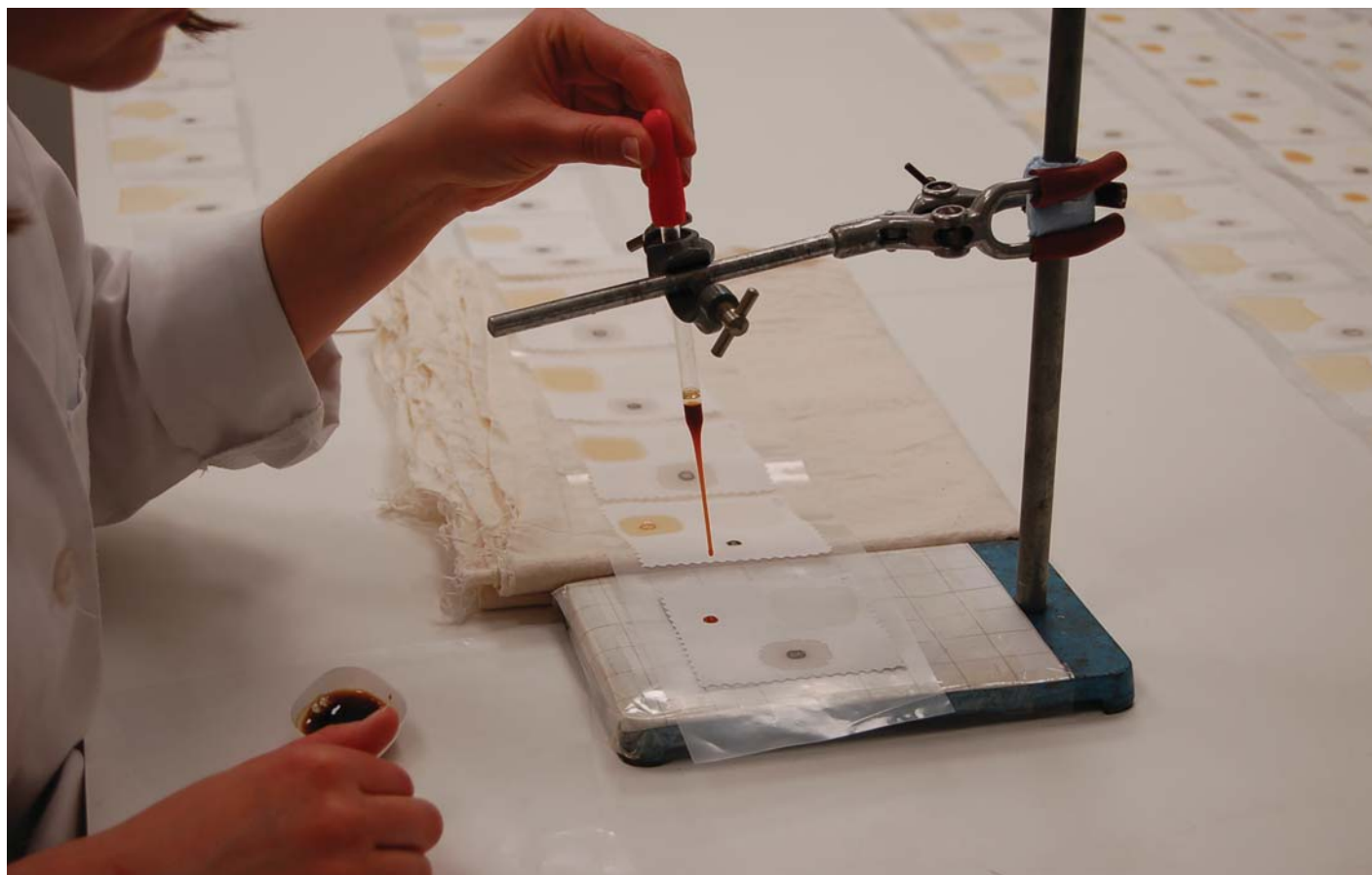
range of objects made from natural fibres. However, limited research has been undertaken on the practice of wet cleaning twentieth century synthetic fabrics which are gradually entering museum collections and in turn conservation studios.

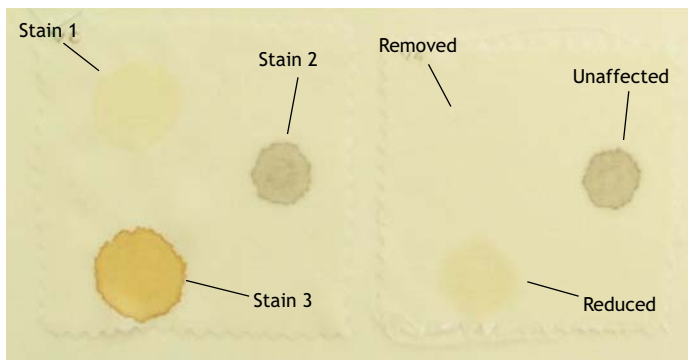
I chose to investigate this topic for my dissertation. The purpose of my research was to determine whether wet cleaning was a safe and appropriate treatment for synthetic fibres, with a particular aim of identifying the conservation detergent most suitable for different fibre types and categories of soiling.

Standardised wet cleaning tests were conducted on artificially soiled and aged test specimens of four different fibres: cellulose acetate, viscose rayon, nylon and polyester. Three types of soiling (fruit juice, a mix of oil and soot, and coffee) were selected for artificially soiling the test samples. Along with softened water, an anionic and a non-ionic detergent were used in the wet cleaning tests to investigate their relative effectiveness. Changes to the visual properties of the fabric samples were examined, focusing on variations in colour and the amount of soil removed. The effects of conservation wet cleaning on the fibres' physical properties were also evaluated. The findings were compared with untreated control samples.

Testing produced some interesting yet varied results. Visual analysis and colour readings, using a Minolta Chroma meter, were chosen to evaluate the effectiveness of each wash

Adding artificial soil solutions to the test fabrics





Viscose rayon sample before (left) and after (right) treatment

solution in removing soiling. It was found that anionic detergent was more effective at soil removal for water soluble soils, e.g. orange juice and coffee, across all tested fabrics. Non-ionic detergent worked better at reducing oily and greasy soil but it was not as effective for other soiling types.

Tensile testing was used to assess changes in the fibre strength and showed a difference in behaviour between the synthetics (nylon and polyester) and the semi-synthetic fabrics (cellulose acetate and viscose rayon) after wet cleaning. The tests indicated that the wet cleaning process had little effect on the tensile strength or extensibility of nylon or polyester. The strength of the semi-synthetic fabrics was not affected but they were more extensible after cleaning, probably due to damage from swelling caused by the higher proportion of amorphous regions in the fibres. The anionic detergent caused the most change in the semi-synthetic fabrics.

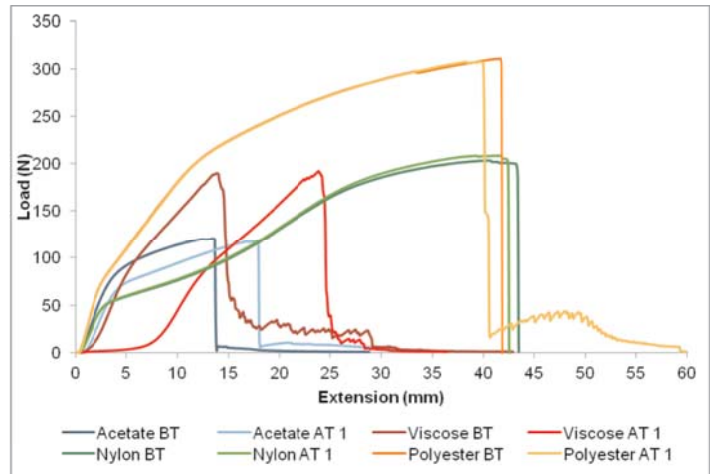
While this was only a small-scale investigation, the results indicated that wet cleaning could be a suitable and beneficial treatment for synthetic fabrics. However it indicated that when selecting a detergent, the type of soiling should be considered as well as the fibre type. Only select soils and fibres could be tested because of the time limitations of this dissertation research, but these preliminary findings identified a number of areas for future research including testing other fabrics and synthetic fabric blends, investigating the benefits of detergent mixes for soiled synthetics and further examination of the effect of wet cleaning on different types of soiling.

INVESTIGATING SOOTY SOILING ON HISTORIC TEXTILES

by Nora Meller

The study of sooty soiling deposited on historic textiles due to environmental pollution is a new area of research for both textile conservators and conservation scientists. Although a number of studies are available examining soot damage to historic artefacts caused by accidental fire events, very little has been published about the effect of domestic and industrial fuel burning on textile collections.

A unique initiative, the Scottish Crucible-funded 'Dirty Stories' research project was born in 2012, as a cooperation between Dr Anita Quye, lecturer in conservation science at the University of Glasgow and Dr Johannes Kiefer, senior lecturer in chemical engineering at the University of Aberdeen. The project aims to develop analytical protocols for the investigation of dark soiling often seen on nineteenth and early-twentieth-century domestic textiles, suspected to have arisen from the polluted domestic and industrial environments of the period.



Load-extension curve for all fibres, before and after treatment

As a final year student on the MPhil Textile Conservation course, I joined the research project and set out my research objectives, which would become the basis of my Masters dissertation. I wanted to look at the topic from the angle of the practising textile conservator: to clarify what historical significance such soilings may have and how they might impact on the deterioration of textile artefacts in the long term. A better understanding of both aspects is necessary to inform treatment decision-making when their removal is in question.

Based on interdisciplinary literature research into art

Stereomicroscopy examination of soiling on the muslin curtain





Attenuated total reflection infrared spectroscopy of a smoke sponge used for cleaning the embroidered banner

conservation, environmental, fuel engineering and forensic sciences, the dissertation's literature review outlines current conservation attitudes towards air pollution-derived sooty soilings, and unveils the state of knowledge about their physical-chemical characteristics, identification, and degradative effects on textiles. It also examines historically important pollution sources in Britain such as domestic heating, lighting and cooking, industrial energy generation and urban traffic. It summarises the usefulness and potential of different scientific investigative methods which have been applied to characterise sooty soiling particles, within and outside of the field of conservation.

In order to test the application of these investigative methods the dissertation includes case studies assessing the dark soiling on two domestic historic textiles: an early-twentieth-century embroidered banner and a nineteenth-century muslin curtain. The investigation started from historical and provenance research and readily available examination methods, and proceeded towards more costly analytical techniques. The case studies focus on ascertaining the presence of sooty soiling on the two artefacts, but exact soiling source appointment was outside the scope of this project. The examination of the degradative effect of the soilings will also be the next stage in this novel field of research.

The scientific investigation revealed that the dark soiling on the embroidered banner most likely originated from burning processes, whereas the source of the dark soiling on the muslin curtain remains uncertain. The investigation allowed me to evaluate the different investigative methods used, according to their research potential and the type of sampling required.

Simple non-invasive techniques including visual and tactile examination, stereomicroscopy and infrared photography were found to be potent tools for soiling characterisation. Polarised light microscopy and scanning electron microscopy-energy dispersive X-ray analysis (SEM-EDS) of mechanically removed soiling samples, and SEM-EDS of soiled fibre samples could complement molecular analytical techniques such as Raman spectroscopy and infrared micro-spectroscopy. These techniques require only small samples to be taken, and the analysis could precede conservation cleaning treatments.

Attenuated total reflection infrared spectroscopy, fluorescence spectroscopy and ion chromatography showed potential to be used for the analysis of cleaning solutions to detect substances originating from burning processes. Gas and liquid chromatography, mass spectrometry and thermogravimetry techniques were not available within the dissertation project. Although they require destructive sampling, chromatography techniques and mass spectrometry could be applied to the full profiling of sooty soilings, while the gravimetric method could be effective in showing the presence of black carbon in soiling particles.

Early on, the research showed the need for building a library of reference materials and reference data, to allow the identification of sooty soilings by comparison with known samples.

Overall, the study underlined the importance of interdisciplinary thinking and professional collaboration between conservators, scientists and historians, when tackling the complex problems of historical soiling. It is hoped that the research topic will get increased attention in the future, leading to a better understanding of historic textile soilings and to more informed conservation treatment decisions.

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