icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • MARCH 2017 • ISSUE 69

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MARCH 2017 Issue 69

From the Editor

In this issue we range from displays of archaeology to displays of political banners, reflect on whether our documentation practices are up to scratch and share the discovery of a worrying new pest infestation. The range of materials and conditions that conservators deal with is legion: there can be nothing that humankind collects (and a certain amount that humankind did not intend to collect) which has not been treated by someone in our profession at some time. But if you feel that your neck of the woods hasn't been featured for a while then do get in touch with a story to tell. The last time I said this back in issue 47, Jim Mitchell ACR responded and this led to our lovely Paisley Fountain serial. As you know, the project went on to win awards. (I know, I know, correlation is not causation; I'm just saying…)

Sadly, in this issue we are also saying goodbye to three figures who had a major impact in their conservation disciplines of horology, book and paper and stained glass. We offer their families, friends and colleagues sincere condolences.

Lynette Gill

ICON
THE INSTITUTE OF CONSERVATION

Institute of Conservation
Unit 3.G.2
The Leathermarket,
Weston Street
London SE1 3ER

T +44(0)20 3142 6799

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

Chief Executive
Alison Richmond
arichmond@icon.org.uk

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

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

Production designer
Malcolm Gillespie
malcolm@malcolmdesign.co.uk

Printers
Calderstone Design & Print Limited
www.calderstone.com

Design
Rufus Leonard
enquiries@rufusleonard.com

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

Cover photo
Now on display in Manchester: National Amalgamated Union of Stevedores, Lightermen, Watermen and Dockers, Section Branch No. 5 banner, dated between 1923 and 1928. The image on the front shows a picture of a ship called the Bay of Triumph. It illustrates the pride of union members in their profession. Photo: People's History Museum

Deadlines for adverts and editorial

For the May 2017 issue:
Tuesday 4 April

For the July 2017 issue:
Friday 2 June

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professional update

From the Chief Executive

AN INTERNATIONAL ROLE FOR ICON?

Alison Richmond ACR FIIC reflects on Icon as an exemplar

The question in my title occurred to me as I was planning my presentation to be given to heritage professionals in China when I was part of a British Council tour of Beijing and Xi'an, Shaanxi Province (where the Terracotta Warriors are located). I had been asked to talk about Icon and what we do. The two main questions that I felt I needed to grapple with to do this effectively were:

(1) What distinguishes Icon from others like us? What is our USP?

(2) What do we have to offer, either as a model or as advice, to conservators in other countries as they develop their own professions?

An international organisation

To answer the first question the most obvious comparator is IIC, our international mother ship. It was founded in 1950 as the International Institute for Conservation of Historic and Artistic Works. From 1958 onwards, Regional Groups developed in some of the areas where members were concentrated. This was to enable members to meet more often and to pursue matters of local concern. These Regional Groups were independent associations affiliated to the Institute. Among the first of these Groups were those in the United Kingdom and the United States.

A national organisation

In 1976, the UK Group of IIC broke away to become the independent United Kingdom Institute for Conservation (UKIC), one of Icon's five predecessor bodies. While none of these claimed to be international institutes, all of Icon's predecessor bodies had some members who lived or worked abroad, with IPC (the Institute of Paper Conservation) having by far the most. Today, while about one fifth of Icon's members live or work abroad and therefore must value being members of a UK organisation, it is fairly safe to assume that they do not join Icon because of its international role. Icon was set up as a charity in England, Wales and Scotland and Icon's activity is very much focussed on the UK because that is the cultural policy arena that we work within. So, Icon could provide a role model for a nascent national professional organisation.

An accreditation model

While there are a great many membership organisations in the conservation sector that have some form of accreditation for their members, Icon is possibly the only one that has such a rigorous peer review process with mandatory continuous professional development as an ongoing requirement. It is interesting to note that there is currently a conversation going on in AIC (American Institute for Conservation of Historic and Artistic Works) about reviving the idea of accreditation for AIC members. We have been consulted with regard to our own Professional Accreditation framework and our opinion on how it works.

With the amount of continuous experience we have, we would be well placed to advise countries on setting up their own frameworks. In 2010 we did exactly this in Israel when we went over to run a workshop on accreditation. Unfortunately, at that time the number of conservation professionals in Israel was thought to be too small to set up a PACR-type framework.

In 2012, Icon accredited four conservators working at the Heritage Conservation Centre, Singapore. This first foray into international waters seemed to work very well, managed from the UK by Head of Professional Development Susan Bradshaw and with our PACR assessors flying out to assess the candidates on site. We could, in due course, work on a larger scale, gradually becoming the go-to accrediting body for conservation professionals internationally, however there are many elements that would need to be put in place wherever this is to occur. Trained assessors and mentors are needed on the ground, a 'chicken and egg' situation: you need enough accredited conservators to be part of the assessment process. In the UK we initially managed this through a 'grandfather clause', and other countries may not wish to go down this route.

Convergence and partnership

I think the other thing we have to offer is our history of coming together as a profession. I can imagine that there are many countries in the world where there are quite a lot of different conservation specialisms competing for air time. This was the situation we found ourselves in before 2005. It was a long, slow and painful process and we managed to achieve it without too much bloodshed! There were, and still are of course, learned societies and membership bodies that could not (because their membership included others as well as conservators) or did not wish to converge into Icon. We have good relations with most of these and work in partnership with many. Part of our success is due to being able to get along with other bodies, respect our differences, whilst at the same time claiming our territory as the lead professional body for conservation in the UK. Today, IIC and Icon have great mutual respect for each other and of course share many members.

Unity in diversity

At convergence in 2005, one of the keys to success was that we recognised the individual nature of the five converging

bodies by preserving their identities in the new special interest groups. UKIC's specialist sections provided most of the material-based Groups of Icon (ceramics and glass), and/or based on object type (furniture and wood), IPC became the Book and Paper Group, SSCR became Scotland Group, Collections Care Forum became Care of Collections Group and Photographic Materials became Photographic Materials Group. A more recent addition to the Icon family is the cross-disciplinary Heritage Science Group as are our newly formed networks (Documentation, Dynamic Objects). The benefits of having such a broad collection of special interests represented within a relatively small profession (estimated to be c.5000 in the UK) inside one organisation are obvious: economies of scale, concerted voice, consistency of standards, opportunities to learn and support each other, to name a few.

The all-encompassing nature of Icon and the fact that it is a charity made it highly suitable for the delivery of major externally funded projects. Nothing like the scale of the 2006 £2.45M Heritage Lottery funded internship programme had ever been seen before, and although UKIC set the ball rolling, it quickly became part of Icon's DNA. Having a fully funded and managed programme for interns, filling identified skills gaps across the disciplines in host institutions across the UK supervised by professional conservators, with assessments based on the professional standards was a huge achievement for Icon as well as for the professional members and organisations, public and private, who gave their time pro bono. While these specific circumstances will not necessarily be repeated in other countries, the model is there to be imitated.

Of course, it has not always been plain sailing! The process of bringing such a diverse range of interests together was challenging for those at the cutting edge and, in fact, convergence never truly ends. It is a continued motion in a forward direction in which we gradually move closer together. And there is no question in my mind that that is the only way to go!

NEWS FROM THE BOARD

On 24 January, Icon Trustees and senior staff met at a Trustee planning day to continue their work on the next five-year strategy for Icon. At the same time, progress was made on the draft strategy document that will be sent out for consultation with members and key stakeholders.

The aim of this meeting was to prioritise activities that would deliver the aims of the strategy and could be sustainably funded internally or externally. The meeting reviewed and explored the recommendations of each of the three strategic task and finish groups grouped into three main themes for the new strategy document: Advocacy; Excellence; and Engagement. This meeting built on progress made at the previous Trustees Planning Day in September 2016 when Icon's overall mission, vision and strapline were debated.

Advocacy

Under the Advocacy aim, the Trustees considered the list of recommendations put forward by the Strategic Group exploring ways to raise Icon's public and policy profile, including a stakeholder mapping exercise, digital marketing, greater member involvement, a stakeholder newsletter, an annual review, enhanced PR and Media activity, awards and events, a public affairs and policy person, thought leadership activity, patrons and ambassadors, and many other ideas! The Group also explored outcomes and impacts of advocacy, and sought to identify more clearly who exactly we are aiming to influence. The need for evidence was felt to be critical in order to conduct effective advocacy.

Excellence

Under the Excellence aim, the Trustees considered the recommendations coming out of the Strategic Group examining ways to increase support for professional members. They looked at current plans and emerging ideas, and determined which of these needed extra resources. Engaging retired members, generic skills events, support for current and new networks, an annual conference of ACRs and increasing the frequency of Icon conferences to every two years were all discussed. In addition, Trustees felt it was important for Icon to continue to be a framework provider for vocational training.

Engagement

Under this heading, Trustees considered the recommendations made by the Strategic Group examining ways to build a wider supporter base for Icon. Breakout groups looked at the steps that had been identified to research and develop a new supporter category. Another strand was to develop support for conservation volunteers. The new infrastructure that would need to be in place for potential new membership categories and developing partnership support for training conservators to train and manage volunteers were the subjects of discussion in the breakout groups.

At the end of the day, Trustees were asked to prioritise three or four areas of activity that have the potential to be sustainably resourced. These priority activities will be further developed by Trustees and staff in the coming months.

Following on from the Planning Day, our Chair of the Board, Siobhan Stevenson worked on the draft strategy document to get it into shape for a consultation exercise. Of course, the first step was to obtain the feedback of Icon Members and so an Iconnect asking you to comment on the draft went out at the end of February in survey format. I do hope that as many of you as possible took the opportunity to contribute to Icon's next five-year strategy.

Alison Richmond, Chief Executive

The new membership card

RENEWALS SEASON LOOMS

This year's renewal cycle is now underway and the 2017–18 membership card is in production.

The new membership card features an image I actually took myself last April, when I was in Winchester with the Stone and Wall Paintings Group for their AGM and lecture. At that time, Icon member and Stone and Wall Paintings Group Secretary Ruth McNeilage ACR was hard at work on the project to conserve the medieval polychrome bosses on the presbytery ceiling of Winchester Cathedral. So after the lecture the Stone and Wall Paintings Group ascended the scaffolding for an exclusive close-up look at the work in progress. It was a real indication of the places Icon members can access thanks to our fellow members – places that are usually off limits to ordinary mortals.

Once your renewal has been processed, this year's membership card will arrive in the same format as last year's, which featured an image of a fine bobbin lace border from the seventeenth century. Simply bend, peel and fold!

Of course, as new cards are issued every year, your 2017–18 membership card is valid proof of your current Icon membership status. Your membership card can be used as proof of Accreditation for potential employers or funders, and if Accredited or registered on the PACR Pathway, it can be used to evidence your requisite professional qualification to apply for a CSCS Card. (For more on the CSCS Card scheme, please visit the website.)

You should have received all your renewal documents through the post by now. For those of you paying by Direct Debit, this will have contained your membership card and 2017-18 payment collections schedule. For those of you who paid by cash or credit card last year, this will have contained your renewal notice and invoice – and a Direct Debit mandate form, should you wish to make your life easier by this method.

If none of this sounds familiar as yet – please do let the office know!

I hope to see you all soon at an Icon event.

Michael Nelles, Membership Manager

ICON'S NEW TRUSTEES

With the ease of the new online voting system, it was anticipated that this year's Board elections might attain significantly more participation than in previous years – but no one had expected such an exciting race! After an extremely close contest with a broad range of high-calibre candidates, the results of Icon's latest Board elections were announced at the AGM shortly before Christmas.

Joining the Board in 2016 are Jonathan Betts, Lorraine Finch ACR, Frances Graupner, Mel Houston ACR, Ruth Howlett and Deborah Walton. Re-elected for a second term was Caroline Peach.

Jonathan Betts has been involved in the conservation world since the mid 1970s. A horology specialist, he worked in private practice for five years before being appointed Horology Conservator at the NMM Greenwich in 1979. In 2000 he was appointed Senior Curator of Horology, and Curator Emeritus on his retirement in 2015. He is now based in Wiltshire. Since 1980 he has also been Horological Adviser to other heritage bodies, including the National Trust. Among a number of professional distinctions, he was awarded the Plowden Medal in 2013 for his work in conservation and an MBE in 2012 for 'Services to Horology'.

Lorraine Finch ACR is an accredited archives conservator, specialising in the conservation and preservation of photographic material. She is Secretary of the Icon Photographic Materials Group, a committee member of the Icon Documentation Network and an assessor for the Icon PACR and the ICRI (Institute of Conservator-Restorers in Ireland) accreditation schemes. She has worked as a conservator at the University of Southampton, the Shakespeare Birthplace Trust and the National Army Museum. In 2003 she established LF Conservation and Preservation which provides conservation and preservation to institutions and individuals of archives.

Frances Graupner is a commercial lawyer with a special focus on advising on art and cultural projects, and on education for careers in the creative arts. She has wide experience of working with major corporations and charities as well as higher education institutions. She now specialises in supporting the enterprise activities of the University of the Arts London, a global leader in the art and design sector with a diverse mix of constituent colleges including Camberwell, which teaches conservation, Central St Martins, Chelsea, London College of Communication, London College of Fashion and Wimbledon.

Mel Houston ACR is the National Preventive Conservator for the National Trust for Scotland. Mel has worked for the Trust in this role for the last seven years and has also been an Icon Intern Supervisor as well as a PACR Mentor during this time. Mel completed undergraduate and postgraduate degrees in science and arts before gaining an MA in Preventive Conservation. She is on the Pest Odyssey Steering Committee for IPM in the UK and lectures in IPM at

the Centre for Textile Conservation at the University of Glasgow.

Ruth Howlett is a communications specialist with fourteen years' experience in media and public relations. Currently Head of Media and PR at Historic Royal Palaces, Ruth is a graduate of Queen Mary, University of London, holds a postgraduate Diploma in Public Relations from the Chartered Institute of Public Relations, a Professional Certificate in Marketing from the Chartered Institute of Marketing and is studying part-time for a Master's degree in Corporate Communications. Ruth joined Icon as a co-opted Trustee in 2016.

Deborah Walton graduated from Durham University with a Masters Degree in the Conservation of Historic Objects. She has since worked at the University of Cambridge, the National Trust, The Royal Institution of Great Britain, the Science Museum and the Imperial War Museum.

From 2009 she has provided conservation support, help and advice both to the University of Cambridge Museums and across Cambridgeshire and the East of England as part of a joint project between The University of Cambridge and Cambridgeshire County Council. Deborah also sits on the steering groups for the East Anglian Conservators Forum, SHARE Heritage Engineering Network and SHARE Historic Buildings Network.

Caroline Peach was first elected to the Board in 2013, and later served as co-Chair alongside Nigel Dacre. As a paper conservator, Caroline worked in a range of roles at the old UK Institute for Conservation and was Head of the Preservation Advisory Centre at the British Library. Caroline serves on the Archive Service Accreditation Committee, as well as the Scottish Council on Archives Preservation and Conservation Group.

Michel Nelles

NEWS FROM CHANTRY LIBRARY

The Chantry Library is open for readers and inquiries, please check the website chantrylibrary.org for opening hours and make an appointment by email with Mastan Ebtehaj chantrylibrary@gmail.com.

Librarian Mastan Ebtehaj with OCC Conservator Nikki Tomkins

Recent visitors to the library were the West Dean and Institut national du patrimoine students on placement in the Conservation and Collection Care section of the Bodleian Libraries. Mastan, or Oxford Conservation Consortium conservator, Nikki Tomkins, the Student Development Officer of the Book and Paper Group, would be pleased to hear from any students wishing to visit Chantry. We look forward to seeing you in Oxford!

NEWS FROM THE GROUPS

Archaeology Group

Archaeology Group's proposal to establish a fund in memory of Holly Marston, to support archaeological conservators at the start of their careers, was approved by Icon's Board of Trustees in November. The Icon-AG Holly Marston Fund steering group plans to launch the scheme later this year.

CSCS cards which allow conservators to work on archaeological excavation sites will be more difficult to get from March 2017. If you hold a CSCS card issued in 2016 or earlier, this will not be valid from September 2017. Details are on the CIfA website: www.archaeologists.net/cscs. Icon-AG carried out a survey recently to see how our members will be affected by the proposed new CSCS card requirements. Thank you to everyone who replied; committee members are analysing the responses now and will circulate recommendations.

The Archaeology Group committee continues to be engaged with The Archaeology Forum, the British Archaeological Trust (Rescue), the Archaeological Archives Forum, and the All Party Parliamentary Archaeology Group. We are monitoring job losses and the downgrading of conservation positions in local authority museums and heritage services. A briefing paper on archaeological conservation will be prepared in light of the ongoing cuts to local government funding and the legislation currently passing through that affects historic environment, sites and excavated material.

Icon-AG members will be organising a session on 'First Aid for Finds' at the European Association of Archaeologists in Maastricht, 30 August - 3 Sept 2017. Submission for papers closes 15 March 2017. Details of the conference are here: www.eaa2017maastricht.nl/ . We are also looking into holding joint-CPD events with the Heritage Science Group this year. Watch Iconnect for announcements; ideas for future workshops or meetings are always welcome.

Book and Paper Group

Chair's Update

We are holding the Book and Paper Group AGM at 5.30pm on 30 March at the Artworkers' Guild London. This is the same lovely venue as last year. We hope lots of you can join us.

Please keep an eye out for the next round of Professional Development Bursaries, which will be opening early in April. For details please have a look at the Book and Paper Group Professional Development Bursaries page on the Icon website. The bursaries are available in five categories:

- Students
- ACR/ACR Pathway
- Independent conservators
- Conservators employed in institutions
- Conservators who are looking for work, post-qualification or with equivalent experience

Also a reminder to follow our Twitter account, which is @ICONBook_Paper. At the time of writing we are starting to look for a social media committee member to increase our online presence. Details about how to apply will be circulating soon.

Look forward to seeing you all at the AGM!

Michelle Stoddart (Book & Paper Group Chair)

News from Events & Training

As mentioned above, our AGM takes place on 30 March. It will be accompanied by a lecture from Dr Paola Ricciardi, Research Scientist at the Fitzwilliam Museum, Cambridge. Dr Ricciardi is responsible for the scientific aspects of the MINIARE research project, which has been studying illuminated manuscripts with a cross-disciplinary approach for the past five years. She worked alongside curator Dr Stella Panayotova on the Fitzwilliam's recent bicentenary exhibition 'COLOUR: the art and science of illuminated manuscripts'. Her main research interests include the technical analysis of cultural heritage objects, particularly with non-invasive analytical methods; the study of artists' materials and techniques; and the transfer of knowledge between artists and craftsmen working in different media. Her lecture, 'Colour, colourants and context – a heritage scientist's perspective', will explore how scientific analyses can identify links between these three aspects of books and works of art on paper and parchment. She will also outline how these links allow us to learn more about much broader topics relating to the object's creators, owners, and individual history. The AGM and lecture will be followed by a drinks reception.

Other upcoming events include a rerun of 2015's Salt Printing Workshop with Lux Darkroom, scheduled for 12 May. Please check your inboxes for further details regarding this and other forthcoming events from the Book and Paper Group.

Contact us at iconbpg@gmail.com if you have an idea or a request for specific training.

Fiona McLees (Events & Training Chair)

Care of Collections Group

Oxford Storage Day, Tuesday 16 May

Many Oxford institutions have experienced or are currently undergoing significant changes in their storage provision, including major capital building projects, whole collection-based storage moves and refurbishment and adaptation of historic storage spaces. On Tuesday 16 May there will be a day of talks and tours, bringing together some of the key people involved in these projects who will share their experience, knowledge and some of the lessons learned.

Based in the Bodleian's impressive new Weston Library lecture theatre in central Oxford, the morning programme will consist of a series of presentations on storage. Listed below are our morning speakers and the title of their papers. Please see the Care of Collections Group webpage for full abstracts:

Alex Walker, Head of Care of Collections at the Bodleian Libraries: *The Weston Library Refurbishment: What's in store for the preservation of the Bodleian's Special Collections?*

Daniel Bone, Head of Conservation at the Ashmolean Museum: *Evolution and revolution: storage at the Ashmolean Museum.*

Andrew Hughes, Ethnographic Conservator and Move Project Team Leader at the Pitt Rivers Museum: *The challenges of moving a large mixed ethnographic collection.*

Zoë Simmons, Curatorial Officer of Life Collections at the Oxford University Museum of Natural History: *All Creatures Great and Small: housing a natural history collection.*

In the afternoon, participants will have the opportunity to tour three of the four sites highlighted in the morning. There will be a choice of 'behind the scenes' tours, and when booking participants can choose two of the three available:

- T**he Bodleian's Weston Library:** including the specialised storage and quarantine areas as well as the impressive stack provision
- **The Oxford Museum of Natural History:** including historic and modern entomological storage and the chance to see some collection treasures
- **The Ashmolean Museum:** led by the museum's textile conservator Sue Stanton, the tour will include Eastern Art Organic Store and the solutions developed for a collection based on different formats and materials

Each tour is limited to fifteen people; we will try to accommodate preferences indicated on booking as far as possible on a first come first served basis. The ticket price including tea, coffee and pastries on arrival will be £10. Booking for the Storage Day opened on 28 February and you can book via the website or the link sent in an Iconnect. Numbers will be limited to forty five and ticket sales will close 12 May.

We hope you will be able to join us for what promises to be a varied and comprehensive look at storage across institutions and collections in Oxford.

Ethnography Group

In late January, the Ethnography Group hosted an evening on the conservation of Shadow Puppets, which focused on the work undertaken on the recent exhibition 'Shadow puppet theatre from Indonesia, Malaysia, and Thailand' at the British Museum.

The Ethnography Group committee would like to thank Dr Alexandra Green, the Henry Ginsburg Curator for Southeast Asia and curator for the exhibition, for introducing the talk by explaining the historic background of the collection. We'd also like to thank committee members Sophie Rowe and Verena Kotonski for arranging the event. Sophie also gave a great and informative talk on the types of treatments undertaken for the exhibition; giving the attendees a guided tour and discussing, in detail, the humidification, consolidation and repair needs for specific puppets. Also, a big thank you to our attendees, we were pleased that so many joined us in The Plough afterwards!

Plans are underway for two possible events held in conjunction with Kew's Ethnobotany collections for later this year; further information will be sent out to Ethnography Group members via Iconnect in the near future.

Finally, we'd like to welcome two new members to the committee: Lydia Messerschmidt and Cheryl Lynn. We are grateful for their time and look forward to working with them on future events and projects.

Heritage Science Group

On January 11 committee member Eric Nordgren hosted the Heritage Science Group meeting at Cardiff University. The meeting was well attended, either in person or by Skype, and highly productive. Along with reports from our Chair, Events Coordinator, Web Manager, Student Representative and Treasurer we firmed up plans for our exciting 2017/18 events calendar and reviewed the draft for our upcoming membership survey. Potential collaborations, promotional activities, and additional events were also discussed and are under investigation by Group members. We were happy to hear that The Mary Rose Trust Conservation Tour hosted by committee member Eleanor Schofield on 9 January 2017 had been fully booked and a great success. Our next event at the time of writing will be, 'Scanning Electron Microscopy theory & practice with a portable Hitachi TM3000, SEM', hosted by Committee member Dana Goodburn-Brown at CSI: Sittingbourne, Kent on 24 February. Additionally, Helen Wilson accepted the official role of HSG Communication Officer.

The next HSG meeting will be held on 26 April at The National Trust offices in London. Before then we look forward to the opening of our Photo Competition and publication of

our first of many blog posts! So keep an eye out for our notices in Iconnect, on our webpages, and on Twitter and get in touch if you would like to become more involved in the Group's activities.

Helen Wilson

HSG Communication Officer

Metals Group

Unfortunately the BathIRON event we announced recently has been postponed until 2018. For more information see the event's website: http://nhig.org.uk/bathiron/. As a result, we will be holding our conference in autumn this year as usual. The theme is under discussion and will be announced later in the year. For the latest Group news please see the Icon website or follow us on Facebook, Twitter or LinkedIn.

Textile Group

Due to publication deadlines, it is not always possible to mention all events so please check the Icon website and Iconnect for details. If you have anything that you would like mentioned in our communications please contact nadine.wilson@nationaltrust.org.uk.

Past events

The Textile Group held a Wet Cleaning Symposium in Cardiff in December 2016. Many thanks to Alice Brown who has written a review of the day which can be found in this issue of Icon News and will also appear on the Textile Group's page of the website.

Forum & AGM

At the time of writing, the committee is busy finalising the programme for the Textile Forum to be held at Bath Assembly Rooms. *From boxes to buildings: creative solutions for the storage of textiles and dress* will include presentations and posters specifically on storage but also more general textile conservation issues. The Group will be hosting its AGM and announcing the result of the ballot for two new committee members (web/social media and events co-ordinators). Many thanks to Stella Gardner and Kate French who are retiring from the committee after three years. Sarah Glenn, currently Facebook editor, is changing role and will become the Group's Secretary. Further details of the new committee members can be found in the next issue of Icon News and in the committee section of the Textile Group pages of the website.

CPD Grants

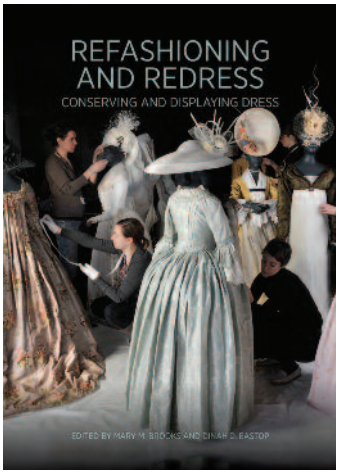
For 2017, the Clothworkers' Foundation is working in association with The Anna Plowden Trust, providing a grant to help conservators seeking to improve their knowledge or skills, or to broaden their professional experience. The Trust will administer the award of CPD grants on behalf of both funders. Further details on www.annaplowdentrust.org.uk and foundation.clothworkers.co.uk.

Upcoming conferences

Colour in Cloth, The Pasold Research Fund conference, to be held in Glasgow and Edinburgh, 10-11 April, will explore the various relationships between colour and textiles. Further details can be found at http://www.pasold.co.uk/conference-2017.

The *Gels in Conservation* conference, is being held at the Emmanuel Centre, Westminster, London, 16-18 October 2017. Organised by IAP in association with the Tate, it will look at the theory and use of gels in various branches of conservation, including textiles. (http://academicprojects.co.uk/gels-conference/conference-programme)

New Publication



Refashioning and Redress – Conserving and Displaying Dress, edited by Mary M. Brooks and Dinah D. Eastop and published by Getty Publications, has seventeen case studies exploring the conservation, presentation and representation of dress in museums and beyond as dynamic, complex, and collaborative processes. If you would like to write a review for publication please contact Nadine Wilson at the previously mentioned email address.

SUPPLY OF DEHYPON LS54 DETERGENT

The non-ionic detergent Dehypon LS54 is taking the place of Dehypon LS45 in many textile conservation studios because of its higher cloud point of 29–30°C (LS45: 18–20°C).

LS54 was being supplied direct from BASF (the manufacturer) as samples but this has now ceased. Conservation Resources have been approached and asked if they would be prepared to buy LS54 in bulk, minimum order 190kg. They are reticent to do so unless enough orders can be guaranteed to make it economical.

If you are interested in ordering Dehypon LS54 please can you email me at: f.hartog@vam.ac.uk stating the quantity you require. This has become quite urgent as some studios are very low on stocks.

Frances Hartog
Victoria and Albert Museum

HERITAGE SCIENCE PHOTO COMPETITION

The Icon Heritage Science Group Photo Competition is open!

On 2 February 2017 the Group launched a competition to determine images used for their new and improved Icon Group pages. Entrants are encouraged to submit photos which capture the essence of heritage science in relation to conservation and the challenges and rewards it encompasses. Entries can be made by tweeting the photo to @IconSci, including #photocomp within the tweet.

The closing date for all entries is the 31 May 2017. Winners will be announced at the Icon Heritage Science Group AGM on 5 July 2017. First prize will see their image as the cover of Icon News and runners up will receive a voucher.

Full details can be found on the Group's pages of the Icon website (http://tinyurl.com/za9w7ya).

TRAVELS WITH THE MEMBERSHIP MANAGER: Winter 2016

Michael Nelles
Membership Manager

Icon's events tend to attract a broad cross-section of conservation and heritage professionals. They range from members to non-members, from public to private sector contexts, from practising conservators to policy-makers at national bodies. Across this, the networks in evidence run from the local to the national and back again; discussing issues of specialist interest to those of broader appeal.

Of course, there are immense profits to be gained from effective use of the myriad connections and systems of influence engaged within these networks, offering real advantages hard to come by otherwise. These networks can provide the basis for us to calibrate and channel our messages, and help keep conservation visible – not just before the members of the public or institutional decision makers, but across the broader heritage and cultural sectors at the national level. Our networks provide the platform from which we can shout about the advances we're making and a foundation to bring heritage conservation from the background to forefront.

Last season's series of Group AGMs exemplified the interconnected landscape of the heritage sector in vivid colours. In late November, I was in Glasgow for the Scotland Group AGM and Plenderleith lecture. Recent Board movements emphasised the internal dynamics of Icon's networks, as Ylva Dahnsjo ACR retired after many busy years as an Icon Trustee holding the reserved seat for Scotland and an Icon Scotland Group committee member, representing a Board-level link between conservators in Scotland and Icon's strategic direction. Other Scotland Group members are similarly active: the Group's Chair Rob Thomson and Consultations and Publicity Officer Carol Brown regularly attend meetings of the Scottish Museums and Galleries Stakeholder Group, working to ensure that conservation remains a visible element of the complete national heritage picture.

This year's Plenderleith lecture welcomed guest speaker Dr

Photo: Michael Nelles

At the *Conservation Matters* conference in Cardiff

Neil Brodie, who delivered a thought-provoking talk on a charged and highly topical subject – the global trafficking of antiquities and other cultural objects. The criminal networks he described touched upon a broad variety of different stakeholder groups working to frustrate the practice, and within these channels were prominent intersections where we can all play our part. In particular, Dr Brodie explained how traffickers might be expected to commission conservation works to improve the condition of artefacts they intend to sell, or to bolster their dubious provenance. Of course, Icon's Code of Conduct established professional obligations to guide conservators in proper conduct, providing safeguards for the public in the process. By staying alert and keeping an ear to the ground, conservators can work together to subvert the treasure hunters.

After the Plenderleith in Glasgow, I headed up to Aberdeen to visit Icon member Louisa Coles, Chair of Icon's Photography Group. I haven't yet been able to attend a meeting of the Photographic Materials Group, so it seemed like the perfect opportunity for some informal chat. The local immediacy of Icon's networks was reinforced when news of my visit preceded me, and I was also able to visit Icon member Caroline Dempsey for a look at her studios based at Marischal College. The adjoining Marischal Museum has been closed to the public since 2008, but the studios remain in operation to progress conservation and analytical work on the

Delegates network after the Icon Scotland Group AGM

Photo: Michael Nelles

Photo: Eleanor Schofield

Michael gives a presentation to the Heritage Science Group

collections – a reminder of the varied and sometimes unexpected contexts in which conservation is practised.

In December I headed to Cardiff to speak at *Conservation Matters in Wales*, where I introduced Icon's new Network Model and discussed its potential to bring conservators together across the specialisms on a topical, regional or national basis, with support from Icon. Like Scotland, Wales has a very strong network of cross-specialist conservators meeting regularly to examine some of the latest innovations and approaches in the sector. Many of the papers covered methods of engagement, dichotomies between theory and the bench, and broader cultural issues highlighted by experiences practising conservation abroad. In this vein, Icon member Pamela Murray gave a paper about her work conserving a series of Chinese Shadow Puppets, engaging with the complexities of intangible cultural practices of performance. Similarly, Ayesha Fuentes' paper explored her experience of conservation in far-off locales including Tibet and Bhutan. In such places conservation practice is impacted by a variety of unique cultural, social and material forces – leading to a very different picture. As she explained, underscoring that cross-fertilisation of ideals is vital if we are to contend with our evolving professional ethics.

In asking these questions and exploring new approaches to practices, Icon events regularly draw national audiences. Early in January, I travelled to Portsmouth to attend the Mary Rose Trust Conservation Tour organised by the Heritage Science Group. The event attracted a substantial contingent of members and non-members alike; from conservators in public and private organisations, to colleagues in the policy division of Historic England. I had been invited to present a talk discussing Icon's engagement in science, and here Icon's place within broader national networks is perhaps the most conspicuous.

Most prominently, Icon belongs to the Heritage Alliance, an English consortium of more than one hundred heritage sector organisations ranging from English Heritage to the Canal and River Trust, consolidating the clout of members comprising 6.3 million heritage sector workers, and combining this with practical policy insight and expertise to advocate on behalf of heritage in the heart of government. To achieve this, they look to their members – including Icon. Accredited members will recall opportunities that have come to us via the DCMS, for example, looking for conservation projects to receive a visit from the Minister of Culture, Media and Sport. Icon is also a member of the National Heritage Science Forum, which brings together many interdisciplinary institutions engaged in heritage science to address research and practice needs.

However, these are just two of the formalised national networks with which Icon is engaged at high levels. Our Chief Executive, Alison Richmond, is also a Vice-President of NADFAS, comprised of 375 fine arts societies across the UK, Europe and New Zealand. Alison is also a member of the Church Buildings Conservation Committee and attends relevant sessions in Parliament to make the case for heritage conservation.

For my own part, I represent Icon at the quarterly meetings of the Joint Committee of National Amenity Societies (JCNAS). Comprised of core members including the Society for the Protection of Ancient Buildings, Historic England, the Council for British Archaeology, the Ancient Monuments Society and the Victorian Society, the consortium meets six times a year to discuss consultation papers, changes in policy and law, taxation and other matters of mutual interest having an impact on the preservation of art and architecture of previous centuries. My objective is to strongly emphasise the full diversity of the conservation sector, and the exacting professional standards denoted by the accredited standard (ACR).

As we have seen, engagement and involvement can drive momentum that carries our message throughout the diversity of our networks, whatever their orientation and scale. Nowhere was this more evident for me than at the last Paintings Group Lecture I attended in London, where a packed house across the specialisms assembled to discuss the implications of copyright law on conservation practice. Such an assemblage made a very simple point – all conservators face the same challenges and negotiate the same legal structures and strive to bring greater prominence to the reasons why we are so passionate about the care of our heritage; not to mention the highly refined technical skills, knowledge and professional standards required to practise as a professional. It is this message that Icon must take forward across all our networks, in all the avenues of our potential influence, for our objectives to be achieved.

Michael Nelles

JOURNAL NEWS

The *Journal of the Institute of Conservation* publishes peer-reviewed Full Articles and Shorter Notices detailing innovative research and practice focussed on the preservation of cultural heritage in all its forms.

2017 heralds another new phase for the *Journal* with production set at three issues per year, marking a 50% increase in content and reflecting Taylor & Francis' continuing

support through a significant increase in the page budget. Furthermore, June's issue will be a slightly larger special 40th Anniversary issue on *The Future of Conservation* which promises a wide range of articles and opinion pieces elaborated around what changes and potential trajectories might affect the profession.

We are accepting submissions for publication in the forthcoming October 2017 and 2018 issues on a rolling basis and suggested themes might include (but not exclusively):

- advances in collection care, display and archiving
- advances in interventive treatments
- advocacy and ethics
- critical approaches to conservation
- digital preservation in all its forms
- new understandings of decay
- participatory and collaborative processes
- professional and ethical issues
- remedial or preventive conservation
- technical studies of objects and conservation material

Book reviews are also warmly welcomed.

You can sample the *Journal* at http://tandfonline.com/toc/rcon20/current and if you would like to discuss potential articles please contact the Editor, Dr Jonathan Kemp via email: journal@icon.org.uk

SOCIETY OF BOOKBINDERS NEWS

Former President of the Society of Bookbinders, Maureen Duke was awarded a British Empire Medal in the New Year's Honours List in recognition of her lifelong commitment to the teaching and propagation of bookbinding and conservation, both here and abroad. Many book conservators have trained with her over a career spanning an amazing seven decades.

Maureen already has an educational award named after her through the Norie Trust and applications are invited from book conservation professionals to get up to £2,000 towards further training and any associated costs involved. The closing date is 30 June and the lucky recipient will be announced at the Society's national AGM. More details about the Maureen Duke Educational Award can be found on the website (www.societyofbookbinders.com).

The Society's bi-annual conference at Keele University is also of interest to Icon members. Taking place from 3–6 August, the sixteen speakers from the UK and abroad are highly experienced in traditional bookbinding, conservation and book arts. They include John Mumford, Lara Artemis ACR, Christopher Harvey, Renate Mesmer from the Folger Shakespeare Library, Washington DC and Consuela Metzger from UCLA.

Although the conference is primarily a residential one there is also the option to attend on a daily basis for the Friday and/or Saturday only. Several conference bursaries are available in order to help with the costs of attendance for whichever option delegates may choose.

The society has a conference webpage where you'll find all the information you need: www.societyofbookbinders.com/events/conference/index.html

ICON TRU VUE GRANTS PROGRAMME

There is still time to apply under the Icon Tru Vue grants programme. These grants are intended to help mid-career conservators from around the world attend professional development events such as conferences and training courses. More details can be found on Icon's website under Conservation/Careers & Training/Training and CPD grants. The deadline is 30 April.

NMCT GRANTS

The deadline of 1 April is looming for the submission of grant applications to the National Manuscripts Conservation Trust. Applications must be submitted on the NMCT's form, which you can download from their website: www.nmct.co.uk. If you have missed the boat this time around, the next deadline is 1 October 2017.

people

Since the NMCT was founded in 1990 it has awarded grants of over £3m, which have enabled the conservation of hundreds of musical, literary, architectural and other vital historical documents. NMCT is the only grant giver solely focused on manuscript conservation and is keen to spread the benefit of the funding available, so do consider applying.

ANNA PLOWDEN/CLOTHWORKERS' CPD GRANTS

The Anna Plowden Trust and the Clothworkers' Foundation – both leading funders of training and development for conservators – have teamed up to offer greater support for conservators undertaking continuing professional development (CPD). The Anna Plowden Trust has provided more than one hundred grants for CPD during the last two decades and the Clothworkers' Foundation conservation programme has given over £150,000 in CPD grants during the last eight years.

For 2017, the Clothworkers' Foundation has awarded a grant of £20,000 to the Anna Plowden Trust, specifically to help increase support for conservators seeking to improve their knowledge or skills, or to broaden their professional experience. The Anna Plowden Trust will administer the award of Anna Plowden Trust/Clothworkers' Foundation CPD grants on behalf of both funders, simplifying the process for applicants and greatly increasing the level of support available to UK-based conservators.

The next deadlines for applications are 5 June and 14 September. All applications must be made on the APT's application form which can be found on the Anna Plowden Trust website (http://tinyurl.com/jlcgcta).

Appointments

Congratulations to **Daniel Bone** on his appointment to the role of Head of Conservation at the Ashmolean, following Mark Norman's retirement. Daniel has been Deputy Head of Conservation at the Ashmolean since 2000 and has been heavily involved in conservation aspects of major building, gallery design and redevelopment projects since then. He was lead curator for the museum's 'Conserving the Past' gallery. Daniel's background is in field archaeology and objects conservation; his interests include museum and conservation standards, and public engagement in conservation.

Craig Horsfall has joined the staff on the MA Conservation course at Camberwell College of Arts, UAL, as Specialist Technician (Learning and Teaching). Working with the students every day, the role includes responsibility for studio management, teaching and materials research.

Craig is an accredited conservator who has worked for eleven years in the private sector at Museum Conservation Services and John Jones. As well as the course's pathway areas of art on paper, books and archive materials, Craig will also be sharing his experience of caring for traditional and digital photographic images, for contemporary art materials, and of the framing sector.

The Museum of London has announced the appointment of **Sharon Robinson-Calver** to the position of Head of Conservation and Collection Care. Sharon moves from her position as Collection Care Manager at the museum, a role in which she developed a number of creative initiatives including online tools for preventive conservation, risk profiling and hazards in collections. Prior to joining the museum she held a range of conservation-related positions at National Museums Liverpool, Tyne & Wear Museums, Historic Royal Palaces, Eura Conservation and Plowden and Smith.

Sharon is an active member of the sector who has regularly published and presented at national and international conferences. She has supported Icon through her work on the Metals Group Committee serving as Editor and Secretary over a period of twenty years and, most recently, served on the organising committee for the successful Icon 16 conference in Birmingham.

Sharon said of her appointment:

'This is the most exciting time in the Museum of London's history and as we look ahead to the creation of a new museum in West Smithfield, I feel privileged to have this incredible opportunity to lead a very talented and committed team.'

In October **Helen Baguley** completed her Icon internship at the National Museum of Wales, St. Fagans, where she studied the conservation of musical instruments, supervised by Emyr Davies ACR.

Helen has recently been appointed to the role of Projects Conservator for the Rationalisation Project at Edinburgh University. Her new role includes looking across departments at the collections which are currently housed within the University's Collection Facility in order to ensure that they are being stored appropriately and that necessary conservation work is carried out.

She said: 'the internship was an incredible opportunity for me to gain practical hands-on experience in a work place whilst still being in the security of a learning environment. I was able to work with other members of staff at the museum and by being part of open days and conferences I was able to share my work with other conservators and interested members of the public. The training allowance enabled me to take part in training days such as the gilding course organised by Icon Gilding and Decorative Surfaces Group and to buy books in order to broaden my knowledge base. There is no doubt that the Icon internship helped to develop my professional career and the skills I learnt are supporting me in my new workplace.'

New Icon Staff

Tasha Dhanraj is delighted to join Icon as the new Digital Content Officer. She is responsible for keeping the website maintained as well as developing our social media presence. Having graduated in 2015, it was while studying Theology & Religion at Oxford University that she first became interested in conservation. A lot of her studies relied on research into artefacts that are only preserved thanks to the hard work of conservators. She is very excited to learn more about the work of conservation and to promote Icon members' achievements all over the internet.

Tasha has several years of experience working within digital media, predominantly in entertainment, having formerly run the social media channels for BBC Comedy. As such, she feels she is well positioned to extend Icon's reach to engage the public more with heritage. She will be in the office on Thursdays and Fridays and can be contacted on tdhanraj@icon.org.uk

Welcome to these new members

We'd like to extend a very warm welcome to all those who joined us in December 2016 and January 2017. We hope to see you at an Icon event soon!

Lucie Altenburg
University College London
Student

Jessica Ashton
National Trust
Associate

Marco Di Bella
Associate

Rebecca Bennett
Supporter

Sara Bone
Student

Christopher Boyes
Student

Danielle Carwardine
Associate

Hannah Clarke
The University of Aberdeen
Museums
Associate

Eileen Conlon
Student

Clare Conybeare
National Trust
Supporter

Craig Craw
Tobi Pictures and Framing Ltd
Student

Claire Curran
ICA-Art Conservation
Associate

Tasha Dhanraj
Icon Staff

Emily Dingler
Associate

Michaela Florescu
Associate

Sara Gibson
University of Durham
Student

Elizabeth Gillions
Student

Frances Graupner
Associate

Chloe Hampson
Complimentary Publications

Ruth Howlett
Associate

Katrine Jensen
Associate

Markus Kleine
Glasmalerei Peters GmbH
Associate

Anna Kosters
Associate

Rachel Lee
Victoria and Albert Museum
Associate

Aidan Lynch
Associate

Melissa Medders
Supporter

Suzan Meijer
Rijksmuseum
Associate

Charlotte Mills
Supporter

Claire Moore
Associate
National Portrait Gallery Library
Organisation

David Sear
Lincolnshire Stained Glass Studio Ltd
Associate

Marta Sienkiewicz
Associate

Harriet Standeven
Associate

State Library of South Australia
Organisation

Kim Tourret
Student

Dace Valtere
Student

Valeria Viola
Associate

Alexandra Wade
Kent History and Library Centre
Student

Polly Westlake
Cliveden Conservation
Associate

Nancy Wilden
Arlington Conservation
Associate

Audrey Wilson
Associate

Michael Wilson
Associate

Ada Wong
Supporter

Emily Yates
Student

In memory

I am sorry to have to report the death on 16 December 2016 of **Geoffrey Armitage**, one of Icon's first horological ACRs. Geoffrey, always known as 'Geoff', will be best known within conservation for his pivotal role within The British Horological Institute and Icon in promoting the cause of horological conservation. While still in its infancy, the fact that the conservation approach is now largely accepted within horology is in no small part due to Geoff's sustained support.

Geoff was born on 1 January 1943 and educated at Durham Cathedral Choristers Choir School before going on to Bradford Grammar School. He studied theology at Lampeter and later took a degree in music from the Open University.

In addition to being a tower clock conservator, Geoff was also a campanologist and gifted linguist, a combination which enabled him to work and travel all over Europe and even as far away as South Africa. Several of his European trips were undertaken in Trabant and Wartburg cars of Eastern European origin. Geoff never tired of singing the praises of these idiosyncratic cars, not least for their simplicity, but also because he could undertake what seemed to me to be quite significant repairs at the roadside. Geoff's interest (some would say interest boarding upon obsession) with old/vintage cars is not an uncommon combination amongst horologists.

To those of us fortunate enough to get to know Geoff well, we will, yes, remember him as being a man of most decided views and loquacious expression, but also, and more importantly, as being a kind, caring and generous man.

He is survived by his widow, Janet, and daughter, Helen; his son, Paul, having predeceased him.

Elliott Nixon ACR

Fred Bearman was a leading educator in rare books and archives who, in a remarkable career that spanned half a century, inspired generations of conservators, librarians, archivists, students and members of the public in the UK, across Europe, in the USA and beyond.

Born in 1949 in Essex, he began his career at the age of 16 as a trainee conservator at the Public Record Office in London (now The National Archives). Taking courses on day-release at Camberwell College of Arts and the London College of Printing, in addition to the in-house training programme, he soon became Senior Conservator. He was to work there for twenty six years, for many of which he supervised the central London conservation studio, focusing on the conservation needs of The National Archives' pre-1800 books.

Fred's work involved some of the UK's most iconic manuscripts: he was part of the team that rebound Captain Bligh's log-book from HMS Bounty, not to mention the conservation of Magna Carta, and he was presented to HRH Queen Elizabeth II in recognition of his work on the Domesday Book for its 900th anniversary. He also began, at The National Archives, to demonstrate the skills as a leader and communicator that were to distinguish his later career: he devised a new conservation-training programme, and set up a survey of historic book-bindings and book-structures, the result of which was the establishment of a handling and preservation policy for The National Archives.

From 1990 Fred acted as Preservation Advisor to the Folger Shakespeare Library, Washington, DC. There he conserved the Folger's renowned collection of Shakespeare's first folios (all ninety two of them), and catalogued many of the library's fine bindings, work that culminated in his co-curating a significant exhibition and co-authoring its catalogue.

In 1992 he moved to the USA full-time as Head of Conservation and Collections Care at Columbia University Libraries, New York, where he took responsibility for conservation across all twenty-nine of the University's libraries, and was also involved in a major conservation project of early bibles and the historic Hussite Gradual at Chelsea Theological Seminary, NY, as well as acting as consultant for Christie's and many other organisations.

Returning to the UK in 1997, Fred Bearman became Director of Conservation at Camberwell College of Arts. As Course Director for BA and MA courses, his authoritative but warm and encouraging teaching style inspired a new generation of book conservators in the UK, as it had earlier at The National Archives and in the USA. He was to maintain his links with fresh intakes of Camberwell conservation students for the rest of his career.

It was during this period that Fred established the preservation programme for

the library of the Monastery of Saint Catherine, Sinai, Egypt, the world's oldest continuously operating library, work that Nicholas Pickwoad subsequently took on. Fred was also engaged as a preservation adviser to several EU-funded projects, including at Mekerere University Library and Archive Collections in Kampala, Uganda. There, in addition to giving advice, he provided on-site training for staff. Back in the UK, Fred maintained a serious commitment to supporting training in the profession, and became an Assessor for the Professional Accreditation for Conservator-Restorers (PACR).

He also maintained his work at the bench. From 2004 until 2006, he worked as Rare-Book Conservator in the Book & Paper Conservation Studio, Dundee University Library, treating material of great international significance that came into the studio from libraries, archives and private collections across the UK. Fred also worked with book conservator Lizzie Neville at her Kentish Town studio, acted as consultant on the Iveagh Bequest at English Heritage's Kenwood House in London and for the library of St. Paul's Cathedral in London, and worked as Head of Conservation at Shepherds in London, one of the oldest bookbinding companies in England.

In 2007 Fred moved to University College London as Preservation Librarian across the University's many libraries. These included one of the foremost university collections of rare books, manuscripts and archives in the south of England, and Fred spent the rest of his life researching, teaching and writing on these historic collections, while managing the Library Services' preservation and conservation needs. The latter included the move of over 600,000 rare items into temporary storage at The National Archives to facilitate building plans. This project illustrated Fred's prodigious gifts as a natural leader and communicator: only he could have persuaded over one hundred volunteers that wrapping seemingly endless quantities of books in archival paper – a requirement of the move – was both important and a privilege. And he did so with such fascinating insights into the unique historical collections being wrapped, and took such an interest in everyone working on the project, that it inspired career decisions and a love of rare books in many of those volunteers. It was while at UCL, close to his 65th birthday, that he was diagnosed with the cancer from which he died in December 2016.

Fred Bearman was both a naturally gifted public speaker and a superb teacher, having the ability to turn any apparently stuffy or arcane field into an exciting and accessible subject, whether lecturing for the National Archives in Washington, USA and the Bibliographical Society of the UK, or teaching early-profession conservation students at West Dean College and guiding undergraduates at UCL in their first ever encounter with a medieval book. His own outstanding achievements, combined with his refusal to be restricted by his dyslexia and partial deafness, inspired confidence in students and colleagues dealing with their own adversities.

Sometimes Fred compared teaching to performing. Indeed, in his youth he showed a remarkable ability as a performer of early dance, ranging with ease from the medieval period to the eighteenth century. As a young man he worked as a dancer for Nonesuch Dance Group and the Renaissance Dance Company, both associated with the early-music revival of the 1970s, and helped run workshops in early dance for schoolchildren in some of the most challenging inner-city schools under the auspices of the former Inner London Education Authority.

His skill in linking the historical context in which books were made with a professional's understanding of their physical construction, together with having the courage to ask deceptively simple but entirely new questions, led to ground-breaking publications such as those on girdle books and chemise bindings, and on laced overbands and stationery bindings. He had a keen sense of wit, but also a remarkably down-to-earth ability to hit the proverbial scholarly nail on the head.

Fred had a great love of classical music, stretching from Bach to the Romantics and beyond, with a particular passion for Beethoven. He was a keen gastronome, an ardent museum-goer, and a staunch socialist and trade unionist. His warmth and generosity in encouraging those around him to fulfil their own talents, while reminding them to enjoy every minute of it, will be sorely missed. He is survived by his partner of four decades, the modern-art historian and pre-eminent scholar of Abstract Expressionism, Dr. David Anfam

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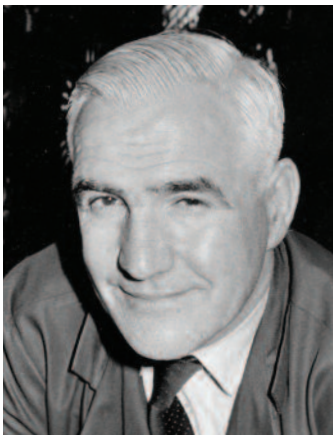
This obituary first appeared on the University College London website and thanks are due to Dr Tabitha Tuckett and Dr David Anfam for permission to reproduce it here



Peter Gibson, first superintendent of the York Glaziers Trust (YGT), has died at the age of 87. Peter lived all his life in the shadow of York Minster, the building he served for over seventy years, as altar boy, apprentice glazier and then as leader for over twenty-five years of a team of craftsmen entrusted with the care of York Minster's world famous stained glass. He saw the Trust grow from a team of only two at its inception in 1967 to a team of seven by the time it celebrated its fourteenth birthday, and as it prepares to celebrate its fiftieth anniversary the team has doubled in strength and grown in international reputation.

Despite his worldwide reputation, Peter Gibson was a citizen of York first and foremost, living all his life in the modest home into which his parents moved soon after their marriage. While the family worshipped at the parish church of St Michael le Belfrey, Peter became an altar server at the nearby Minster, a move that brought him to the notice of the Dean, Eric Milner-White (dean 1941–63). Writing of the Dean in 1989, Peter recalled that his first face to face meeting with him had been during his early morning paper round when he was asked to deliver the Church Times to the deanery: 'Ah,' said the

Dean, 'the Monday boy serves the Dean on a Friday' and proceeded to give Peter a short lecture on historic lamp-posts, one of the many subjects in which he was expert. As Peter cycled off in haste for Nunthorpe Secondary School, he could not have realised that this was to be one of the most formative relationships of his life. Very shortly afterwards, the Dean conducted a tour of the Minster's windows, showed him around the glaziers' workshop, lent him some books on stained glass, and then suggested that he try out as an apprentice member of the glazing team, comprised at that time of foreman Oswald Lazenby and glazier Herbert Nowland.

Peter was joining the Minster glaziers at a momentous time. Eighty windows had been removed into safe storage for the duration of the war and in 1945, as Peter entered into his seven-year apprenticeship, the task of returning the windows from their wartime hiding places, cleaning and restoring them to the building, was launched by the Dean. Between 1945 and 1967 all eighty windows were restored and reinstalled and with only a two-year break for National Service in the RAF, Peter was involved in what can only be termed the heroic age of stained glass conservation at York Minster.

In 1968 Peter Gibson was made the Trust's first superintendent, a post he filled until his retirement in May 1995. The 1970s and 1980s were a period of consolidation and growth. While the YGT continued to work on Minster windows, the Trust also began to work on a national stage. Over the last fifty years stained glass from nearly five hundred locations from all over the United Kingdom have come to the Deangate workshops, which had been extended, updated and equipped with the assistance of the Pilgrim Trust.

The Trust's reputation was growing, but it was in the aftermath of the terrible Minster fire of 9 July 1984 that its skills and its fortitude were put to the greatest test. Looking back in 2007 Peter recalled these challenges: 'Without doubt these events were the most traumatic experience of my working life. I have never been able to read accounts of other great fires, such as that which gutted the choir of Canterbury Cathedral in 1174, without feeling a sudden rush of memory, the noise, the smoke the smell of 9 July 1984, all over again. In my opinion the way we responded to the fire defined the York Glaziers Trust: our purpose, our commitment, our craft, our comradeship'.

The fire caused the collapse of the south transept roof and vault and threatened the rose window with destruction. All solder joints had melted and the delicate panels of early sixteenth-century glass were criss-crossed with over 40,000 micro-cracks. In the days and weeks that followed some proposed that the window be abandoned and replaced by a modern work of art. Peter Gibson remained adamant that it could be saved and stepped into what was really uncharted conservation territory, as the treatment of heavily fire-cracked glass remains one of the conservator's greatest challenges. Peter took scientific advice and used new conservation materials in the form of epoxy resins to stabilise the fractured glass before creating glass 'sandwiches' to hold all the pieces in place. In 1986 the window was returned to the Minster without any losses, but not before thirty nine panels had been assembled in the chapter house, with a mirrored floor that created the illusion of the whole window in an unforgettable display seen by over 170,000 people.

This highlights another of Peter's great contributions to the field – as a public communicator and popular advocate for stained glass, not only for the medieval windows of York Minster but for the medium as a whole. In 1949 a travelling scholarship had enabled him to make the first of many visits to see glass abroad, on this occasion to the cathedrals and workshops of France. He was knowledgeable about stained glass of all periods and styles and nurtured a particular passion for the stained glass of William Morris and his circle.

He understood the importance of public engagement long before it had become a requirement of heritage funding. Over his working life Peter gave many thousands of lectures on the art and craft of the medium, using his skills as a photographer to excellent effect. He travelled widely enthusing and informing audiences in the UK and much further afield, estimating that he had travelled 500,000 miles and had an especially loyal following in the USA, where he was made a life member of the Stained Glass Association of America.

His contribution to the world of stained glass conservation received appropriate recognition. In 1979 he was elected a Fellow of the Society of Antiquaries of London and in 1989 became a Liveryman of the Worshipful Company of Glaziers. National recognition came in 1984 when he was awarded the MBE followed in 1995 by an OBE. He was also one of few Englishmen to be awarded the Order of Merit of the Italian Republic for services to European stained glass.

One suspects that it was the recognition of his fellow Yorkshire men and women that Peter cherished most. In 1995 the Archbishop of York awarded him the order of St William for his services to the northern province of the Church of England. In 2000 he ran a close second to Dame Judi Dench in the York Press Millennium Person of the Present and in 2010 he was made an Honorary Freeman of the City of York, the highest honour that the city can bestow, a distinction he shared with the Duke of Wellington and Sir Winston Churchill

Peter remained a very private person and was famously coy about his age. He worshiped all his life at St Michael le Belfrey, having served as church warden there for over forty years and in later years relying increasingly on the fellowship and support of the Belfrey congregation. He continued to lecture and educate extensively even after retirement and he contributed to the training of Minster guides until 2011 when ill-health began to take its toll. He had a roguish sense of humour, often calling himself the Minster's window cleaner and never using the term 'Master Glazier', the tongue-in-cheek title used by his master, Dean Milner-White, in the dedication written on the flyleaf of the book Peter received from the Dean in 1952 in recognition of completion of the 'mighty good work' he had achieved during his apprenticeship. Peter often used the words of the poet George Herbert in closing his lectures and it seems fitting to do the same:

A man that looks on glass, on
it may stay his eye

Or if he pleaseth, through it
pass, and then heaven espy

Sarah Brown, Director
The York Glaziers Trust

Archaeology on display

Helen Ganiaris, Rebecca Lang and Helen Butler, conservators at the Museum of London, describe current exhibitions at the Museum's two sites

At the Museum of London and Museum of London Docklands there are several opportunities at the moment to see finds from past and recent excavations; some are displayed alongside x-ray images and associated documentation.

Fire! Fire!, a major exhibition at our London Wall site, commemorates the 350th anniversary of the Great Fire of London. One of the most theatrical and immersive exhibitions the museum has held, it features letters, documents and excavated objects associated with the fire and the rebuilding afterwards. Many of the objects have never been displayed before, including material from excavations in and around Pudding Lane where the fire started.

The exhibition is designed to be interactive but also rich in historical content, to appeal to both children and adults. The results of high temperatures and burning on ceramic and metal objects are highlighted. The exhibition includes excavated iron objects heavily obscured by corrosion and debris, displayed together with their x-ray images which reveal surprising detail. It was a challenge for the learning and conservation teams to incorporate real objects in a dramatic and engaging display, including burnt material that could be handled and examined. The exhibition opened in September and runs until 17 April.

A second exhibition opened in February 2017 at the Museum of London Docklands to display material excavated from construction sites in advance of Crossrail. *Tunnel: the Archaeology of Crossrail* also tells the engineering story of the largest infrastructure project currently underway in Europe. A number of archaeological units were involved in excavating the sites along the 42km route, as well as researching, publishing, conserving and archiving the associated material.

Many of the objects will be shown for the first time and again will use an x-ray in the display to highlight the use of the technique in investigative conservation. Over five hundred objects are shown spanning prehistory to the 20th century. The exhibition incorporates some interesting family-oriented interactives and even an opportunity to think like an archaeologist and speculate on why some of the Roman skulls were found without the rest of their skeletons! The exhibition closes in September 2017.

Thirdly, we now have a dedicated display area for short archaeological exhibitions at our London Wall site, titled *Looking for Londoners*. The current display, *Working the Walbrook*, shows Roman tools excavated from sites along the Walbrook, one of London's famous 'lost rivers'. These rare artefacts are superbly preserved due to the waterlogged

Visitors viewing x-ray images of corroded iron objects in the *Fire! Fire!* exhibition. The x-rays are revealed by push buttons activating light boxes.

Some of the Roman iron tools featured in the *Working the Walbrook* display.

A view of the *Tunnel* exhibition showing one of the three skeletons on display in a reconstructed tunnel shaft.

conditions of the Walbrook valley. Some tools are virtually identical to their modern day equivalents, while others are more enigmatic. The tools on display represent over one hundred and seventy years of excavation, and throw light on the working lives of Roman Londoners. This small display finishes at the end of March.

The next display in this space will focus on the conservation investigation of archaeological material, from excavations in the 1980s until now. It will be the first conservation-focused display in this new gallery space and the first one curated by conservators. The objects will be shown alongside their x-ray images, conservation notes and images highlighting evidence that can be hard to see without magnification. There will be opportunities to talk to student conservators in the gallery, collaborating with the UCL masters programmes in conservation. This small display, *Revealing the Past*, opens on 31 March and ends on 25 June.

Check the museum's website for details – if you are able to visit both museums in March or the first three weeks of April you will be able to see three of the above!

A trip to Peru

Collections Management Consultant Helen Lindsay ACR addressed the V1 International Library Science Congress on benchmarking as a collections care tool

The Peruvian Congress of Librarianship might be seen as an unusual event for a UK conservator to attend especially as the congress was not aimed at European delegates; however, the organisers were interested in hearing about the 'Benchmarks in Collections Care for UK Libraries' and how it could be used to support improvements in the cultural sector in Peru, so I accepted their invitation to talk about the scheme. From a personal perspective it was interesting for me to have an opportunity to re-evaluate a research project [1] which Nancy Bell and I completed in 2000 and, although the review was not a technical study or survey, it allowed me to reflect on how the scheme has evolved since it was launched.

THE CONGRESS THEMES

The assembly was conducted in Spanish so, given the sad state of my language skills, it was not possible for me to follow most of the papers but conversations with the organisers and delegates revealed the key themes as: developing partnerships with other Latin American and South American countries, encouraging more collaboration between libraries, museums and archives, promoting information exchange and the use of technology in both public libraries and special collections. Peru has a new National Library building with extensive conservation facilities and the country has a robust, if underfunded, library network.

A significant thread running through the presentations was the need to support educational improvements and the awareness that learning 'English' can produce enormous benefits to the individual far beyond simply learning another language. The congress was organised by the Peruvian Librarians Association with support from the Peruvian-British Cultural Association (an organisation that provides extensive English language teaching throughout the country) to show how they are working together to kick-start educational opportunities, with libraries being the source and location of

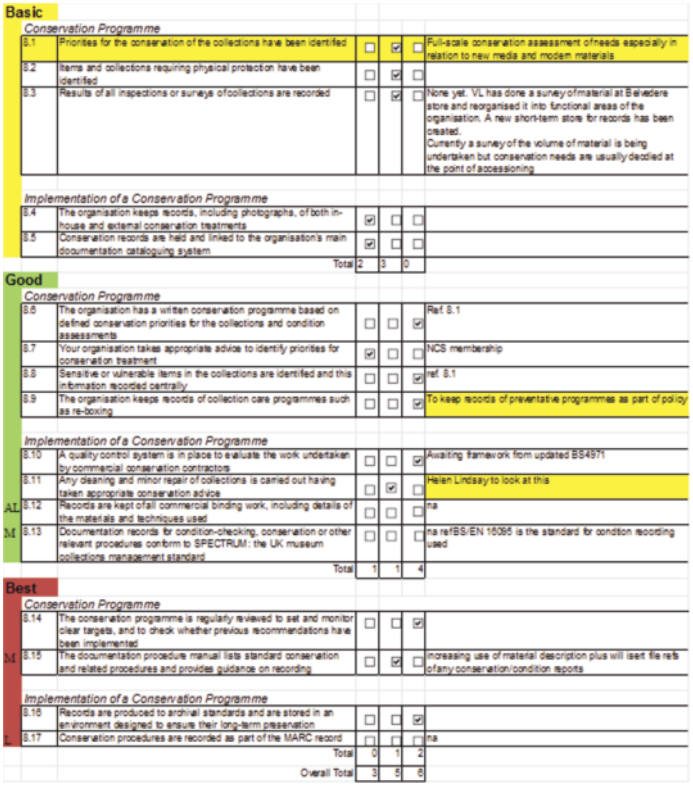
Helen delivering her talk in Peru

the courses. Staff involved in these courses are motivated to improve library services across the board and so collections care and education are forming an interesting alliance in an effort to improve both literacy and preservation.

THE CONCEPT OF BENCHMARKING

The idea of 'benchmarking' as a method of setting levels of practice took a little while to explain as there didn't seem to be a similar phrase in Spanish and my Peruvian translator had a furrowed brow when he set forth to describe the term. However, after several questions and answers we managed to clarify the meaning and I was able to explain how the scheme functions in the UK.

During the symposium there were several opportunities to debate (supported by a translator) and we discussed how benchmarking can have advantages over a descriptive style assessment because it can measure progress, prioritise action and provide standardised information accessible to a non-specialist audience.



Basic					
Conservation Programme					
B.1	Priorities for the conservation of the collections have been identified	☐	☑	☐	Full-scale conservation assessment of needs especially in relation to new media and modern materials
B.2	Items and collections requiring physical protection have been identified	☐	☑	☐	
B.3	Results of all inspections or surveys of collections are recorded	☐	☑	☐	None yet. VL has done a survey of material at Belvedere store and reorganised it into functional areas of the organisation. A new short-term store for records has been created. Currently a survey of the volume of material is being undertaken but conservation needs are usually decided at the point of accessioning
Implementation of a Conservation Programme					
B.4	The organisation keeps records, including photographs, of both in-house and external conservation treatments	☑	☐	☐	
B.5	Conservation records are held and linked to the organisation's main documentation cataloguing system	☑	☐	☐	
	Total	2	3	0	
Good					
Conservation Programme					
G.6	The organisation has a written conservation programme based on defined conservation priorities for the collections and condition assessments	☐	☐	☑	Ref. B.1
G.7	Your organisation takes appropriate advice to identify priorities for conservation treatment	☑	☐	☐	NCS membership
G.8	Sensitive or vulnerable items in the collections are identified and this information recorded centrally	☐	☐	☑	ref. B.1
G.9	The organisation keeps records of collection care programmes such as re-boxing	☐	☐	☑	To keep records of preventative programmes as part of policy
Implementation of a Conservation Programme					
G.10	A quality control system is in place to evaluate the work undertaken by commercial conservation contractors	☐	☐	☑	Awaiting framework from updated BS4971
G.11	Any cleaning and minor repair of collections is carried out having taken appropriate conservation advice	☐	☑	☐	Helen Lindsay to look at this
AL G.12	Records are kept of all commercial binding work, including details of the materials and techniques used	☐	☐	☐	na
M G.13	Documentation records for condition-checking, conservation or other relevant procedures conform to SPECTRUM: the UK museum collections management standard	☐	☐	☐	na refBS/EN 16095 is the standard for condition recording used
	Total	1	1	4	
Best					
Conservation Programme					
B.14	The conservation programme is regularly reviewed to set and monitor clear targets, and to check whether previous recommendations have been implemented	☐	☐	☑	
M B.15	The documentation procedure manual lists standard conservation and related procedures and provides guidance on recording	☐	☑	☐	increasing use of material description plus will insert file refs of any conservation/condition reports
Implementation of a Conservation Programme					
B.16	Records are produced to archival standards and are stored in an environment designed to ensure their long-term preservation	☐	☐	☑	
L B.17	Conservation procedures are recorded as part of the MARC record	☐	☐	☐	na
	Total	0	1	2	
	Overall Total	3	5	6	

The Benchmarks document in use

It is no coincidence that the scheme was developed in the UK where the public sector operates in an environment pre-occupied with efficiency savings and a management imperative to 'do more with less', making the model particularly attractive because it can be conducted by in-house staff without the need for additional funds. The self-assessment model is also appealing to developing countries like Peru where state support is limited but the enthusiasm of staff acts as a motivator to drive improvements.

USING BENCHMARKS

The Benchmarks in Collections Care scheme has been used in an exceptionally wide range of circumstances in the UK and I was keen to provide real-life examples to show how organisations have deployed it to suit their needs. The first library version[2] was extended by the Museums, Libraries and Archives Council (MLA) to include archives and museums in 2001 and since then it has been available in print and on-line as a free download for organisations to use in any way they choose. The following list provides a few examples[3] of how it has been applied;

- the Museum of London has been using the benchmarks since 2007 across thirty five storage locations to compare and prioritise resources
- the London Museums Hub supported the re-organisation of storage areas at the Vestry House Museum by using a benchmark assessment to gather the data needed to draw up an action plan
- the British Library[4] has used the benchmarks as an instruction tool to support a scheme which trained preservation volunteers from heritage organisations abroad
- the Natural History Museum used the benchmark categories as the basis of a collections care training matrix to determine training delivery and monitoring
- the Imperial War Museum re-designed some aspects of the benchmarks so that it was a compatible collections management tool for their needs
- Leeds Museums and Galleries compared the benchmark assessment results of seven organisations to provide information on regional provision
- the funding body MLA London (abolished in 2008) used the benchmarks as part of their Preservation Audit funding scheme

The current version[5] is available on the Collections Trust website as a spreadsheet[6] which is colour coded and automatically collates the information to create graphs as it is completed, as well as a pdf and Word doc

In summary, my brief review of the Benchmarks in Collections Care for the Peruvian Congress outlined the following points:

- The benchmarks scheme can be used to measure services and facilities against professionally agreed standards
- The checklist helps institutions identify how well they are caring for their collections and where they need to make improvements
- Together with the action plan, the checklist can be used to identify strengths and weaknesses and measure progress over time
- The assessment can be completed by staff from a variety of backgrounds
- Results and action plans are easily comprehensible to a non-specialist audience
- The model can be manipulated and used in a variety of ways; for training, advocacy, developing action plans and comparing organisations.

The introduction of benchmarking as an assessment method to the Peruvian Congress was well received and it is hoped that a translation of some aspects of the scheme for the library sector will be undertaken.

I would like to thank the Peruvian-British Cultural Association for supporting my attendance and Mg. Lilian Maura, President of the Peruvian Librarians Association for the invitation and wonderful hospitality shown to me by Lilian and her colleagues.

Notes

1. Library and Information Commission Research Report 55, 2000 *Benchmarks in Collections Care for UK Libraries* Bell, Nancy, Lindsay, Helen, British Library Grant No LIC/RE/0776

2. Jane Henderson ACR and Jonathan Rhys-Lewis ACR worked on the archive and museum versions

3. www.collectionstrust.org.uk/collections-link/collections-management/benchmarks-in-collections-care/item/1767-using-benchmarks-to-sustain-collections – November 2016

4. Ad hoc evidence appears to show that museums have applied the scheme more extensively than libraries and archives but that issue was beyond the capacity of my brief review

5. www.collectionstrust.org.uk/collections-link/collections-management/benchmarks-in-collections-care – Nov 2016

6. This version was created by Chris Woods ACR of the National Conservation Service - www.ncs.org.uk/ – November 2016

Examining Examination

Clare Finn ACR reflects on issues of conservation documentation

Icon's PACR Professional Standards has documenting objects in our care as a key tenet of modern conservation. Although some realise the benefits of this data collection management system, the world over treats it differently. Should we as collectors of that data have an all-round view of its wider uses and issues?

WHO DOES IT AND WHY?

Understandably we tend to talk of how conservators carry out and use documentation, yet in both the private and public sectors it is undertaken and used by those who are not conservators, nor conservation trained: curators, shippers, dealers, auction house experts, interns and art historians with differing knowledge of the issues which are all involved at one level or another. Not all of them are bad at it as the book *Condition: The Aging of Art* * demonstrates. This book gives a good description of most of the developments and discoveries conservators and conservation scientists have made on the subject over the past forty years. However, it is not written by a conservator; it should have been but its author, Paul Taylor, is an art historian.

Condition checking is the documentation most often done by those other various professions to different agendas that relate not to conservation but to those professions' concerns. Shippers are interested in current condition; active flaking, recent tears. Pieces dropping off their cargo would complicate their core business of transporting works of art. Dealers and auction houses are also interested in current condition but in past, historic condition as well. Untorn Monets sell for more than torn ones, although old masters without losses are harder to find. Knowing the degree of those losses is their focus, as it has a relation to financial value and finding the best way to raise that value is their core business.

Art historians' interest in both condition and technical art history has increased in recent years. They find that these issues are primary source evidence, an archive of the material object itself. For example, the recent conservation of the Ghent altarpiece's back panels showed that large areas were overpainted, some of which date back to the 1550s. When removed it revealed a largely intact original layer, but for art historians and connoisseurs it means, somewhat embarrassingly, that centuries of assessment has been based not on the van Eyck's paint layer but on that of others.

Bizarrely, for a field called the visual arts, more and more people are not looking at the objects themselves 'in the flesh'. They are learning about, obtain information on and buy those arts selecting them from 'images' on websites or photographs. We know this does little to convey a piece's materiality or physical condition. Granted museums tend to actually look at the object itself and commission reports from conservators before purchase. But the trend away from looking at the thing itself is growing. I know of a museum which bought a photograph of a drawing instead of the drawing itself. It was noticed too late when a conservator finally saw it after purchase. Thus conservators are often the eyes that assess the state of an object when others cannot or will not.

Documentation: the tools of the trade

DOES OUR PRACTICE FALL SHORT?

The market covers itself with ever lengthening terms and conditions of trading. Bonhams currently has ten pages of them at the back of their catalogues. How many pages do conservators tend to have?

Are our observations always absolutely accurate? Condition reporting seems often geared to end purpose. We do exhibition, acquisition, loan, pre-and post-sale condition reports, and so on. An emphasis on speed is often paramount, which is never good where accuracy is a concern. Hopefully, we are more reliably accurate than non-conservation trained personnel. Yet who among us has not assessed an object as having one condition issue only to find, on removing the layers of grime and dirt, that the issue is something rather different?

How might we protect ourselves? My solicitor has pressed me, not just to have terms and conditions of trading, but to include in each of my reports:

'The above is our professional opinion in relation to the condition of the above work at the date of inspection and must be considered in the context of any foot notes or observations stated above. This report does not constitute a report as to authenticity or provenance.'

This is so that I am not blamed for not seeing the recent tear caused by a forklift truck going through the painting the day after I assessed it. Dating a report is a must.

Some museums make detailed condition reports on accession, then lesser ones as a piece goes in and out on loan or exhibition. This information should enable an indication of an object's condition over time to be produced, the speed, distance from and cause of that object's departure from its accession condition. But only if the records are dated and filed in order.

Should we consider a different modus operandii, one geared to accuracy of observation? Naturally the pinnacle in accuracy are records done when an object is fully treated in a well-lit, well equipped studio, together with scientific analysis. But 'end purpose' reports demonstrate that this is not always achieved either publicly or in institutions.

Are our observations facts or opinions? Some might say that all observations are subjective. Recording recent condition issues, like fresh tears, is surely more factual recording than assessing certain historic condition issues. Assessing how much overpainting covers abrasion or is just unnecessarily lavish, before you clean and reveal the issue, can only be opinion.

Do we routinely state where we examined objects? Be it for a museum or the market, much condition checking is done with items on the wall, with no access to their backs, in ill-lit basements, cramped storage facilities, even in the back of transit vans. If you buy a house and have a structural survey done the surveyor's report will say they have not lifted the floor boards or peeled off the wall paper. So surely we should state what we have not been able to do or see? After all, with something hung ten feet off the ground in a dark church or hallway and with only a small torch to hand, you will collect less information than if it was at ground level with more light. So to mention the lighting conditions is also good.

Comparison of specifications for the iphone 5, ipad and Nikon D300

	Iphone 5	Ipad	Nikon D300	Recommendations
pixels	8-megapixels	5-megapixels	12.3-megapixels	To print A4 6-megapixels is the minimum
f/ stop	f/2.4 = no depth of field	ƒ/2.4 = no depth of field	ƒ/1.3.5 – ƒ/22	ƒ/11
Lense	33mm = wide angle	33mm = wide angle	18 – 200mm	
Focus	autofocus,	autofocus	Auto or manual or semi-automatic	
Flash	LED flash – can be switched off	LED flash – can be switched off	Can choose but sensitivity is so much greater a flash may not be needed	You really want good quality lighting on a low ISO
Face detection	no use on a painting!	no use on a painting!		
Exposure modes:	none	none	Auto or Manual	
Sensitivity	Auto ISO	Auto ISO	ISO 200 to 3200	On newer cameras the ISO is lower than 100
DPI	72	72	300	
	The author is grateful to Andy Smart of the photographers A. C. Cooper Ltd in compiling this table			

PHOTOGRAPHY

Photography helps a lot. But since digital photography became the norm photographic quality has slipped. Mobile devices and tablets are infinitely less cumbersome than carrying a good digital camera and tripod, but in photographic terms a mobile phone or a tablet is a quick reference, not a documentation recording tool. Which other pieces of equipment do we use and not look at their specifications?

Historic England is drawing up specifications on photography and I hope Icon will too soon.

THE KEY LESSON?

We must find strategies that help us achieve good levels of accuracy while also protecting ourselves. Speed must not always be seen to be of the essence.

The key message here is not 'don't do it!' but to be aware of what it is we are doing so that we can develop our thinking and our practice.

* Published by Paul Holberton Publishing, London, 2015. Reviewed by Clare Finn in Issue 63 of Icon News, March 2016

Banner headlines in Manchester

Janneke Geene, Acting Director of the People's History Museum, introduces the dedicated and specialist work of the museum's Textile Conservation Studio

The People's History Museum (PHM) in Manchester holds one of the largest collections of historic trade union and political banners in the world. The responsibility for the care of the collection is that of PHM's Textile Conservation Studio, which is dedicated to conserving the museum's banners as well as undertaking private conservation for museums, organisations and individuals. Income generated from external conservation supports PHM's collections, exhibitions and Learning Programme.

There are over four hundred banners in the collection, with the oldest being that of the Liverpool Tin Plate Workers, which dates back to 1821. In order that visitors to the museum can enjoy the spectacle and impact of the banners, with the biggest being more than four metres squared, each year a rotation is carried out for those that are on open display. The banner hang takes place every January, which is one of the key moments in the year for Senior Conservator Jenny van Enckevort (née Barsby) who oversees the studio.

With the preparation required for the banners to go on display and the work that needs to be done to those that are going back into the collections store, the whole process takes three to four months. Coming out of storage, ahead of going on display the pieces are thoroughly assessed, looking for any signs that they have degraded. Treatment is carried out, if required, and photographs are taken that become part of the object's documentation. Those coming off display are catalogued, surface cleaned, and then re-rolled for storage.

The annual banner change is also a chance for some of the pieces that have had intense conservation work done on them in the previous year to go on display, often for the first time in many years. The primary work of the team is to slow down the process of deterioration, which is a huge challenge because, although many pieces will have been made by professional banner artists, the reactionary nature of protest is such that some pieces are created in the moment, often from modern materials which present specific conservation challenges. Being social history objects, the signs of use and wear are recorded and considered as part of the treatment. That stain or a crease from where hands have held a banner on a march, for example, becomes an integral part of the life story of the piece.

The vast studio where Jenny is based was designed specifically for conserving large textiles and has a viewing window so visitors to the museum can see them at work. The Conservation Team has also recently started using social media to further engage with the public.

Around twenty five banners are usually on open display at any one time, representing not only PHM's collection, but those on loan from other museums and organisations. For 2017 many of the banners appearing have been selected by the Curatorial Team as part of the museum's *Never Going Underground* season, a programme of events and exhibitions throughout the year reflecting the leading role the museum will take in marking the 50th anniversary of the partial decriminalisation of homosexual acts in England and Wales (1967 Sexual Offences Act).

In addition to the programmed events and workshops, visitors will be able to get a sense of the messages of protest that were carried as people strove to achieve equality for the LGBT+ community. Included will be a banner that states symbolically *Never Going Underground*, which is also the title for the museum's headline exhibition that opened on 25 February 2017.

Detail from an external commission

Jenny van Enckevort and Zoë Lanceley rolling a banner

The *Never Going Underground* banner

Zoë Lanceley treating the
Lesbians and Gays support the miners banner

The *Never Going Underground* banner was produced for a rally that took place in Manchester to protest against the introduction of Section 28; a piece of legislation (in the Local Government Act 1988) stating that local authorities 'shall not intentionally promote homosexuality or publish material with the intention of promoting homosexuality'. Another banner featured is the *Lesbians and Gays support the miners* banner, a campaign that was highlighted in the 2014 film *Pride*. The reverse of the banner depicts a cartoon painting of a policeman and Margaret Thatcher.

You can now see the banners for the 2017 season at the People's History Museum in Manchester. For further details on the museum visit www.phm.org.uk and visit the studio's Instagram page @phmconservation.

reviews

WORKSHOPS

DROP-SPINE PRESSURE BOX

Icon Book and Paper Group
Arca Preservation, Norfolk
10–12 November 2016

Bridget explaining the structure of the base tray

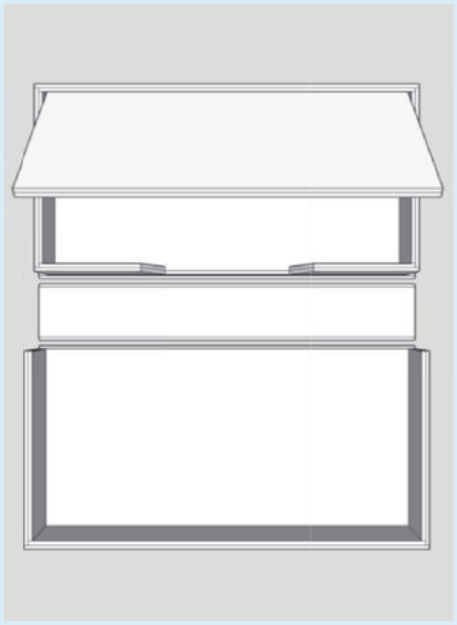


Diagram of the drop-spine pressure box

Bridget Mitchell ACR organised and delivered a fantastic three day box-making workshop at her private studio in Norfolk last November. Bridget is a senior book conservator and an expert in box-making over the last twenty years. Her private studio, Arca Preservation, specialises in the design and construction of tailor-made, long term cloth covered preservation boxes.

I had the pleasure of attending the workshop with five other book conservators. The venue was favourable to the very enjoyable learning experience and it was a great opportunity to share experience and ideas with everyone. Tools were high on the debating agenda and I am now impatient to get my own delrin folder (in my opinion the best tool for working the cloth around the box).

The course consisted of making our own cloth covered, drop-spine pressure box. As explained so clearly by Bridget Mitchell: 'This structure is designed specifically to house books and manuscripts with parchment textblocks or parchment coverings. The box features a pressure flap that keeps the volume under the desired degree of pressure within the box and prevents the parchment from pushing open the lid tray, as it would in a conventional drop-spine box. The ability of the flap to restrict movement of the textblock and binding helps to prevent distortions in the parchment that can contribute to the deterioration of the binding and the dislodging of delicate media on the page surface'.

The course was very practical and so previous experience in box-making was useful. Precision in measurements was extremely important in order to achieve the perfect fit for the book. As such, before starting to make the box we had to know exactly which materials were going to be used for the entire box. This helped figuring out how much room to save for each layer of material inside the trays. In this case, we used archival millboard for the walls, linen cloth (known as Islandreagh Linen) for the covering, museum board for the linings and Evacon-R for gluing everything together. Making sophisticated bespoke boxes is rather time consuming so it is worth using the best materials for a longlasting box. The cloth, for example, plays a crucial role in holding everything together, therefore it is logical to choose a strong and resistant cloth.

The course started by understanding a double-wall structure and learning how to use the chopping board as a measuring tool. We made a corner sample to learn the interlocking of the double-wall as well as the cutting of the cloth. This corner sample was very useful to start with but also as a physical reference during the sessions.

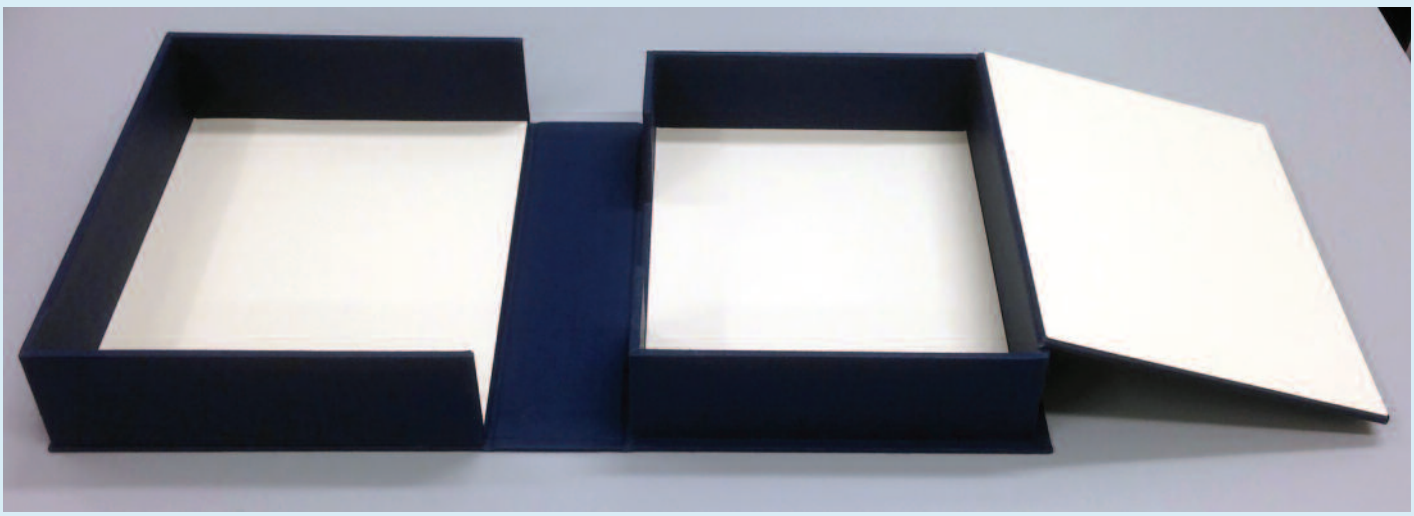
For the making of the box Bridget demonstrated every step, which was extremely valuable. We also had handouts to help us with the measurements and the cutting of the cloth as well as the structure of the box. The diagrams of the box were especially good for understanding how the double-walls were interlocking and how the four parts of the box (base tray, lid tray, pressure flap and case) were connected together.

Bridget showed us every trick possible for a very smart finish and how to make the most of the tools and materials available. We also had a chance to discuss other box designs and materials, for example the use of Plexiglass or magnets in box-making and how to adapt the design of the pressure flap depending on the type of book. Finally, we looked at the use of software like Sketch Up to create box designs and 3D scans for a more contemporary approach to box-making.

I would like to thank Bridget for such an enjoyable and useful workshop.

Gwendoline Lemee
Assistant Book Conservator
The Fitzwilliam Museum

The finished box



THE ALEXANDER TECHNIQUE: a practical workshop

Icon Book and Paper Group
British Library, London 27 October 2016

The Alexander Technique was familiar to me having been a dancer, but in all that time I had never actually tried it. Fast forward some years and now as a conservator I have learned a new lexicon of movement associated with day-to-day work and, with that, a new set of muscle aches and tensions. So when the Icon Book and Paper Group advertised the Practical Workshop on the Alexander Technique, I jumped at the opportunity to see what it was all about.

Victoria Walsh and **Kate Fun** are qualified Alexander Technique instructors working with singers, musicians and athletes who, like conservators, exercise their upper bodies. They introduced us to the principles of the technique, which promote correct body positions to reduce back, shoulder and neck pain associated with poor alignment and physical strain.

Working in pairs we practised breathing, sitting and standing postures, and upper body movements using the technique. (You'd be surprised by how hard it is to retrain oneself to go from sitting to standing with correct alignment!) Colleagues cited specific work scenarios, and Kate and Victoria showed us methods which could help us to re-learn the same tasks under less strain.

Overall this was a great introduction to the Alexander Technique. Conservators like any artist or athlete are at risk of sustaining repetitive strain injuries. If I think back to when I first started my conservation training, I didn't consider the physicality of the job in the same way I did as a dancer, nor was it a wide topic of discussion. I would happily support this workshop again and hope that it might even expand into a larger programme for the wider conservation community.

Oriana Calman
Conservation Exhibitions and Loan Manager
The British Library

VISITS

OPEN DAY AT THE BRITISH MUSEUM

London 7 December 2016

This Department of Conservation Open Day at the British Museum (BM) provided conservation students, professionals, and academic peers with special access to the newly constructed World Conservation and Exhibitions Centre (WCEC). Located within the Museum's Bloomsbury property, the WCEC is one of the biggest redevelopments carried out by the British Museum since it first opened its doors in 1759. The Centre not only incorporated studios and laboratories for conservators to work in, but also includes a new public exhibitions gallery, additional stores for the Museum collections and facilities to support loans both within the UK and internationally.

UCL MA Principles of Conservation students speaking with Helene Delaunay, a British Museum Organics conservator

Open Day at the British Museum was planned to coincide with Icon's 12th Annual General Meeting, held on London's Fleet Street, to encourage high attendance by those interested in the field of conservation. The event was attended by one hundred and fifty people and highlighted the commitment of the museum and its staff to the welfare and management of the heritage entrusted to it. Visitors to the Department of Conservation had a chance to wander through the Organics studio, the Ceramics, Glass and Metal studio, the Western Art on Paper and Mounters space, the Stone Conservation studio, Archaeological Conservation, and the Facsimile studio, while conservators from the Eastern Art on Paper and Silk displayed a range of specially selected materials. Professionals and students alike were able to exchange notes and pass on tips in the welcoming and open studios.

The style of the Open Day with museum conservators arrayed throughout the studios, their objects and tools at the ready, while visitors wandered freely between them was popular among those who attended. 56% of visitor survey respondents stated they spent between two and three hours in the studios. This was an event that brought many conservators – past, present, and future – together and created a comfortable and social atmosphere in which peers were able to chat and catch up with one another without the rigid formality of a traditional conference. Two-way discussions took place on current projects, techniques, experiences and goals. Preferred methods were compared and contrasted in a community of shared interests.

Students from the University College London (UCL) MA Principles of Conservation and MSc Conservation for Archaeology and Museums were among the visitors who participated in the event. As students of the

Visitors to the British Museum Open Day, studying a woven basket and an organic-wrapped ceramic piece

Discussing methods for incorporating fill material into a plant fibre blanket

discipline, it was a very eye-opening and inspiring few hours for us to see and speak with so many conservators doing so many different things. The fact that this was a day oriented towards the conservation field rather than open to the public gave it a unique flavour and allowed for more candid and unusual conversations than might have otherwise taken place. After all, with whom might one carry out a five-minute discussion on the merits of various tapes and starches if not a fellow conservator?

The feedback from the students who attended the Open Day was overwhelmingly positive. Many thoroughly enjoyed the day, especially the open set-up and the opportunity to speak individually or in groups with the British Museum conservators about what most piqued their interest. As students of the two UCL Masters programmes, the authors would like to take the opportunity to reflect on the Open Day in their own words.

VB: 'The WCEC is the most remarkable work space I have ever seen. Not only has every space been designed to accommodate the highest level of conservation skills and management, but the talent of the conservators participating in the event was inspiring. I am grateful to the British Museum for the chance to experience the sense of community and shared passion among the many people involved in the Open Day. I enjoyed wandering the specially designed studios, but the excitement displayed by the museum conservators when discussing their projects was the highlight for me. In a world where conservation can sometimes be pushed into the background, we stood together to discuss the important issues: feathered edges and fabric strain. And those are conversations I can really get behind'.

KC: 'The BM's impressive facilities are only overshadowed by the talented and invested staff that fill them. It was delightful to have the chance to see how they worked and the way they organize their spaces. But more than that, it was a treat to talk to so many people who are actively working in a field I am passionate about. Although each conservator had a brief explanation of their objects and how their work has proceeded, as the conversation went on it was readily apparent that they enjoy everything they do. I think that the conservation-oriented Open Day was such a great way for conservators to connect with one another and with people who share their passions and understand their work on a more advanced level than your average museum visitor'.

Overall, the Open Day was a great success. The relaxed atmosphere and freedom to move about between objects and conservators sparked numerous lively conversations on everything from the history of objects to techniques being used on them. In addition to giving conservators and conservators-to-be a peek into the still new World Conservation and Exhibition Centre, it provided a comfortable atmosphere to catch up with one another away from the formality of other official events. We can only hope that there will be more such Open Days to come, both at the British Museum and at many other institutions!

Kathryn Cook & *Valerie Butterfield*
Postgraduate students
University College London

CONFERENCES

SYMPOSIUM ON WET CLEANING

Icon Textile Group
St Fagan's National History Museum, Cardiff
3 December 2016

Allison Lister, Chair of the Textile Group opened the day by reminding the lucky group of thirty six that we had a great opportunity to share and compare our current wet cleaning practice, look forward to new solutions and take a look at contemporary training. As textile conservators we have to clean a wide variety of textile objects with an increasingly wide range of dirt and stains and to do this well we need numerous options available to us.

Nicola Gentle spoke about her experience of washing a set of printed wool bed hangings. These 17th century hangings (from the bed Lord Rochester died in) are a rare surviving example of printed wool. On open display for three hundred years, they were described as rotting and covered with a layer of sooty soiling. After De Wit turned them down for fear they were too fragile to wash, the textile conservation department at Hampton Court were able to provide the use of their large wash table facility. This was an opportunity to further test the detergent Dehypon LS54 after successful trials at the V&A. Initially calculations were made to wash the hangings using 5g per litre of detergent but insufficient detergent was available to carry this out and it was recalculated using a lower depth of water and less detergent:1.3g per litre. The pH of the printed wool hangings and the visual impact of the wet clean at this concentration were very effective.

Sarah Foskett's paper discussed the wet cleaning principles and practice at the Centre for Textile Conservation, Glasgow. The teaching of wet cleaning comes both as formal tuition through understanding the science and as practical experience. In the first year students clean a white object, such as a christening gown and a coloured object, often an embroidery sampler. The second year covers enzymes, buffers, solvents and more. Students are asked to consider if the treatment is ethical as well as effective, since wet cleaning is a non-reversible treatment. The wash bath at the CTC is only suitable for small objects so the cleaning of large objects has to be experienced on work placements. Students' theses covering a range of topics including research into cleaning are available electronically from the university one year after graduation and issues raised by professionals are welcomed as possible future research projects.

Washing at the V&A using Dehypon LS54 was presented by **Frances Hartog** and **Rachael Lee** with a quick run through of the basic principles of wet cleaning, first listing things to consider: equipment, record forms, type of water, detergent, pH and additives and how this affects the wash. The low cloud point of the non-ionic detergent used, Dehypon LS45, presented a problem as the only soft water available in the studio was warm, so the LS54 with its higher cloud temperature was tested. Its effectiveness was demonstrated by two case studies outlining the cleaning of two different wedding dresses. LS54 is now preferred but difficult to obtain.

Rosamund Weatherall discussed the wet cleaning of needlepoint chair covers from the Congress of Vienna suite at Mount Stewart. This work was carried out at the National Trust Textile Conservation Studio with Yoko Hanegreefs and Terri Dewhurst.

Tour of the textile conservation studio at St. Fagan's

The Tower that has been saved and turned into a holiday let by Great Yarmouth Preservation Trust

The polychrome wool and silk chair covers were heavily soiled with food stains and dust. An initial test with an organic solvent had had very little effect so it was decided that wet cleaning would be more appropriate to achieve the desired aesthetic on their return to gilded chair frames. With some fugitive dyes present, deionised water was used to help prevent dye bleeding along with the addition of buffers sodium hydroxide and citric acid. The usual sponging method did not remove enough soiling and suede brushes and rubber dogs tooth-brushes could be used to increase the manual agitation from the reverse, a little like tamping. The soil removal was very successful although some of the historic staining was made more visible as a result. Later on in the day, Rosamund made a second contribution about wet cleaning curtains with applied decoration.

After a quick break for lunch there was the opportunity of a quick tour of the studio and textile store by **Kim Theusing**.

Camilla Close-Brookes and **Ania Golebiowska** from Zenzie Tinker Conservation Ltd spoke about problems and their solutions with the cleaning of water-damaged William Morris 'Bird' print wall hangings. This Jacquard woven fabric lines the walls of the Drawing Room at the Ironmongers' Hall. It is a rare example of an original 20th century Morris decorative scheme. In 2015 a water leak caused serious staining to three widths of fabric. These had to be removed from the walls before cleaning could start and after much discussion and testing it was decided that a combination of solvent cleaning and wet cleaning would give the best results. Commercial cleaners Upstage were able to provide the solvent cleaning, which was followed by wet cleaning in the studio. Dehypon LS54 was used in de-ionised water to stop the fugitive dyes from running. The results removed the water staining very successfully and now the rest of the fabric panels are to be cleaned to remove any difference in aesthetic.

Liz Rose from the British Library discussed the wet cleaning of two colours from 1777-79, which had been displayed until the 1980s when they went into storage. With their very degraded acidic silk stitched onto cotton bobbinet for support, it was decided that the flags needed treatment despite the possible risks. The colourfastness of the dyes was mostly good with a little red dye on the pole sleeve to watch out for. The flags were supported on both sides with Reemay and with techno tiles underneath to make up a large wash bath. The wash solution was sprayed on and sponged off with a roller. After three wash baths the flags were very flat and much soiling had been removed. A digital printed cotton support will be applied and the flags will be mounted on custom-made padded boards.

Jonathan Tetley described a new facility in Wiltshire for wet cleaning textiles. Drawing on thirty years' experience of cleaning carpets at the Tetley Workshop using different techniques, Jonathan discussed his ideas for setting up a UK-based cleaning facility. The facility would provide cleaning and drying on one surface, aided by suction from below and it would be possible to work on any part of the object from a gantry. Measuring conductivity and pH would provide a scientific approach to the monitoring of adequate rinsing, dirt removal and colourfastness.

Thank you to all the speakers and Textile Group committee for an interesting day and much discussion.

Alice Brown Textile Conservator
National Trust Textile Conservation Studio

TALKS

EAST ANGLIAN CONSERVATORS FORUM: Christmas Meeting

Great Yarmouth December 2016

A hardy bunch of conservators from across East Anglia braved the chilly weather to convene at Time and Tide Museum in Great Yarmouth for the annual Christmas meeting in December.

After a caffeine fix, paper conservator **Lorraine Finch** ACR gave an insight into her work and alter ego *Comic Book Girl* who provides advice to the comic collecting community about appropriate storage methods and materials. She also discussed

The Tower bathroom complete with well

EACF attendees in front of *Sea History Differently* Boats

how conservators in general need to be Heritage Champions and dispel the myths that they are not approachable or affordable and that conservation is only for those people with nationally important collections.

This was followed by an update from Maritime Curator **Jo O'Donaghue** about the *Sea History Differently* project at Time and Tide Museum that received funding from the Esmeé Fairbairn Fund to provide community engagement through a boat conservation project, research and exhibitions. Jo and **Kelvin Thatcher** ACR, who was also one of the participants of the meeting, talked through how the conservation project would include skill sharing and using volunteers to develop a care plan for the future.

The final talk was from the Great Yarmouth Preservation Trust (GYPT) about their work in the town and how they are saving old buildings and sympathetically restoring them using evidence based methodologies. We also discovered how they involve the community and all projects focus on training local people in restoration methods to ensure that there are people in the town with the skills to care for their heritage.

After a lovely lunch at the Silver Darlings café we were shown round Time and Tide Museum, including the boats that will undergo the conservation as part of the *Sea History Differently* project, then taken to visit one of the conserved Medieval Towers that GYPT had worked on and turned into a holiday cottage whilst maintaining original features such as the well.

These meetings are a chance to network and also to find out about local industry updates or items of interest to the wider conservation community, and anyone in East Anglia is welcome to attend. For further information please contact Sarah on sarah.norcross-robinson@norfolk.gov.uk or find us on Twitter @EACForum

Juliane Ovenden, Conservator
East Anglian Object Conservation Services

The Tower Kitchen

NEW TECHNICAL IMAGING OF PAINTINGS AT THE COURTAULD

Icon Paintings Group
London 22 November 2016

Aside from what they tell us about an artist's working practice, methods of non-invasive technical analysis are invaluable to the practising painting conservator. The ability to determine what may lie beneath layers of darkened varnish and discoloured overpaints can elucidate the true condition of a painting and provide forewarning as to what a conservator may find as they delve into a complex varnish removal. Nevertheless the existing arsenal of non-invasive analytical techniques (UV fluorescence, X-ray imaging, microscopy, XRF spot analysis, IR photography and reflectography) are limited. This can leave conservators feeling their way through uncomfortably uncertain and unpredictable treatments, particularly when it comes to cleaning.

It is not often that a genuinely promising new method of technical investigation comes along. So it is of little surprise that this talk, by the Courtauld Institute's Head of Conservation and Technology – Dr **Aviva Burnstock** – drew a sell-out crowd. Aviva discussed not one but two new methods of technical investigation which show far reaching potential: scanning x-ray fluorescence spectroscopy (MA-XRF) and near infrared (NIR) imaging.

XRF spot analysis has been around for many years. The technique works by firing an incident beam of x-rays at the painting, knocking out electrons within the atoms that make up the compounds within that particular area. As these electrons are replaced by other, higher level, electrons the specific, characteristic energy quanta they emit can be detected, identifying the atoms present. Of course the technique does not determine compounds and is of little use for identifying organic materials but it does provide information about the presence of heavier elements, most notably those present in pigments.

Static point XRF analysis, however, can only tell you so much. What is more useful is to look at the pattern of atoms across and within the whole structure of a painting as a macro image, constituting 'maps' which indicate the presence of particular elements. This was first attempted back in 2008 in a project lead by Joris Dik from the Delft University of Technology and Koen Janssens, from the University of Antwerp who used the method to examine Van Gogh's *Patch of Grass* (1887). The results were remarkable. Over the course of two days a thin beam of 'energetic' x-rays generated by the Deutsches Elektronen-Synchrotron in Hamburg were scanned over the painting. The results enabled the researchers to reconstruct, in both amazing detail and colour, the portrait of a woman that was

lying underneath the *Patch of Grass* painting, which had hitherto only been faintly detected by other methods.

This was the absolute gold standard of technical analysis, hampered only – as Aviva aptly pointed out – by the fact that few conservators have access to a synchrotron (and even if they did getting curatorial permission to take a painting to one would be challenging to say the least). Nevertheless the potential was now clear. This led the Bruker company – which already made the handheld, static point XRF instruments – to develop portable scanning macro XRF machines which could be brought to the painting. Some years ago Aviva had been able to access an early version of one of these in Berlin, which she used to assess a number of her own paintings.

Her analysis of a portrait of Cromwell's mother, for example, illustrated a case where she was able to determine areas of damage and later repainting. The calcium map in this instance indicated chalk for areas of fill, whilst the manganese showed areas of umber retouching. On top of this, at a high enough resolution (50 micrometers) aspects of the artist's technique could also be determined. In this case the mercury map (implying vermillion) was rendered in sufficient detail to show the form of an ear lying under the sitter's iron oxide veil.

Using false colour imaging it is possible to overlay the different maps to build up a picture of the structure of the painting and provide an evocative feeling for the different pigments present. The lead patterns are particularly interesting since, unlike x-ray imaging, they build up a picture of the pattern of lead based paints which is unhampered by the presence of other features (e.g. stretcher bars) and not blocked by metal supports such as copper. Moreover, since lead is a heavy element that emits a number of different characteristic x-ray emissions, the presence of surface lead (determined through the 'M line') can be distinguished from 'deep lead' lying throughout the structure of the painting (the 'L line').

Nevertheless, despite the wealth of information they contain, Aviva was quick to point out that MA-XRF maps are not always easy to decipher and the results are far from straightforward. Indeed the often complex process of their interpretation is the subject of Courtauld student, Silvia Amato's, ongoing PhD research project. Silvia is in the process of analysing a number of the Courtauld's Manet paintings using the more portable and up to date 'Jetstream' macro XRF scanner lent by MOLAB (The mobile laboratory of IPERION CH – the Integrated Platform for the European Research Infrastructure ON Cultural Heritage).

Unexplained features have been noted on these maps. For example the deep lead map for Manet's *Bar at the Folies-Bergère* (1882) was expected to indicate that the figure was initially painted with her hands crossed in front of her, a feature (evident in conventional x-ray images) that the artist later changed. However, confusingly, it does not show this. The reasons are unclear, but Aviva posed the possibility that certain pigments in the overlying paint may have absorbed the x-ray emissions of the deep lead pigments beneath, preventing them from ever reaching the detector.

Clearly then, MA-XRF is a complex form of analysis about which there is still a lot to learn. The other new technique that Aviva briefly discussed is no more straightforward. Forms of IR examination have been around for a long time but so far conventional methods, such as the Osiris camera, have not been able to utilise wavelengths beyond around 1600nm. IR scanners capable of capturing wavelengths up to 2300nm have been in existence for a while, but, perhaps due to their relative lack of portability, have not been in widespread use to date.

Nevertheless when MOLAB lent the Courtauld Institute its NIR scanner it was evident that its greater penetration potential could yield important information. For example, when scanned at 1900nm, Seurat's *Young Women Powdering Herself* (1888-90) shows the artist in the window, a potentially controversial feature – given that the women in the picture was his mistress – which was later replaced with a vase of flowers. Aviva went on to show a series of IR scans of Gauguin's *Nevermore* (1897) taken at increasing wavelengths. At the longer wavelengths it starts to become possible to see features of a very different landscape painting which evidently lies beneath the surface composition. Whilst its tempting to see these scans as taking us increasingly further back in time through the painting process, Aviva warned that the interpretation is by no means this straightforward. What we are actually seeing is a change in the IR absorption of the complex mixture of materials present, hence the technique does not simply map out what came first and what came second in the way that we might like.

It is clear then that whilst both MA-XRF and NIR examination methods hold tremendous potential, both require a great deal of skill and knowledge to sufficiently utilise and interpret. Nevertheless the present research being undertaken at the Courtauld Institute, coupled with increasingly easy access to the instrumentation, should get us one step closer to the many fascinating insights these techniques can offer.

Sarah Maisey Paintings Conservator National Maritime Museum.

PUBLICATION

HAND PAPERMAKING: special issue of the magazine devoted to hand papermaking in Italy

Volume 31 Number 2 Winter 2016

It is always a delight to receive *Hand Papermaking*, combining as it does artistic, workshop and technical elements. To receive a special issue about the original home of what was to become the European way of making paper was a special treat.

The first article by **Franco Mariani** traces the development and spread of papermaking through Fabriano, the most famous papermaking city in Italy. Mariani favours the Genova route. This recognises that the many mills established in Al-Andalus (Islamic Spain) continued to follow the traditional Arab methods. The craft followed the sea routes from Spain to Genova, and then via the wool merchants' routes throughout Northern Italy. In Fabriano, however, new types of mechanical stamper were adapted to pulping cloth, gelatine was introduced for sizing and rigid, wire covered moulds with watermarks were developed. This technique then spread throughout Europe.

This is all beautifully presented at the Museum of Paper and Watermark in Fabriano whose Director **Giorgio Pellegrini** contributes two articles, one about the four

The Amatruda paper mill, dating from the fifteenth century, is the last structure situated at the bridge over the Canneto river, in the city of Amalfi, Italy.

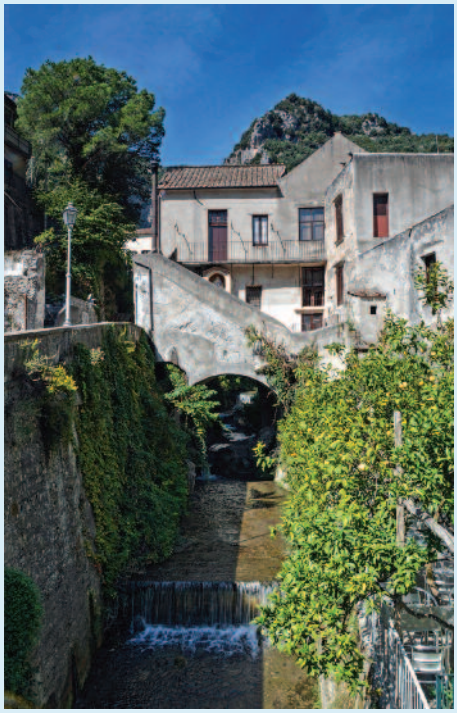


Photo: Michele Abbagnara, 2016.

Courtesy of Magnani Historical Archive, Associazione Museo della Carta Onlus, The Carlo Magnani Fund

Master papermakers creating handmade paper at Le Carte, in the first decades of the twentieth century.

paper museums in Italy and the second being an interview with book conservator Gabriele Dondi.

The papermakers of Amalfi contend that paper first arrived in Italy in their city direct from the Arab lands to the south of the Mediterranean. **Giuseppe Amendola Amatruda**, the youngest member of one of the oldest papermaking families in Europe, provides an insight into how their beautiful mill has kept running through the massive industrialisation of papermaking since 1800 and how they can look to the future with confidence.

Annarita Librari writes about how her family have crafted the beautiful chiaroscuro light and shade watermarks for which Cartiere Miliani Fabriano have been renowned since the 1880s. Her article has some particularly beautiful photographs showing how she has continued the craft that she learned from her father Franco and grandfather Eraldo.

In recent years some of the Miliani craftspeople have started their own businesses combining the old traditions with innovative approaches. **Sandro Tiberi** writes about his company, the master papermakers that he learned from and L'Accademia delle Arti Cartarie which he founded in 2014 in Fabriano.

No issue of *Hand Papermaking* would be complete without artistic contributions and in this case **Angela Occhipinti** has written about the work of four Italian paper artists (including herself) with illustrations of their work.

Finally one of those artists, **Roberto Mannino** describes Luigi Mecella's cradle to grave enterprise. Starting as an electronic technician, Mecella is now based at his farm at Argignano near Fabriano. Here he grows hemp, converts it to pulp, forms sheets – either by hand or on a beautiful small cylinder mould machine – collaborates with printers to print them and binds them into books.

Part of the joy of reading *Hand Papermaking* comes from its luscious production standards. It is printed on fine, heavyweight uncoated paper saddle-stitched into a single fifty-two page section. The pages open comfortably in the hand with an arched drape. The images are reproduced to a very high standard and have a certain softness (due to the paper being uncoated) that add to their allure. The Board of this non-profit publisher hopes to switch to full colour soon which would certainly be worth having. Each issue has at least one sample of paper tipped in; this one has three samples.

This Italian issue owes its existence to its Guest Editor **Lynn Sures** who has been travelling to Italy and its papermakers every year for two decades. Her translation make for elegant reading and the original draft articles, in the Italian language, are available to subscribers online.

The Winter 2016 issue will provide valuable information for all paper conservators but will also bring pleasure to those who are not specialised in that field.

Simon Barcham Green BSs (Paper Science)

Hand Papermaking magazine is published twice a year and Hand Papermaking Newsletter is published four times a year. Extra content for both is available to subscribers online in colour. Full details and how to subscribe are available at http://handpapermaking.org/.

The reviewer was the sixth generation of his family to make paper by hand at Hayle Mill, Maidstone. He is a member of the Hand Papermaking International Board of Advisors.

Eraldo Librari, engraving at the Miliani Paper Mill, 1950

Courtesy of Annarita Librari

A NEW SILVERFISH THREAT IN THE UK & EUROPE

Abby Moore and Letty Steer, Collection Care Conservators at the Museum of London describe finding a new species of silverfish – *Ctenolepisma longicaudata* – with the aid of Consultant Entomologists

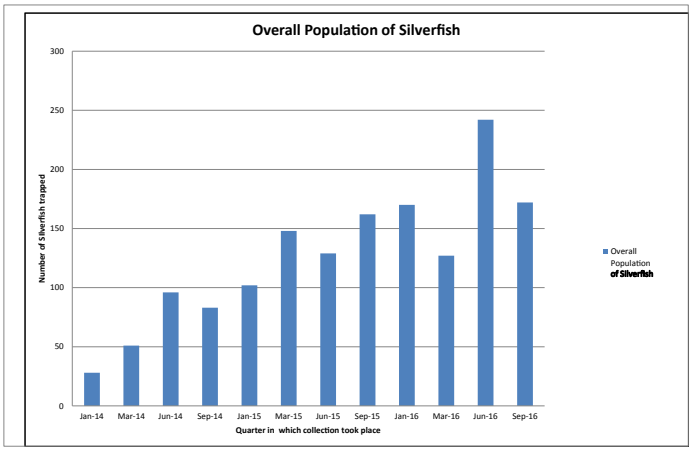
INTRODUCTION

Lepisma saccharina (commonly known as Silverfish) eat protein and starch materials and cause damage to paper, books, insect collections and sometimes textiles. It is known that *Lepisma saccharina* are indicators of damp environments requiring a relative humidity of 75–80% to breed [Pinniger 2015]. Conservators have managed to control *Lepisma saccharina* by lowering the relative humidity and through implementation of good housekeeping practices.

However, a species new to the UK, *Ctenolepisma longicaudata* (commonly known as the Grey Silverfish), has recently been identified at the Museum of London. The implications of this finding should be considered serious as the species is already spreading rapidly in Europe and has also been found to survive and cause damage at ambient relative humidity (40–65%RH).

Ctenolepisma longicaudata were first recorded at the Museum of London within the costume store (which holds the dress and textile collection) in March 2015, and are now the predominant species of silverfish at the Museum's London Wall site.

The identification of this new species reiterates the need and importance of a clear and effective Integrated Pest Management (IPM) Programme with correct identification of pests that occur within the collection.



Credit Museum of London

Graph showing the overall increase of silverfish populations based on trap catches across London Wall stores and workspaces from January 2014

IPM AT THE MUSEUM OF LONDON

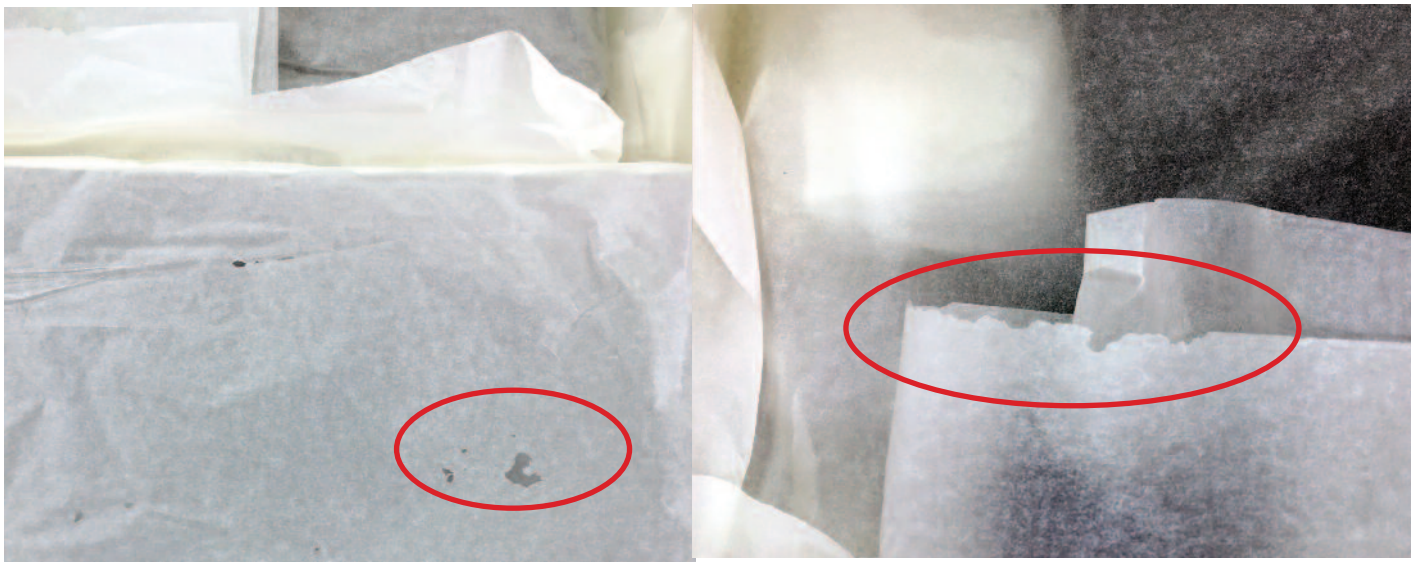
The Museum of London's Collection Care team coordinate an IPM programme across three sites: the Museum of London, the Museum of London Docklands and a large off-site storage facility, Mortimer Wheeler House. As part of the IPM programme, sticky blunder traps and webbing clothes moth pheromone traps are deployed throughout all collection areas to monitor insect pest activity. Traps are checked on a three-month basis by a team of IPM stakeholders consisting of curatorial and conservation staff. All findings are input into a centralised database which is monitored by Collection Care Conservators.

The number of silverfish across stores and workspaces at the Museum's London Wall site has steadily increased since January 2014. The costume store, occupying a footprint of 474m² and housing in excess of 19000 items, has consistently had one of the largest populations.

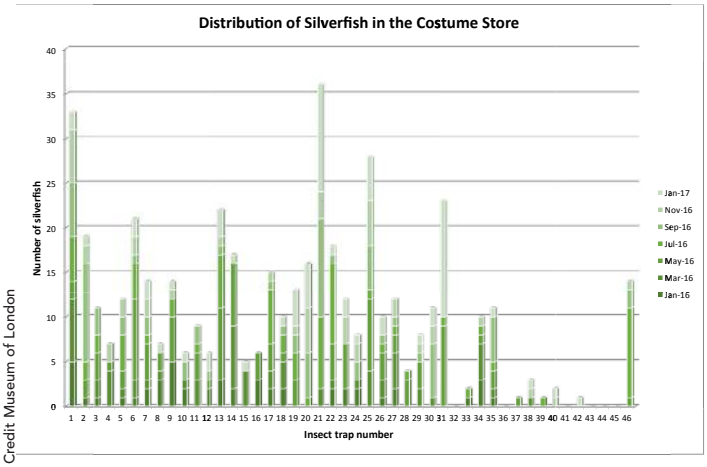
THE COSTUME STORE

A notable increase in the number of silverfish in the costume store was identified in March 2015. When compared to the previous quarter, almost five times the number of silverfish were on sticky blunder traps, double the number in the same quarter of the previous year. Throughout 2015 the number of

Silverfish damage to acid free tissue

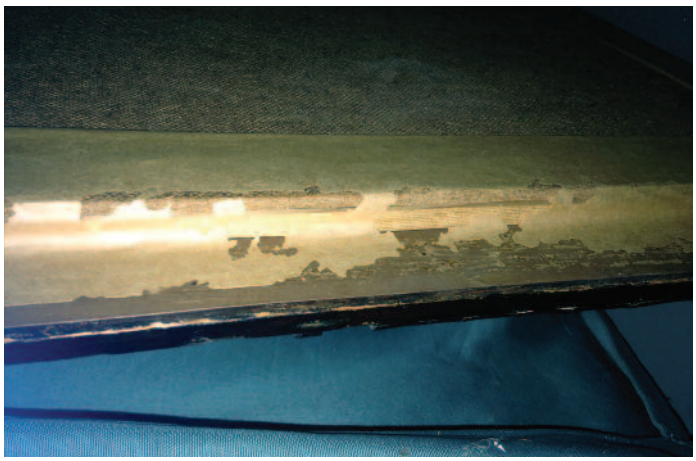


Museum of London



Credit Museum of London

The distribution of silverfish throughout the costume store in 2016. Large numbers of silverfish were consistently found near traps 21 and 22 near the framed embroidery



Credit Museum of London

Silverfish damage to gummed tape used on the reverse of the framed embroidery

silverfish in the costume store continued to increase, as did sightings of the insects by curatorial and conservation staff who work in the store on a regular basis. Signs of silverfish activity were also observed, namely, damage to acid free tissue paper used for packing throughout the store.

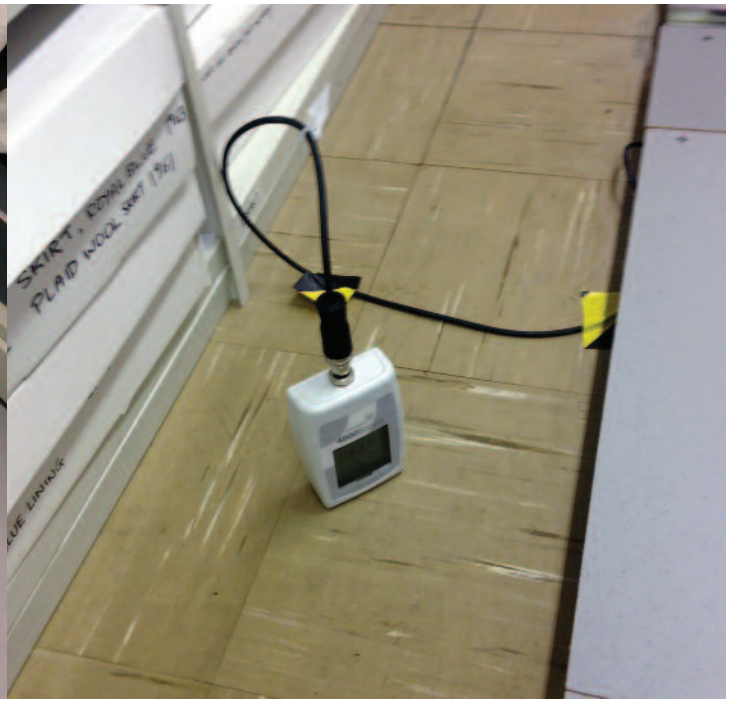
With ambient environmental data from the costume store showing a consistent parameter of 40–65%RH, the Collection Care team began working closely with the Museum's Facilities team to look for localised damp microclimates. The walls of the costume store were tested with a damp meter and neighbouring facilities including a washing machine and shower cubicle were also investigated for leaks. A service tunnel running underneath the store periodically reported to contain stagnant water was also explored but was found to be dry.

In order to better understand the population and distribution of silverfish in the store, in December 2015 the number of traps was increased from three to forty six. The traps were positioned throughout the store on a grid system and from January 2016 were checked on an eight-week rather than a twelve-week basis. The trapping data evidenced not only an increasing population size, but also helped to pinpoint locations where silverfish numbers were greatest. This led to the discovery of a framed, silk embroidery where the gummed tape on the reverse of the frame had provided a substantial food source for the silverfish.

A close up image of a *Ctenolepisma longicaudata*

© Museum of London

Roller racking tracking and long range environmental monitor



Credit Museum of London

Increased trapping frequency also led to an observation of the unusually large size of the silverfish. The length of the body of the insect was regularly ≥15mm.

Bob Child, Consultant Entomologist, visited the store and advised to further investigate the environmental conditions underneath a section of roller racking tracking where trapping data and visual sightings evidenced consistently high numbers of the insect pest. It was possible that the design of the tracking was causing localised high relative humidity by providing lack of ventilation for any moisture entering the store environment via the floor. Equally, the design of the tracking also created a dark, undisturbed environment to harbour the infestation, and made deep cleaning or the widespread application of desiccant dust impossible.

The end plinths of the tracking were removed and a long range environmental monitor fed underneath the roller racking. A considerable amount of dust and debris was observed under the tracking, however no localised damp was reported from the long range sensor.

A number of silverfish specimens were also sent to David Pinniger, Consultant Entomologist, and Darren Mann, Head of Life Collections Oxford University Museum of Natural History, for identification. Significantly, all of the silverfish specimens were confirmed to be *Ctenolepisma longicaudata*, the grey silverfish, as opposed to *Lepisma saccharina*, making this the first recorded established infestation of *Ctenolepisma longicaudata* in a UK museum.

The Museum's IPM database has since been updated to record both *Lepisma saccharina* and *Ctenolepisma longicaudata*. Training in the identification of both species has also been provided to IPM stakeholders in the form of a drop-in workshop. Traps were available for stakeholders to look at under magnification as well as guidance as to the key characteristics to look for.

Trapping data collected in January 2017 confirms that *Ctenolepisma longicaudata* is now the most abundant species at the Museum of London with only 25% of the silverfish from London Wall stores and galleries identified as *Lepisma saccharina*.

CTENOLEPISMA LONGICAUDATA IN EUROPE

Already observed in the Netherlands, Germany and Belgium, *Ctenolepisma longicaudata* is becoming increasingly common in parts of Europe [Schoelitsz and Brook 2014]. Several papers and conference posters at the 3rd International IPM Conference in Museums, Archives, Libraries and Historic Buildings, Paris, 13–15 September 2016, made reference to *Ctenolepisma* as an emerging threat to collections. The species has been recorded in multiple museums and storage facilities in Vienna, where it is also reported to be the most abundant species and has caused the first known damage to contemporary art objects made of paper [Querner and Hassler 2016].

Comparable to infestations reported elsewhere in Europe, evidence from the infestation at the Museum of London suggests no relationship between high relative humidity and the presence of the *Ctenolepisma longicaudata*. With silverfish also known to feed on microscopic moulds found on the surface of paper, a link between *Ctenolepisma longicaudata* and the presence of certain fungal species is also under investigation [Pankowski et al 2016].

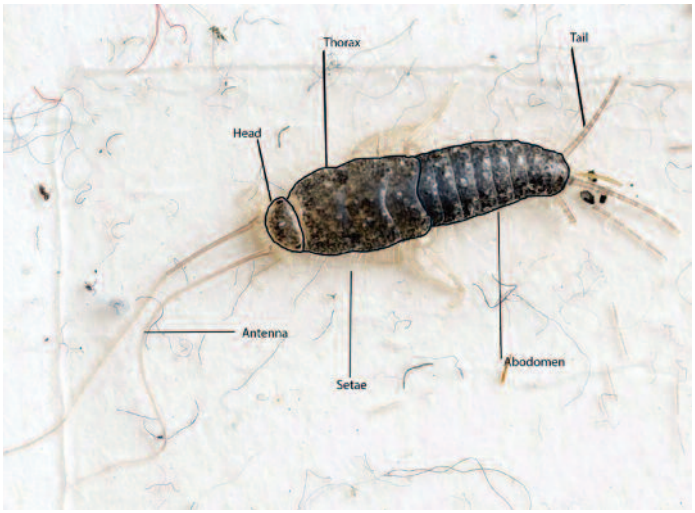
IDENTIFICATION

The different physical characteristics of each species can be seen in the Table below and by referring to the images. The main physical differences between the two types of silverfish are the antennae and the tail, *Ctenolepisma longicaudata* have larger antennae and cerci [tails] than their bodies compared to *Lepisma saccharina* whose antennae and tail are shorter than their body. *Ctenolepisma longicaudata* also have more group setae when compared to *Lepisma saccharina*, this is particularly clear when viewed under magnification. When identifying the different species it is not enough to rely on colour alone as this may not give an accurate identification.

	Lepisma Saccharina **(Silverfish)**	***Ctenolepisma Longicaudata*** **(Grey Silverfish)**
Colour	Uniform Grey	Uniform Grey
Length of Body	<10 mm	<15mm
Antennae	Shorter than the body	Longer than the body
Head	Scales point backwards with a few scattered hairs (setae) on the head	Scales point forwards with a numerous hairs (setae) on the head
Tails (cerci)	Shorter than body	Longer than the body
Setae (stiff hairs or bristles)	Smooth	Barbed

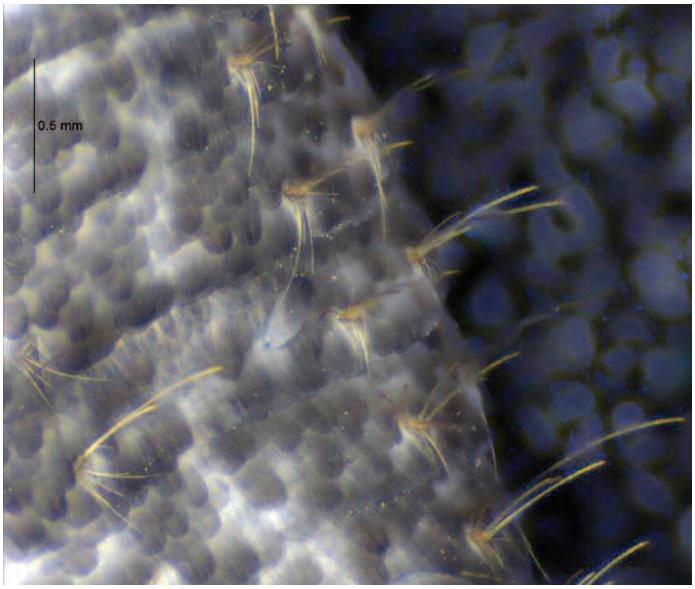
Identification table differentiating between the *Lepisma saccharina* and *Ctenolepisma longicaudata*

Labelled anatomy of *Ctenolepisma longicaudata*



Credit Oxford University Museum of Natural History

Head of *Ctenolepisma longicaudata* – showing scales pointing in the opposite direction to those on thorax; also showing 'hairy' front margin (setae)



Credit Oxford University Museum of Natural History

Close-up of the abdomen of the *Ctenolepisma longicaudata*, showing barbed and grouped setae

PEST MANAGEMENT STRATEGIES

To reduce the population of *Ctenolepisma longicaudata* in the costume store the Collection Care team undertook a deep clean of the store (dusting, vacuuming and mopping) and are trialling targeted application of desiccant dust (which dehydrates and kills the silverfish). The framed embroidery has been removed from the store and specific silverfish bait traps are being tested.

The Collection Care team have found that accurate identification and regular monitoring of the *Ctenolepisma longicaudata* population has helped to make informed decisions on housekeeping, maintenance, risk zones and quarantine procedures.

Due to the similarities between *Ctenolepisma longicaudata* and *Lepisma saccharina* the occurrence of the grey silverfish is almost certainly under-reported in the UK. The Collection Care team at the Museum of London would therefore be very keen to learn of any other UK museum that has identified *Ctenolepisma longicaudata* in their building(s).

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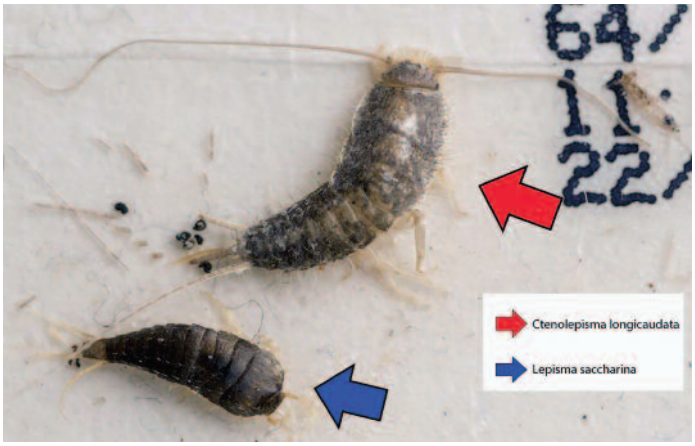
The two species of silverfish caught on a blunder trap



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VALUING THE PLACEMENT

Two students on the West Dean Postgraduate Diploma in Conservation have recently completed their second year placements

Early in the New Year conservation students at West Dean College undertake a placement to develop their skills and have a taste of the conservation workplace working on live projects. Conservation studies at West Dean cover ceramics, clocks, books, metals and furniture. Placements last from six to eight weeks and this year's host organisations included the British Museum, the Imperial War Museum and the Bodleian Library in Oxford. There were also hosts outside the UK: at Amsterdam City Archives, National Archives of Ireland, Yale University Library, USA, and Notarial Archives in Malta.

Isabel of Mar did not venture far from West Dean for her placement, which she undertook at Tankerdale Ltd who are based at Petersfield in Hampshire and specialise in the conservation and restoration of furniture, historic wood work and decorative arts. This was the perfect fit for Isabel, in her second year of the Diploma specialising in Furniture and Related Objects. She came to her studies through a family interest in furniture; she also 'fell in love' with the beautiful wood panelling in the Memorial Library at Bedales School her alma mater.

Director of Tankerdale Ltd, John Hartley ACR reported that Isabel settled in well, assisting work on a very interesting 16th century intarsia panel from the National Trust's Hardwick Hall. Isabel was also looking forward to visiting another Derbyshire property, Kedleston Hall, as part of the team working on the magnificent State Bed. For her part, Isabel appreciated the opportunity to work with the team at Tankerdale: 'it gave me the chance to apply the skills I've learnt so far on the programme at West Dean. Everyone is so helpful and willing to share their knowledge and expertise, and I've been developing my skills in gesso and pigments, woodworm consolidation and fill materials'.

Michelle Kirk is also in her second year of the Furniture and Related Objects course, with the help of a BADA (British Antique Dealers' Association) scholarship. With a degree in fine art behind her, she went on to work at the Royal Opera House and the Victoria and Albert Museum, where colleagues recommended that she pursue her studies in order to progress her career. Michelle notes that 'a lot of young people don't know about careers that are available to them if they have an interest in art, such as conservation, curating and scientific research'.

Her recent placement was at Brighton Pavilion, working on preserving the structure and content of the Saloon Gallery. 'It helps students understand how conservation priorities can fit or conflict with other priorities in institutions and the wider world', says Andrew Thackray, Objects Conservator at Brighton Pavilion and Museums. 'It can give them more invaluable bench time to increase their experience and offers training on a particular specialism than might not be covered in as much detail on their course. It also benefits host institutions by bringing in new ideas and skilled labour when resources are tight and helps the industry by promoting the sharing of knowledge through interns'.

Isabel of Mar at Tankerdale Conservation Ltd

Michelle Kirk on her placement at Brighton Pavilion earlier this year

Last summer Michelle completed a placement at the Musical Instrument Museum in Edinburgh using her transferrable skills to work on historical instruments, including an 18th century French Hurdy Gurdy, which was missing a large number of ivory and ebony inlays and which lead to her researching alternatives to ivory, such as the Tagua Nut.

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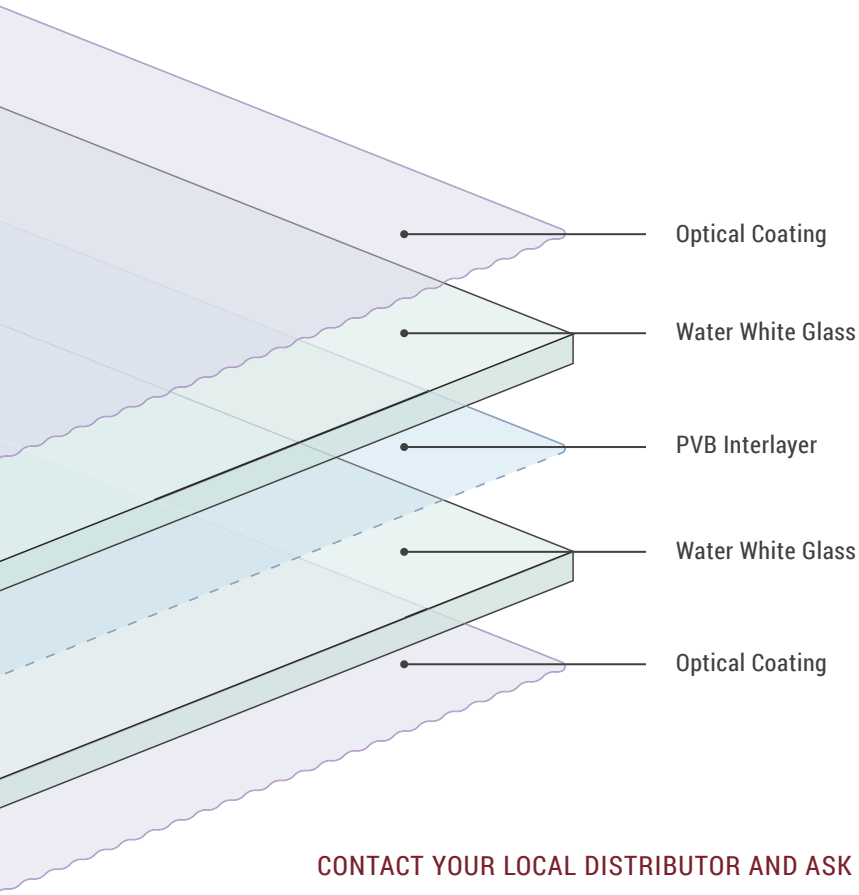

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