

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • JULY 2013 • ISSUE 47



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THE INSTITUTE OF CONSERVATION

JULY 2013

Issue 47



From the Editor

In her think-piece this time around, our CEO Alison Richmond has focussed on the startling lack of diversity amongst our ranks. Reading the opening pages of this issue has made me wonder if he didn't go far enough when that elder statesman of our profession, David Leigh, said at the Glasgow conference that 'the excellence of our profession is a long-standing secret'. Perhaps it is the very existence of the profession that is the longstanding secret. (It would certainly be interesting to know how we all ended up in it, surely more by accident than design.)

Perhaps deep down quite a lot of us like the idea of ourselves as a cabal, to whom alone the secrets of artefacts are rendered, or as Allyson Rae so eloquently summarised it in the last issue of Icon News: 'the introspective pull of a complex conservation treatment'. Maybe this elitism is a small compensation for the lack of remuneration in the profession – the workforce research on this point, too, is pretty startling.

Do enjoy the diversity of stories in this issue and to those of you working in fields whose stories don't appear often enough in Icon News, get writing! It's good for your cpd and good for us all to learn about aspects of conservation beyond our own discipline. And that's even before we get going sharing with the rest of the world.

Lynette Gill



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2 NEWS

Diversity in the workforce;
creating work opportunities;
Journal news

9 INTERVENTION

A view of the Glasgow
Conference

10 PEOPLE

13 LOANS FROM CHINA

Do's and don'ts of courier
work and changes to aviation
regulations

18 AROUND AND ABOUT

A Lincoln party, QEST at the
Palace, work on a Brougham,
Strawberry Hill award

22 REVIEWS

Glasgow Group reports,
wirework, print identification,
Asian paper, authenticity, wall
murals,

32 IN PRACTICE

Conserving a Royal wedding
dress and In Training on
reorganising umbrella storage

Cover photo:
Umbrellas and parasols at the
Museum of London in their new
hanging storage system. An Icon
intern describes the reorganisation
of the storage on page 35.
© Museum of London

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professional update

From the Chief Executive

DIVERSITY

Alison Richmond ACR FIIC writes about a topic which presents Icon with a continuing challenge



Photo: Matt Wreford

Why diversity?

One of the stated aims of Icon's National Conservation Education & Skills Strategy 2012–16 has been to diversify the workforce. This is a very important goal for a number of reasons. As a profession, conservators work for the public benefit. Our workforce needs to reflect the society that we work to benefit. In other words, we should not be excluding people from the opportunity to join our profession.

Much of our work is publicly funded and these resources should be spread more evenly across the population. When we open up our sector to new people bringing new skills and new knowledge, it benefits not only our sector but cultural heritage and the public. Increasing diversity is also a goal for many of our partners and funders in the cultural heritage sector. We want to be part of this.

How are we doing?

According to our strategic plan, greater diversity could be achieved by opening up new entry routes to the profession, most notably through our Training Bursary Scheme and our work-based Conservation Technician Qualification. The Professional Accreditation of Conservator-Restorers (PACR), which measures professional proficiency at a single point, allows for multiple routes to the point of assessment, ensuring that those who come through apprenticeship training or work-based learning have the opportunity to enter the profession.

The success of all of these initiatives in terms of numbers is undoubted. Since 2005, there have been over one hundred paid internships, thus opening up the sector to people who could not afford to support themselves while they train. Icon has also been able to offer around 40% of these to people without a conservation background, in other words, new starters in conservation. This meant that people who had relevant skills and knowledge but without conservation degrees could transfer those skills to conservation. All of these initiatives should have made our sector more diverse. However, our diversity statistics show that this did not happen. We do not yet fully understand why this is the case. What is clear is that this is a very complex and difficult challenge.

Our recent labour market intelligence research has shown that in January 2013 the conservation workforce was far from diverse; it was drawn from a relatively narrow segment of society. 65% of professional conservators were women, 35% men (49% of the total UK workforce in all occupations was

female). 97% were white, while 98% of volunteers in the sector are white. 100% of managerial and support staff working directly with conservators were white. In comparison, conservation was less ethnically diverse than the museums sector (7% Black Minority Ethnic (BME) in 2008), the wider cultural heritage workforce (7% BME in 2008) and far less diverse than the UK workforce as a whole (13% of people of working age were of black or minority ethnicities). Disabled people were also under-represented in conservation. 2% of the whole conservation workforce had a declared disability. By comparison, 7% of the UK working population in 2010–11 had a disability.*

What are the barriers?

While these figures do need further analysis, we cannot sit back and let this situation continue. We need to make a concerted effort to increase diversity in our sector. The first step has already been taken. We now have benchmark figures against which to measure progress. Next, we need to identify the barriers to entry. The Museums Association has recently published its report on its ten-year *Diversify* programme**. The scheme ran from 1998 to 2011. 'Its original aim was to make museum careers more accessible to people from BAME backgrounds through targeted positive-action training and it was later expanded to other under-represented groups.' In the report, the MA have identified four interconnected barriers:

- Leadership and institutional responsibility
- Entry routes and recruitment practices
- Current economic crisis
- Changes to higher education funding

It is likely that the barriers identified by the MA are the same for our workforce even though our footprint extends beyond museum employment.

What can we do?

To address these challenges Icon recommends 'that organisations employing and organisations training conservators should *positively* seek to diversify the workforce (and the future workforce) in order to extend conservation's appeal beyond the narrow social stratum of the current workforce and so to avoid limiting the potential range of new entrants'.

Icon's strategic plan contains a number of strands that have the potential to enhance diversification of the workforce. We will work with our NCESS stakeholders to do this.

The MA states that it will campaign for: organisational and cultural change; leadership and institutional responsibility; real change to entry routes to the workforce. The MA's *Working Wonders Action Plan for the Museum Workforce* contains further recommendations to open up the sector and diversify the workforce.***

The MA is right: It is time for an holistic approach to be taken in order to achieve critical mass across the sector. We will work with the MA to change cultures so that, to take one example, disability is acknowledged and discussed. There is also a growing body of knowledge of good practice that we can all share. For example, The National Trust have recently

focussed their Skills for the Future programme on recruiting trainees from hard-to-reach groups.

There are two current workforce development initiatives that are highlighted in the articles that follow. Jo Cranston, Senior Employer Relationship Manager for the Department of Work and Pensions (DWP), talks about the partnership between JobCentre Plus (JCP) and Icon. Susan Bradshaw, Icon's Professional Development Manager, has been working closely with JCP to offer long-term unemployed people opportunities to learn about conservation as a career and to apply for internships.

As part of this partnership working, I have started to attend the regular DWP Ministerial Round Table for Trade Associations. While Icon is not a trade association per se, this is a good way of keeping abreast of opportunities for our members. Also, through a larger group such as this one, we have a better chance of influencing government policy.

The other initiative introduced here is the Creative

Susan Bradshaw, Icon's Professional Development Manager, commissioned the following articles to help Icon members find out more and recognise the opportunities they could offer.



Photo: Matt Wreford

Introducing her work with DWP, Susan writes: I started to work with the Department of Work and Pensions eighteen months ago – endorsed by Icon's Professional Standards and Development Committee (PSD). I have been building up this relationship in order to address our diversity aims and objectives and to support long term unemployed seeking work

experience and possible entry into the profession via the HLF/Icon Internship programme.

An example of this is the HLF/Icon Fine Metals internship currently being recruited at Birmingham Museums. Its conservation department worked with me to identify a placement opportunity that would enable people with silver-smithing skills transfer those skills to conservation. A taster day was set up at Birmingham Museums conservation department and eleven people attended via DWP, three of whom were invited to do work experience over a period of time. All three are now potential applicants for the HLF internship programme.

Other employers such as PZ conservation (book conservation), National Museums Wales (engineering conservation), Middleport Pottery (a Prince's Regeneration Trust project) and The National Archives are looking to work with DWP to engage a wider audience for the conservation profession.

Employment Programme being rolled out by Creative and Cultural Skills with money from Arts Council England. This programme is explained in more detail in the article by CEO Catherine Large. It offers funding to employers to create work opportunities for young people (16–24 year olds) in the form of traineeships, apprenticeships and internships.

This is a new stream of funding and I encourage employers to contact CCS to find out more about these opportunities and whether they are relevant to your situation. It would be useful for Icon to know if you do look into these opportunities and if you do draw down funding, so that we can promote what Icon has to offer, such as the Activity Monitor and the CTQ, and inform other members about success stories.

* *Conservation Labour Market Intelligence Report 2013* by Kenneth Aitchison, Icon. See Icon website

** *Diversify: Reflections and Recommendations* by Lucy Shaw, March 2013, Museums Association. See MA website

** *Working Wonders Action Plan for the Museum Workforce* by the Museums Association April 2013. See MA website

Jobcentre Plus working with Icon

Jo Cranston, Senior Employer Relationship Manager for the Department of Work and Pensions, explains how Jobcentre Plus can offer advice and support to bodies like Icon.

In March 2013, an unprecedented cross sector Trade Association roundtable – *Working together to shape the workforce of the future* – was held, hosted by Employment Minister Mark Hoban. Icon's CEO Alison Richmond attended, along with over twenty Trade Association Senior Managers.

The roundtable provided an opportunity to recognise common challenges faced by Trade Associations, as well as a springboard for a two-way flow of information between trade associations and Jobcentre Plus.

Job information and labour market trends provided by Icon are invaluable. These help me influence how Jobcentre Plus can better prepare jobseekers from our wide talent pool for the conservation industry, and signpost Icon members to Jobcentre services. My relationship with Icon enables me to publicise future government changes or initiatives that may impact on you or the industry.

The Youth Contract

In April 2012, this government introduced the *Youth Contract* – a range of measures to support young people in their bid to get a foot on the career ladder, and make their own way in life.

Jobcentre plus is working in partnership with Icon to promote the sector as the career choice for young people and job changers.

The *Youth Contract* is a £1 billion package of support to help young unemployed people get a job. It will provide nearly half-a-million new opportunities for 18–24 year olds, including apprenticeships and work experience placements. Employers

Case Study: WD Close

One of the businesses supporting the Youth Contract is WD Close, an engineering company from Tyneside who gave work experience placements to six local youngsters. The work experience was followed by an apprenticeship and now all six have permanent jobs in the company's Wallsend factory.

Dean Scott, Works Director said 'As an employer it's important to us to give opportunities to young people where we can. It's great to be able to help the local community and it makes good business sense as well'.

One of the young people involved, Jonathan Bradbury went from strength to strength and was awarded Apprentice of the Year. He said 'Having this opportunity has changed my life. I'd say to anyone – give it a go, you have nothing to lose and everything to gain'.

Case Study: Meg's Sweets

Wage incentives work for business but don't just take our word for it. Thanks to the wage incentive scheme a family-run business in Hull, Meg's Sweet Shop, has taken on a new employee - Leigh Simms - to work in the shop. Things got busy after the co-owner, Bev, had a baby. Leigh used to regularly visit the shop and the owners were aware she was looking for a job. At the same time the local Jobcentre got in touch to tell them about the wage incentive.

Co-owner Dean Mortimer said 'the timing of that call couldn't have been better, suddenly everything came together. The wage incentive has been a great help, it's meant we can take on the extra staff we need and keep the business going'.

may also be eligible to receive a wage incentive of up to £2,275 for taking on a young person.

For some young people a lack of understanding of the working world is a significant barrier to finding and sustaining employment. Jobcentre Plus wants to work with you to offer these 18–24 year old jobseekers the opportunity to overcome this barrier through work experience placements. For those who lack experience, the chance to undertake real work and adjust to the routines and habits of working life can significantly improve their employment prospects.

Helping a young person get their foot on the job ladder makes great business sense. Where employers have taken on young people they have found them open to new ideas and different ways of working. They bring a fresh perspective and offer the business a unique chance to train tomorrow's talent and build future potential.

Hosting work experience

Work experience will enable young, unemployed people to volunteer for placements lasting between two to eight weeks. These volunteers will be matched with suitable host employers and complete a light touch selection process. Jobcentre Plus will continue to pay participants' benefits and also cover the costs of travel and childcare. Young people who have spent up to eight weeks in a work experience opportunity can have their placement extended by up to four weeks where an employer makes an offer to take them on to an apprenticeship.

If you want to become a work experience host, Jobcentre Plus can help set this up for you. More details and information on whom to contact can be found on the right.

Take advantage of a wage incentive

If you employ an 18 to 24 year old who has been claiming benefits for at least six months then you can get financial help that more than covers the cost of a year's national insurance contributions. If you take someone on full-time (for thirty hours or more a week) you'll be able to claim the top rate of £2,275. Recruit someone part time – between sixteen and twenty nine hours a week – and you'll get £1,137.50. (The job must last at least twenty six weeks.)

Take advantage of this cash incentive and you'll be giving an eager young person the chance to get off benefits and into work. At the same time you'll be helping your community by creating opportunities and developing the skills of young people in your area.

Other wage incentive avenues

The wage incentive is also available if you take on a young person from the Work Programme. Recruiting a young disabled person from the Work Choice programme also attracts a wage incentive.

- Go online for more information on the Youth Contract or call 0845 601 2001:Text phone 0845 602 2002.
- If you have worked with Jobcentre Plus to give a young person a chance, and would like to take part in the campaign, email youth.contractexternal@dwp.gsi.gov.uk
- For information about wage incentives available through Jobcentre Plus visit: www.dwp.gov.uk/wageincentives, and for information about wage incentives available through the Work Programme or Work Choice go to: www.gov.uk/jobcentre-plus-help-for-recruiters/other-employment-schemes

Introducing the article from our sector skills council, Creative and Cultural Skills, Susan Bradshaw writes: This is an opportunity for the conservation profession to embrace a younger workforce and consider job roles that will attract them to conservation looked at from a broader perspective, in other words, not within the confines of conservation treatments alone but taking account of the huge employment structure around conservators – such as framers, mount makers, art handlers, conservation technicians – with a broader range of skills in things like carpentry, graphics and the media.

The Creative Employment Programme

Catherine Large, Joint CEO, Creative & Cultural Skills, is looking to kick-start change in the creative and cultural industries

The rise of unpaid work is putting the creative and cultural economy at risk. It's no secret that the number and duration of unpaid internships has grown dramatically over recent years and it's easy to see why. Ninety-four percent of businesses in the creative and cultural industries employ fewer than ten people and many of these businesses are telling us that they lack resources to offer a salary to inexperienced workers.

More generally, employers are telling us that the education system isn't providing our young people with the skills they need to enter industry, making them less likely to be paid fairly for their work.

But of course unpaid work is unsustainable for anyone without additional financial support. We face an economic situation with chronic under-employment as well as unemployment, and if we don't act now to open up the cultural industries we deny ourselves the diversity and richness that has made our creative sector one of the best in the world. We need to take steps to ensure that young people have a fair chance to succeed, or else we risk losing a whole generation of talent.

The **Creative Employment Programme** represents an opportunity for change. It aims to create a shift in our sector's recruitment practices so that we can gradually eradicate unpaid internships and nurture a more diverse workforce. This £15m programme, generously supported by Arts Council England, provides arts organisations, museums and libraries with funding to create new apprenticeship and paid internship opportunities for young unemployed people aged 16–24. Eligible employers can create any entry level role through an apprenticeship or paid internship that supports their business need and is relevant to the arts and cultural workforce.

We are aiming to create 6,500 work opportunities, which also includes an England-wide Traineeship programme to support 16–18 year olds who are not quite ready to enter the workplace.

Fifteen million pounds may sound like a grand sum, but the 6,500 target we hope to meet by March 2015 is a modest figure if you look at the near one million young people unemployed in our country today. In order to make this work, we must connect with mainstream Government channels to create an enhanced package of support. What we have – for the first time – is the chance to align these channels, enabling us to tap into greater investment from Government.

We are asking employers to create paid internship opportunities specifically for young people claiming Job Seeker's Allowance and other unemployment related benefits, as well as formal apprenticeships for those young people who are likely to benefit the most from learning on the job. Employers can apply to us for funding to cover part of the wage costs for each new apprenticeship and paid internship opportunity they create, alongside which we can also help employers access additional financial support through the National Apprenticeship Service or through Jobcentre Plus.

The creative sector can make a significant difference to young people's lives and we want to prove to Government that our sector has the potential to do more if given the chance.

We are at an important moment in time. We want to kick-start a shift in attitude towards recruitment in the cultural industries, which will create long-term benefits for the sector and for the young people who aspire to work within it. However, the success of the Creative Employment Programme depends upon the ability of employers to seize the opportunity and adopt a new mind-set. Only by looking to the next generation of talent can we hope to put an end to unpaid

work and create genuine, lasting employment for our sector.

If you are interested in growing and developing your workforce whilst encouraging a new generation of talent to enter the sector, please go to www.creative-employment.co.uk to find out how you can get involved, or contact Daniel Williams at Daniel.Williams@ccskills.org.uk.

To be eligible for funding from the Creative Employment Programme employers must:

- *Be based in England.* Organisations in Wales, Scotland or Northern Ireland can only apply for funding provided their main activity benefits England.
- *Be working within Arts Council England's footprint* of Music, Dance, Theatre, Combined Arts, Visual Arts, Literature, Carnival, Circus, Contemporary Craft, Galleries, Museums and Libraries. Commercial and subsidised employers and organisations of any size – including SMEs and sole traders – are eligible.
- *Create paid internships and apprenticeship opportunities that are relevant to the arts and cultural workforce.* Where these opportunities are based in Museums and Libraries, job roles and skill sets need to be transferable to arts organisations, for example, front of house, education and outreach, marketing or digital media.

If employers have any queries about the eligibility of their organisation or the type of job roles they would like create they should contact cep@ccskills.org.uk for advice before making an application for funding.

Applications for up to £2000 per Apprenticeship can be made if the position is:

- Filled by a young person aged 16–24 not qualified beyond Level 3 (non-graduate)
- Linked to an accredited Apprenticeship framework delivered by a training provider
- Paid at least the Apprenticeship National Minimum Wage
- Last a minimum of 12 months for at least 30 hours per week
- Advertised on the National Apprenticeship Service Vacancy Matching Service

Applications for up to £2500 per Paid Internship can be made if the position is:

- Filled by a young person aged 18–24 currently claiming an unemployment related benefit, eg. Jobseeker's Allowance
- Paid at least the National Minimum Wage for the age of the young person
- Last a minimum of 6 months for at least 30 hours per week
- Recruited through the employer's local Jobcentre Plus

JOURNAL NEWS



Lara Artemis

In her capacity as Chair of the Journal of the Institute of Conservation (JIC) Task and Finish Group Lara Artemis writes:

The JIC Task and Finish group are making their way through twelve work streams (taken from the terms of reference) used to guide us through the process of research for the task. The group are pleased to announce the following additions to our group: Dr. **Matija Strlic**, who has already provided a valuable contribution on the expectations and needs of academics, and **Kostas**

Ntanos, Chair of the Science Group, who will be assisting Francis Downing, working on the process of consulting the membership through a survey.

Please do keep an eye out for this survey around September as it is very important that we know your views when we are compiling various business options for the journal beyond 2015.

In her capacity as Advisory Editor for the Journal of the Institute of Conservation Vol. 35, No 2 2012, Lara Artemis writes:

The parchment and vellum special issue of the Journal is now out! Please do have a good read, as the contributors have really worked hard to present their research, and our editor for the issue, Christina Rozeik, should be thanked too for her invaluable editorial work. You will see that the articles are of exceptional quality and cover a good balance of theory and practice. Please do feel free to make suggestions to the Editor, Janet Berry, on how we could possibly make it even better.

NEW LIGHT ON OLD THINGS

Recent online applications of polynomial texture mapping (PTM) may be of interest to Icon News readers. This image capture and processing technique enables the display and interactive examination of digital representations of artefacts. Surface features can be viewed under varying lighting conditions, which are controlled by the viewer. This provides an engaging mode of investigation, particularly when combined with a zoom facility. It's proved useful for inspecting the monochrome, textured surfaces of embossed papers, lace, straw-work and wax seal impressions, as shown by the examples posted on the blog of The National Archives. Please have a go and post your feedback.

<http://blog.nationalarchives.gov.uk/blog/capturing-and-exploring-texture/>

<http://blog.nationalarchives.gov.uk/blog/texture-mapping-part-two/>

<http://blog.nationalarchives.gov.uk/blog/texture-mapping-part-three/>

<http://blog.nationalarchives.gov.uk/blog/texture-mapping-part-four/>

<http://blog.nationalarchives.gov.uk/blog/new-light-on-old-seals/>

PTM is one application of Reflectance Transformation Imaging (RTI). The following publications provide more information:

Earl, G., Martinez, K. and Malzbender, T. (2010) Archaeological applications of polynomial texture mapping: analysis, conservation and representation. *Journal of Archaeological Science*, 37 (11pp). Available as PDF from: <http://eprints.ecs.soton.ac.uk/21222/>

Eastop, D. 2012. Presenting the rough and the smooth with innovative technology. In: A. Fairhurst (ed.) *Taking the rough with the smooth: issues and solutions for decorated surfaces*. Postprints of the Icon Textile Group Forum, (16 April 2012). CD. Available in Chantry Library.

Goskar, T. A. & Earl, G. P. (2010) Polynomial texture mapping for archaeologists. *British Archaeology*, 111: 28-31. Available as a PDF from: www.southampton.ac.uk/archaeology/docs/polynomial_texture_mapping.pdf

Padfield, J., Saunders, D. and Malzbender, T. 2005. Polynomial texture mapping: a new tool for examining the surface of paintings. In: I. Verger (ed.) *The Hague Preprints [of the 14th Triennial Meeting of the international Committee for Conservation of ICOM]*, 1: 504-510. Available in Chantry Library.

Dinah Eastop, PhD, ACR
Curatorial Research Fellow
Collection Care, The National Archives

ANNA PLOWDEN TRUST NEWS

Willard Conservation Ltd has become the Founder Corporate Supporter of the Anna Plowden Trust. Paul Willard said 'as one of the world's leading producers of conservation tools and equipment, Willard Conservation is delighted to support the Anna Plowden Trust in its mission to help students to train as conservators and to help professional conservators to enhance their skills and knowledge through CPD'. The Chair of the Trust, Sue Palmer, expressed the Trustees' delight at Willard's generosity, saying 'currently we are only able to award grants to about a third of those who apply to us. This support from Willard Conservation Ltd. is enormously helpful and makes a valuable contribution to our current fundraising campaign'.

LOST ARTS WEBSITE

In July last year we drew readers' attention to the Lost Arts website (www.lost-arts.org). A reader writes to tell us that it has undergone redevelopment in order to shift its focus from recording funding cuts to featuring more stories of local campaigns and personal experiences of the effects of the cuts. To submit content contact: maddy@lost-arts.org

NEWS FROM THE GROUPS

Care of Collections

The Care of Collections Group committee recently sent a web survey out to all members asking for opinions and ideas on future events and we received nearly a hundred responses! We'd like to say a big thank you to all those who took the

time to fill in the survey and share their suggestions.

While 75% of the respondents said they would be most likely to attend an event in London, a significant number would attend events held in other areas including the Midlands, Yorkshire, East Anglia, and Scotland, with most people preferring an event in the summer or autumn months. Over 80% of the respondents indicated a preference for a seminar or workshop combined with a study visit.

Out of a possible three events suggested, there was a large preference for a one-day seminar and visit on the topic of open access and handling of collections, so we will be planning this event to be held in conjunction with our AGM in September. More details to follow in Iconnect!

Textile Group

Full details of the following events, including costs and contact information, can be found on the Textile Group web pages, along with information about other related textile events in which members may be interested.

There may be an opportunity to visit Toye, Kenning and Spencer on 9 September, for a two-hour tour. The tour has had a lot of interest and is fully booked but if you are particularly interested it is worth seeing if any places have become available. Toye, Kenning and Spencer produce ceremonial ribbons, mounted medals, caps, embroidery, metal threads and masonic regalia. The company holds a Royal Warrant for making gold and silver laces, insignia and embroidery.

Then on Friday 20 September there is a joint Icon Textile Group and Historic Interiors Group study day to view the late 17th century Queen's antechamber wall hangings at Ham house. There will be a short tour of the house and May Berkouwer from May Berkouwer Conservation will give a presentation about the recent conservation work to the wall hangings. Discussions will follow with May and her assistant Gerda Koppatz.

On Friday 11 October a visit to the Leather Conservation Centre, Northampton University Campus, has been arranged which will include a tour of the centre and a short handling and identification session.

There is a call for papers for the 9th North American Textile Conservation conference entitled *Conserving Modernity: the Articulation of Innovation*. This will be held in San Francisco from 12–15 November 2013. The deadline for the submission of papers is 14 September.

The committee are thinking ahead to events in 2014. There is a proposed visit in May next year to Mount Stuart and Bute fabrics but more details will be available when this visit is finalised.

Call For Papers

April 2014 Textile Group Forum *Joined Up Thinking: Textiles and the Historic Interior*.

200–300 word abstracts are invited on the above theme, including but not limited to care of textiles of all types, display and interpretation. We welcome abstracts from conservators of all disciplines involved in historic interiors whether in historic houses, museums or other locations. Also from curators and scientists involved in the same.

Please email abstracts to zoelanceley@hotmail.com by Thursday 12 September

LIBRARY NEWS



Ros Buck

Photocopies

We supply photocopies of journal articles, chapters from books, and conference papers, which are held in the Chantry Library collection. Icon members may claim ten free articles each year, provided either as scanned pages, or in hard copy. Email Ros Buck, Librarian at chantrylibrary@icon.org.uk, with your requests, quoting your membership number, or complete and send the copyright form available on the Chantry Library webpages www.chantrylibrary.org.uk (Library Services).

Recently received publications

Historical Perspectives on Preventive Conservation (Getty Conservation Institute's Readings in Conservation) edited by Sarah Staniforth, Getty Conservation Institute, Los Angeles, 2013, 426pp. ISBN: 978-1-60606-142-8

Climate for Collections: Standards and Uncertainties

(Postprints of the Munich Climate Conference 7-9 November 2012) edited by Jonathan Ashley-Smith, Andreas Burmester and Melanie Eibl, Archetype Publications Ltd., London, 2013, 452pp. ISBN: 978-1-909492-00-4

Further details and contents pages:

<http://www.archetype.co.uk/publication-details.php?id=185>

Recently received journals

Journal of Paper Conservation (IADA), Vol.14, No.2, 2012

JAIC (Journal of the American Institute for Conservation), Vol.52, 2, May 2013

JAIC Archive Online (1977-2005): <http://cool.conservation-us.org/jaic/>

Print Quarterly, Vol.30, No.2, June 2013

WAAC Newsletter, Vol.35, No.2, May 2013

Online access to Waac back issues (up to January 2010): <http://cool.conservation-us.org/waac/wn/>

Find out more

There are several ways of keeping up to date via the Chantry Library:

- Check out the library blog 'Library News' <http://chantrylibrary.wordpress.com/> for further details of new resources and a full listing of all journal articles received over the past few months.
- Or you can have the news come to you by subscribing to the RSS feed and track new books and journals at the Library in real time. More details on how to do this are also at <http://chantrylibrary.wordpress.com/feed/>
- Details about new library resources can also be found in the quarterly Chantry Library Resources Updates, on the website here: www.icon.org.uk/index.php?option=com_content&view=article&id=1827&Itemid=175

Icon Trustee Penny Jenkins ACR writes about your Icon from her perspective



Penny Jenkins

What are your impressions of Icon since becoming a Trustee?

When I first joined the Board, I was surprised at the range of subcommittees above and beyond the Groups and central services: PACR, standards, publications, etc.

There were plenty of acronyms (PSD, CTQ, CRAB) and it took a while to work out how they all sat within Icon. At the time, I felt there was an underlying sense that the Board was a bit out of touch with the membership. My attitude

remains – don't moan but get stuck in and it's been a fascinating and rewarding experience.

I've enjoyed learning how all the activities dovetail together and see Icon as a complex and effective organisation which genuinely does have the long term interests of a skilled profession at heart.

What particular interests in the organisation have you brought to the Board?

Because I have run my own business and still work at the bench, I hope I've brought some straightforward office skills and pragmatic viewpoints to the Board.

I've championed membership services as a priority within Icon, better communications in all directions and supporting the groups. I've been involved with the Task & Finish group to create options for preserving the future of the Icon Chantry Library which has a diminishing financial legacy.

By asking questions about costs in the accounts (never be afraid to ask a basic question), I was asked to join the Finance & General Purposes Committee. I now Chair the Committee. Although familiar with basic accounting procedures, charitable accounts require a particular understanding. Many conservators, I am sure, however, have a natural capacity for detail and are well placed for scrutinising figures with guidance and support. Thankfully our accountant has always been patient and explained the figures and it has been a privilege to work with the Committee and continue to ask difficult questions!

Icon is being very well looked after by an excellent Chief Executive and Business Manager (Simon Green) and accountant (John Speed). One of the most positive aspects of the office restructuring was to have a Business Manager to support the Chief Executive. Administering the accounts and chasing best interest rates, for example, is hugely time consuming. The accounts are in expert order, sticking to careful annual budgets and quarterly management reviews. Icon is consistently covering its costs and building up unrestricted reserves.

We cannot be complacent however. There are no portfolios of property investments! Interest rates have been painfully low for years. All organisations, especially charitable ones, have to work with unknown income levels. Icon is lucky to have a balance of regular membership income and external funding from supporters of our charitable aims. The success in applying for major external funding such as the HLF Intern scheme reflects our reputation for delivering serious and effective educational programmes.

The membership can be confident that funds are being used prudently and Icon is in a secure place to build up reserves and capital legacies longer term.

Where would you like to see Icon do more?

I am aware that Icon priorities mean different things to different people. For some people advocacy and public education are the priority. Others want courses and meetings. As a self-employed conservator at the bench, I still see Icon as primarily a home for practitioners. I would love to see a web-based internal membership directory and some sort of 'Icon Handbook' that shows up the structure of Icon and all the varied activities and groups on offer.

The Website needs upgrading and could be better outward and inward facing. We can all benefit from the cross-fertilization of skills and knowledge and Icon is the best place to bring this all together.

I think the Board needs a broader professional skills base beyond conservation and I'm pleased to see Icon governance in general is under review.

Finally what are the best things about Icon?

I think membership is good value when one considers the publications and Iconnect and it holds itself well against other similar organisations. The Conservation Register is a huge benefit to the public and accredited conservators. If self employed and accredited (30% of us are self-employed), I would recommend signing up and it will pay for itself every year.

I have found Alison Richmond an inspiring and conscientious Chief Executive who has rationalised the internal structures of Icon and is out there listening to all viewpoints. There is an extremely loyal and hardworking staff working for the membership and Icon.

I've learnt a lot about running a complex organisation and charitable governance. The Icon Board has been a stepping stone to some interesting further involvements in the wider world of heritage conservation and I feel very privileged to be elected again to the Icon Board.

I recommend any doers and thinkers in the conservation world putting themselves forward at the next round of elections. I am always happy to answer further queries.

I'm not a Conservator

Zinta Jaunitis gives an outsider's view of Icon's recent conference: *Positive Futures in an Uncertain World*

In April I attended the Icon PF13 Conference – *Positive Futures in an Uncertain World* – held at the University of Glasgow. My reason for attending differed from most. I'm not a conservator; I am an Education Officer, working for Historic Royal Palaces (HRP) in the Access and Learning Department. My role is to develop and deliver a learning programme based on HRP's extensive conservation work. I went to the conference to immerse myself in a conservator's world, learn the language, get ideas for a learning programme, and hopefully make a few contacts along the way.

'Strengthen your brethren'

'Take every opportunity to tell people what you do' said Fiona Hyslop, MSP and Cabinet Secretary for Culture and External Affairs in the Scottish government. This was the sentiment of the opening address to imagining the future preservation of cultural heritage.

As I pondered the two day conference on my train journey back to London, I was reminded of the New Testament scripture when Jesus spoke to his apostle Peter, 'when thou art converted, strengthen thy brethren' (Luke 22:32). What I observed was a gathering of nearly four hundred converts, clearly passionate about their work and in some cases rather protective of it. There were many concerns about the future of conservation and the future of conservators exploring further afield.

In order to survive in an 'uncertain world' conservators need to do more than preach to the converted – they need to 'strengthen' their brethren. Converted conservators need to spread the good word with their fellow men of all ages and backgrounds. By showing, doing and sharing their knowledge to community groups, school groups, families and adults they will create a social impact that will demonstrate and increase the value of their work.

Shout about it!

The specialist expertise, historic knowledge and the investment and coordination needed to deliver conservation work is impressive in its range, size and reach. Yet the opportunities afforded to talk about and engage with this work are relatively small.

11 year olds mixing mortar strong enough to hold the Tower of London



© Historic Royal Palaces

Exploring pigments in A-level History of Art study day



© The National Gallery, London.

'The excellence of our profession often remains a longstanding secret' said David Leigh, a conservator and Icon's representative on the National Trust Council's art panel. Traditionally when conservation work is underway it is done behind closed doors or a shielded scaffold. Sometimes there is a small sign explaining what is happening, or there might be an explainer telling you about the work. You may even see people dressed in black, like shadowy figures moving about with purpose – much like those preparing a theatre stage for the next act, trying to blend into the background. Conservators rarely make a virtue of the work they are doing. By viewing their conservation work as an opportunity to showcase to others they are shouting about it!

What do you get when you cross a conservator with a —?

PHD student from the Institute of Archaeology, UCL, Christina Rozeik explored in her presentation a conservator's public image, and questioned how conservators are communicating to the public. 'We are not one public' she said. Conservators need to disseminate information according to the audience. 'The audience' is a broad term that includes the likes of: families, local communities, school groups (primary and secondary, and adults), specialist and non-specialists. 'You need to articulate the relevance and importance of your work... and maximise the opportunity to share your expertise', said Hyslop.

As an education officer embarking on this dissemination, I've developed some real life crisscross:

What do you get when you cross conservation with a group of seven year olds? A session where children follow a recipe to make a mortar biscuit – good enough to hold up the Tower of London!

What do you get when you cross a craftsman with the local community? Increased empathy for our heritage, by seeing the 'great detail, love and expertise involved' (quote from a gilding workshop participant)

What do you get when you cross conservation with learning and engagement? A diverse programme delivered to a variety of audiences, and an increased awareness of what conservators do.

The conference concluded with a plea for more outward facing conservators, and a workforce more fit for purpose. In addition to their already broad skill set, conservators are required to have business, planning, management and advocacy skills. Engaging with 'the public' is one of the best ways to make a case for heritage preservation. Prof Kenneth Calman, Chancellor of the University of Glasgow, urged the crowd to talk to politicians, captains of industry and the public about the importance of heritage preservation. 'Tell people what you do'... and I add, show people what you do... 'Otherwise people won't know what you do'.

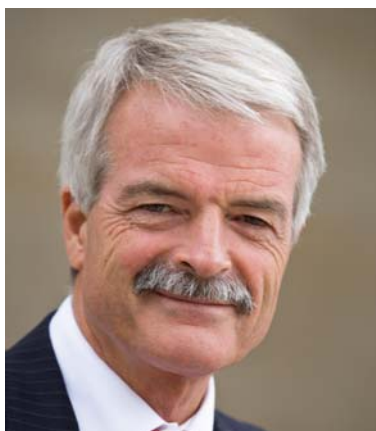
Awards



The Plowden Medal was won this year by horological conservator **Jonathan Betts** MBE in recognition of his tireless and pioneering work in furthering the understanding, conservation and ethical treatment of historic clocks and watches.

Jonathan is Senior Curator of Horology at the Royal Museums Greenwich with a particular interest in the history of the marine chronometer and the life and work of the early pioneers of chronometry. He has been a long term adviser to many collections including the National Trust and the Wallace Collection. The Plowden Medal recognises his determination and dynamism in teaching, lecturing and guiding his professional colleagues, clockmakers, students and curators for the past thirty five years.

The gold medal, inaugurated in 1999, is awarded by the Royal Warrant Holders Association in memory of the late Hon. Anna Plowden CBE, the leading conservator who was Vice-President of the Association at the time of her death in 1997. The Medal is presented annually to the individual who has made the most significant recent contribution to the advancement of the conservation profession. It can also be awarded to recognise a lifetime of commitment and achievement.



Congratulations to Professor **Malcolm Grant**, President and Provost of University College London, who has been knighted in the Queen's Birthday Honours for 2013 for services to higher education.

Professor Grant has been a good friend to conservation, publicly supporting it in a number of ways, for example, by providing written and oral evidence to the House of Lords Science and Technology Select Committee Inquiry on Science and Heritage in 2005 and by leading the celebrations of the 10th anniversary of the UCL Centre for Sustainable Heritage in 2011.

He is currently enabling the development of the UCL Cultural Heritage Network which brings together researchers from across the university engaged in cultural heritage research from the arts and humanities to science, engineering and technology.



This summer **QEST** awarded twenty three scholarships totalling £162,600 and amongst the lucky recipients was Icon member and former Icon intern **Lucie Graham**, a natural history conservator.

Lucie was a conservator for the Hunterian Museum and the Wellcome Museum of Anatomy and Pathology's collections, both of which come under the jurisdiction of the Royal College of Surgeons. Before this she undertook her Internship in Natural History Conservation and Collections Care at the Natural History Museum, London and The Lancashire Conservation Studios, Preston.

Her QEST scholarship will facilitate a further year's training under James Dickinson, natural history conservator and taxidermist, prior to his retirement in 2014. This unique opportunity will enable Lucie to acquire skills that are in danger of becoming completely lost as few people are training in this sector.

ZGTF

The Zibby Garnett Travelling Fellowship

The Zibby Garnett Travelling Fellowship announced its 2013 awards last month and three Icon members have benefited from its generosity: **Eliza Doherty**, **Maria Grabowska** and **Corrie Tubman**.

Eliza, who is a student at City & Guilds of London Art School, will be using her award to study temple wall painting conservation with the Tibet Heritage Fund, Sikkim, India.

Maria, at Glasgow University's Centre for Textile Conservation and Technical Art History, will be pursuing her textile conservation studies with The Art Collection of the Wawel Royal Castle, Cracow in Poland.

Corrie, at Northumbria University, is going to study church cave fresco conservation with Sinergie Sco Coop, Bari, Italy.

Happy travels to them all!

The Zibby Garnett Travelling Fellowship is an educational charity set up to fund overseas study trips for art conservation students who are training in the United Kingdom and wish to widen their practical skills. Since its foundation in 2000, it has enabled over ninety two students to visit more than thirty six countries. For more information see www.ZibbyGarnett.org

Moves



Rob Lewis has recently taken up a Conservation Manager position in Doha, Qatar, working for the Qatar Museum Authority. Most recently, Rob had been acting as the Conservation & Museums Liaison for Tru Vue, where he met with museum professionals from the UK to as far afield as New Zealand to serve as a technical resource. Before this, he had worked on major capital projects for Glasgow Museums, first specialising in archaeological collections in Kelvingrove, and then objects more broadly for the Riverside Museum project.

His new role in Doha offers the chance to combine his experience in conservation and major projects with his experience of museums in an international context, and he looks forward to the unique challenges and opportunities of working in the region.



After eight years working for The National Trust as Consultant Conservator in London and South East Region, **Ylva Dahnsjö** takes up the role of Head of Collections Conservation Services for the National Trust Scotland in September. She will be based at Head Office in Edinburgh and will lead the excellent team of NTS conservators and interns distributed across Scotland.

Ylva is no stranger to the Scottish conservation scene, having worked for fourteen years as Head of the Book & Paper Conservation Studio at the University of Dundee, and many happy years as Committee Member and Chair of SSCR.

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Takeaways from China

Robert Entwistle ACR, Senior Conservation Officer of the Colchester and Ipswich Museum Service, shares his experiences of transporting and couriering large collections, gives some helpful advice and flags up recent changes in the law which have changed and further complicated the packing schedule

BACKGROUND

Over the past four years Colchester and Ipswich Museum Service has had partnerships with two Chinese Museums, Xuzhou and Nanjing, to put on exhibitions in Colchester Castle. I was lucky enough to be one of the conservators who would assess the objects, prepare a condition report, assist and oversee the transportation of the collections.

From Xuzhou Museum in 2009 we borrowed a collection of small terracotta tomb statues and from Nanjing Museum in 2012 we borrowed a selection of objects including silk robes, ceramics, metal and jade objects including a jade suit.

Condition reporting on large diverse collections such as these, a long way from home, can prove daunting, especially as time constraints mean that you may only have one or two days at the most to complete the process. Cultural differences and the language barrier also add to problems.

After my first visit to China I decided to learn Mandarin, and in October 2012 I completed an Open University course. Being able to speak even basic Mandarin was a help and at least showed willing. Most of my Chinese colleagues spoke some English, so between us we got along.

In the past I had often couriered three or four objects, usually paintings, but being responsible for condition reporting and couriering collections of over one hundred objects was a different matter.

Doing a condition report on the Jade suit.



XUZHOU

Having condition-reported collections in the past I knew that I had to have as much information as possible before I set out. I also knew that I would have little time, so I suggested we use a tick sheet for each object, detailing the usual damage such as cracks, missing areas and repairs, along with a space for an image and a sketch.

Obtaining images from Xuzhou Museum of the tomb statues was difficult due, I am sure, to misunderstandings and the fact that some images did not exist. Generic rather than specific images were sent (which was not known until I arrived) and there were no scales in the images. Also our design department was anxious to know weights and sizes, and if any mounts would be travelling with the objects.

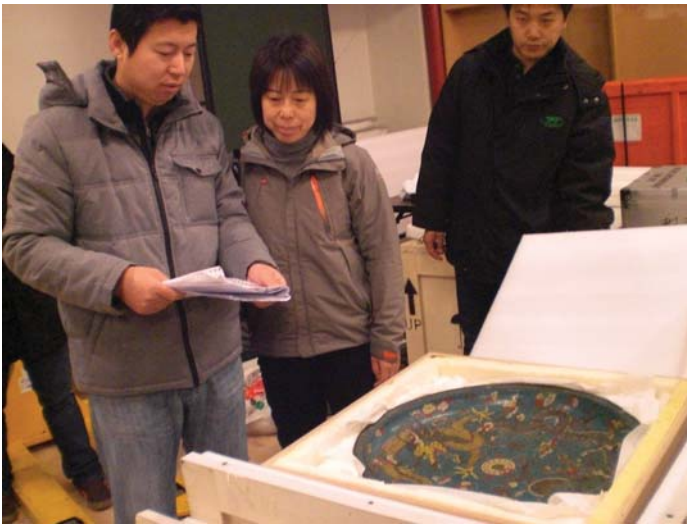
In Xuzhou the tick sheets worked well and acted as prompts. However the generic images were spotted: for instance, the same soldier appeared six times. Since I took my own laptop and a camera, I was able to take more images and update the tick sheets with new images and information whilst I was on site.

From past experience I was wary of using a local Chinese pc. Different systems and different programmes might not have been compatible. I had tried to run a cd on a Chinese pc in the past only to find that it would not play.

My Chinese colleagues were very hospitable and there were quite a few meetings. I became worried that I would never get

Crates being loaded on to pallets in Heathrow





Chinese customs checking random crates and boxes.

to see the objects. However, once the negotiations and pleasantries were concluded my work in the museum lab began. The objects came fast and furious. Keeping track of them all was a challenge.

The tick sheets were a definite help in speeding the condition reporting and acting as prompts but I had to be assertive and tell them to slow down and even call objects back for a further look. This frustrated my hosts but couriers have to be satisfied that they have fully documented the object. Not to do this leaves the borrowing institution open to claims of damage.

NANJING

For the next exhibition with Nanjing the tick sheet system was used again. However this time we re-vamped the layout and added an area for details on packing, an estimate of weight, and generally made the form more flexible to suit the different materials and objects.

Because of the different methods of working in Nanjing Museum I made a scoping visit to assist in choosing the objects and I made preliminary condition reports and took as many digital images as I could. When the objects were packed for transport, my colleague made the final condition reports, added to my preliminary observations and took more images.

TRAVEL OBSERVATIONS

I was surprised that the Chinese conservators took no part in overseeing the couriering when the objects were coming from and being returned to China. They were mostly concerned with security and would only intervene if they were unhappy on some specific point. All the packing, reporting and travel oversight was the preserve totally of the British couriers.

The Chinese couriers put seals on all the cases where and when the objects were displayed. In transport all the crates had seals placed on them which were replaced every time a crate was opened by the carriers or by customs. When the crates were placed in overnight storage before condition reporting in Nanjing, I was asked to place my initials on the door seal. This was to ensure that no tampering with the objects could take place.

For both exhibitions the airports used were Heathrow and Shanghai Pudong. As usual at both airports I was allowed to oversee the palletisation of the objects and their arrangement



Crates loaded unsecured onto a lorry in Shanghai Airport.

on the pallet. This was obviously easier at Heathrow than Shanghai, however by my fourth trip I was able to say 'slow down' and 'please be careful' in Chinese.

Both times at Pudong Airport I had to intervene with the cargo handlers. The objects were transported to and from the aircraft on trucks that did not have pneumatic tyres and were driven much too fast. The vibration and shock to the objects was a great cause for concern. I was surprised that it fell to me to do this and not the carriers or the Chinese museum staff. Shock and vibration data loggers in some crates would have shown evidence of this less than gentle treatment.

Our carrier in Britain was Momart and in China Huaxi. Both carriers were extremely professional, but again they do things differently.

Xuzhou Museum packed its own objects but Nanjing Museum gave this over to Huaxi. Huaxi made the crates, cut the foam and packed the objects. Huaxi supplied a packing diagram of each crate. This was essential as the packing was a complex process. Boxes containing objects and the foam packing would only fit in one way. Without a diagram of each crate, re-packing would have been a nightmare. The crates were made of plywood which, whilst cheaper, is problematic. Some crates had been made too small, whilst others had warped and were difficult to close.

I noticed, too, that the British trucks were all air sprung whilst the Chinese trucks were not. Also the different ways the carriers secured the objects in the trucks caused me some concern. The airport handlers drove the crates from the cargo sheds to the loading area whilst they were unsecured in the back of a lorry. I queried this and was told it was only a short trip. The short trip was four or five miles: China is a big country.

Momart secured the crates to the side of the trucks thus lessening the vibration to the crates as there was less contact

Sketch Front



Enamel missing

Rear



Enamel missing

One of the author's tick sheet condition reports. Page 1 below left and page 2 above, illustrating key points.

with the lorry floor. Huaxi strapped the crates securely to the floor of the lorry, which I thought would increase vibration damage. I mentioned this but I did not know the Mandarin for 'increased vibration damage'. This is how Huaxi transport their objects. Interfering with the working practice methods of professional carriers would not have gone down well.

Keeping a good working relationship with the carriers is important, so once I had voiced my concerns and they had been considered and then respectfully rejected, I had done as much as I could. It was a judgement call, and I chose to trust the carriers. However the different methods of securing the crates resulted in no damage to the objects.

RETURNING THE OBJECTS

Condition reporting when the objects were returned was the reverse of the outward trip. My Chinese hosts took their time to examine every object in great detail. The comprehensive condition reports written by me and my colleague, along with the many images, were invaluable in resolving queries and possible disagreements. On a number of occasions I was able to use the images and condition reports to show that the object had returned in exactly the same condition as it had left.

There was only one unresolved difference of opinion about an object's condition. On these occasions I never argue, as a courier I am alone in a foreign country. I take a lot of images, sign the report as possibly disputed, and suggest the matter be discussed by those with a higher pay grade than ours. I

Colchester and Ipswich Museum Service **Object Assessment**
Nanjing 2012

Examined by	EH	11/06/12	Photo ref: 39
Accession No (theirs)			GIS reference 26
Object	Elephant		Bronze, gilt and cloisonné enamel
Brief description	Enamelled bronze statue of elephant and rider		
Dimensions approx	Height: 52cms	Width: 20cms	Length: 50 cms
Object location in store			
General remarks			
From Qing Royal workshop Figure and saddle detach from elephant. Sits secure in one position only			
Complete		Dirt, grime, stains, paint spots	dirty
Incomplete	Earrings and some fittings missing	Biological damage	
No. of pieces	3	Scratches	
Fragility		Cracks	
Missing areas		Approx. weight	3 kg
Mount		Lift	2
Condition			
Overall good condition Surface very dirty Cloisonne missing from red ornament Damage to rider's left hand Green corrosion beneath elephants right eye. Corroded stud above right eye. Enamel missing from around rear feet Verdigris on underside of saddle			
Display requirements			
May need a mount stand			
Display condition:	Acceptable Yes	Needs conservation 1 2 3 4	Packing information
Special instructions			Case exists YES



Pallets being loaded on to the plane

agree to disagree and always end the discussion with a smile and a handshake. Quite often this is usually the end of the matter, as indeed it was in this case.

Once the condition reporting was over and all objects signed off, I could relax, enjoy my hosts' hospitality, take some leave, and practise my schoolboy Mandarin.

My trips to China were a wonderful experience. I find the country immensely interesting and the people at first wary, inquisitive and then very friendly and incredibly polite. Being able to communicate, no matter how badly was greatly appreciated.

Thanks to my colleagues at CIMS, especially Emma Hogarth and Steve Yates.

Thanks also to Julie Prance from MOMART



Author writing condition report of an incense burner.

Seals on crates. New seals placed on crates by Chinese couriers every time they were opened.

Seals on store: Nanjing museum



CHANGES IN AVIATION SECURITY REGULATIONS

On the return journey to Nanjing we were informed by Momart of a change in the Department for Transport (DFT) Aviation Security Regulations that will affect all objects transported on passenger aircraft.

For a number of years, all objects which do not originate from a 'Known Consignor' (ie a consignor whose premises and staff training meet the necessary security standards set out in DFT regulations) have had to be screened by other methods. Most often, this has meant works being hand-searched on site by approved licensed carriers (known as Regulated Agents).

In January 2013 these regulations were tightened. All objects being transported on passenger aircraft, and which cannot undergo alternative screening, have to be packed and hand-searched on the secure premises of a licensed carrier.

For Colchester and Ipswich Museums Service this meant that all the objects had to be packed and transported to Momart's approved warehouse in London only to be unpacked, thoroughly handsearched and packed again.

Obviously this increases the risk of damage to the objects and adds to costs. Institutions may wish to send a representative to see the object unpacked, searched and packed yet again. Insurers may also increase their premiums.

In our case the search was carried out in the warehouse in less than ideal circumstances. There were no special clean areas for opening the crates and unpacking the boxes. The Chinese courier could not understand the reason for unpacking the crates after they had been so carefully and securely packed.

The same process will have to take place on the return journey should the country concerned be bound by the new regulations – note that each country will have its own security screening processes, they are not necessarily the same as the methods used in the UK.

Momart and other carriers have apologised and wish to state that they have to comply with the law or risk prosecution and the loss of their licence. However in the future special clean secure areas should be provided by carriers for the searches to take place.

Alternatives to the handsearch option are for museums to become known Consignors or for objects to undergo other screening methods – the suitability of these options will need to be determined by each museum based on its collection and number of airfreight consignments each year.

Crates etc can be X rayed and avoid being searched, should such a facility be available. Obviously the X ray facility will need to be large enough to accommodate the objects and its packing. Some carriers may be able to organise this for customers but it will obviously incur a charge.

It is understood that the National Gallery has determined that the X raying of objects is unlikely to affect the object or the potential for future TL examination. They see X raying where possible as preferable to being obliged to open a crate.

Colchester and Ipswich Museums Service lends many objects to institutions abroad and this year we have had to factor in extra days for the courier to be present when the object is unpacked and the packaging searched by the carrier. There are also scheduling implications in that loans will need to be collected sooner than was envisaged for the checks to take place.

This is causing headaches for the loaning and borrowing institutions and the carriers.

Remember: these regulation only apply to aviation. Boat, road and rail travel are unaffected.

More details about the regulation changes can be found on:
www.gov.uk/government/publications/guidance-for-known-consignors
and some general information on DFT Aviation Security here:
www.gov.uk/government/policies/managing-the-risk-to-transport-networks-from-terrorism-and-other-crimes/supporting-pages/aviation-security

The crates being hand searched by MOMART



around and about

QEST at Buckingham Palace

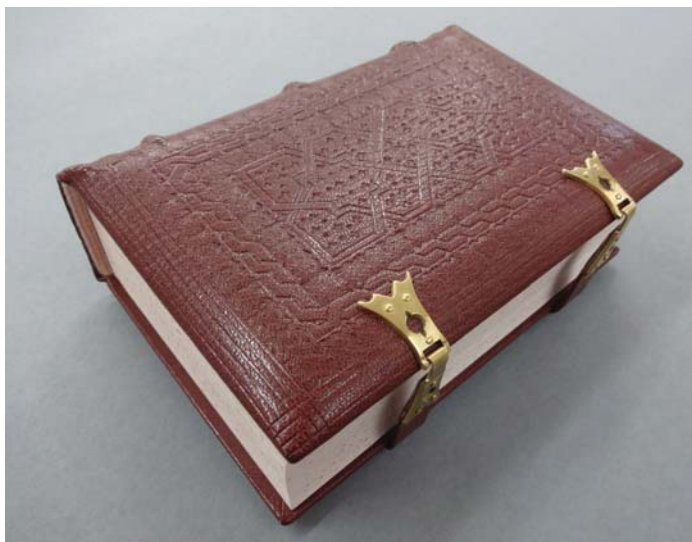
The Queen Elizabeth Scholarship Trust was invited to decorate Buckingham Palace's Summer House to celebrate the Coronation Festival from 11 to 14 July. Icon member Penny Bendall was selected as the ideal curator. Penny is a ceramics conservator, a Royal Warrant holder and a QEST Trustee. Around forty five QEST scholars, picked from the nearly three hundred on QEST's database, have contributed to the project and submitted products for exhibition. Seven of them have painted a trompe l'oeil and murals within the octagonal building set amongst the trees of the garden and a wicker corgi has been constructed to bring a note of informality.

One conservation scholar is represented, Mary French, who is currently doing an MA at West Dean studying book and paper conservation. She has prepared an exhibit of six different examples of book binding, to demonstrate the art of book conservation.



Mary French, left, being presented with her QEST award by Jenifer Emery, President of the Royal Warrant Holders Association, in June. Below, one of her bindings.

A Mudéjar binding modelled after those created in 14th – 16th century Spain. Made of leather, oak, paper, vellum, brass and silk



Elizabeth Sobczynski contributing to the opening speeches

Deir al-Surian footnote

In a postscript to the last issue's article about the new Library and Conservation Centre at the Deir al-Surian Monastery, we can report that the opening was a great success.

Elizabeth Sobczynski, author of our article, writes: It was a beautiful day and there was a true sense of accomplishment. After nearly ten years of hard work and the support of those involved, finally it all came together and there it was in front of our eyes.

Everything went smoothly and the guests were met by Father Bigoul, Bishop Mattaos, Abbot of Deir al-Surian and the fathers. In the presence of numerous church dignitaries and many other distinguished guests, including Her Majesty's Ambassador James Watt and Mrs Watt, speeches were made celebrating the achievements of the Levantine Foundation. Finally, there was a tour of the library in the presence of a TV crew and journalists from the local press, a tour of the church and then a festive lunch in a large hall with over two hundred guests.

A view of Deir al-Surian



There were articles about the opening published in the Egyptian press as well as on websites specialising in Syriac studies.

My next big project is going to be digitising the collection in partnership with the Wellcome Trust and cataloguing the Coptic and Arabic collection.

Thank you, Icon, for your interest in our work and continuing support.

University of Lincoln Conservation Reunion Party

Last month on Saturday 15 June, staff and students from the University of Lincoln's Conservation Department were delighted to welcome back previous students from the course for a reunion event. Around one hundred people arrived for an afternoon buffet and drinks party at Chad Varah House in Lincoln, including many former staff and students who now hold jobs in a range of regional and national museums and historic properties.

The undergraduate and postgraduate Conservation courses have been based at Chad Varah House since 1998. Next month the course will be relocating to new, purpose built facilities on the Brayford Campus in Lincoln. The party gave us a chance to say goodbye to the old building, and celebrate the move. Everyone enjoyed the opportunity to catch up with old friends, and to meet new people.

The party coincided with our 3rd year undergraduate final exhibition, entitled the Cabinet of Curiosities (<http://thecabinetofcuriosities.eu>), and their conservation project work was on display to the visitors.

We also enjoyed an amazing conservation themed cake made by former student Leah Warriner-Wood (now Woodhurst Conservation). After a speech from Sue Thomas (principal lecturer), the cake was cut by the programme leaders, Henning Schulze, for the BA (Hons) Conservation and Restoration, Rachel Faulding for the Graduate Diploma in



Photograph: Leah Warriner-Wood

From left - Lynda Skipper, Rachel Faulding and Henning Schulze cutting the cake.

Conservation Studies and Lynda Skipper for the MA Conservation of Historic Objects.

A great time was had by all!

A carriage at Florence Court, Northern Ireland

This summer will see the final phase of conservation to the Double Brougham carriage, used by the Cole family at National Trust property Florence Court to transport the family to Church, and convey business about thriving Enniskillen in the 1840s.

Initial phases of conservation were part funded by the Esme Mitchell Foundation whereby Dianne Britton, Carriage

Dianne working on the carriage



Photo: April McGroarty, National Trust volunteer

Guests enjoying the gardens.



Photograph: Duncan MacKenzie



A full view of the carriage as Dianne works on it

conservator, undertook removing greasy deposits from many components, cleaning the paintwork, and consolidating loose paint. Work to the window blinds and leather components was also included in this phase.

Dianne hopes to complete the conservation to the carriage by carrying out work to the wheels and brake components, and by retouching the body frame and wheels. All painted surfaces will then receive a final varnish.

Fingers crossed the Fermanagh weather holds as Dianne carries out her work, in the coach house, where she can engage with the visitor.

Strawberry Hill Award

In June Horace Walpole's Gothic villa in Twickenham won a prestigious conservation award from Europa Nostra. The 18th century house, which Walpole himself described as 'a plaything.. the prettiest bauble you ever saw', reopened to the public in 2010 after four years work.

Horace Walpole's eccentric Gothic house

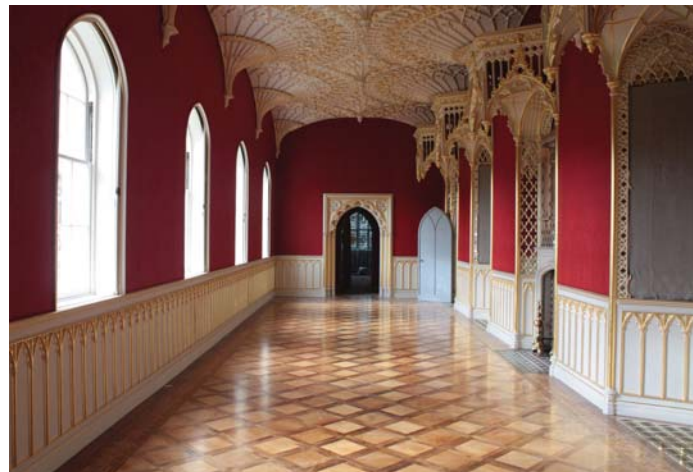


The Gallery: Walpole's main entertaining room

As well as making the exterior weatherproof and installing new services, the restoration work also saw modern interventions removed or adapted. Following an extensive research programme, the interiors have been conserved and renewed according to their original 18th century designs. Paint analysis revealed original colours and these have been copied faithfully and Walpole's extraordinary collection of stained and painted glass has been rescued. The villa's critical place in architectural history, as the cradle of the gothic revival, has been re-secured.

Europa Nostra is a pan-European network lobbying to protect Europe's cultural heritage and this year celebrated its 50th anniversary. The deadline to nominate projects for the 2014 awards is 9 September 2013, with the awards ceremony taking place in Vienna next May.

The Gallery's papier mâché ceiling has been repaired, cleaned and re-gilded and its walls hung with a specially woven damask based on the discovery of original fragments



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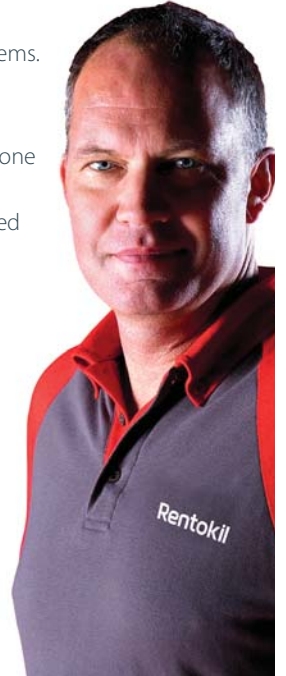
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PF13 ICON CONFERENCE

REPORTS FROM THE GROUP SESSIONS
University of Glasgow 11–12 April 2013

In an uncertain world where resources, management structures and priorities are changing, the speakers in the **Stone and Wall Painting Group session on Day 2** reflected on making the best use of funding by minimising unnecessary and potentially misdirected treatments by better informing themselves through investigative surveys, analysis and interconnecting data, before determining treatment or presentation strategies. They spoke of maximising the stakeholders with the aim of pooling expertise, heightening awareness and broadening the relevance of the projects. Much of the optimism of the talks centred around technological advances in methods to obtain, share and interpret data. They covered an impressive array of very significant wall paintings and stone monuments, mostly large scale, several local to Glasgow, with problems ranging from unearthing archaeological material to historical vandalism and redecoration, and to recent decay due to moisture.

A colleague of **Diana de Bellaigue**, Jane Clark, also an Artefact Conservator at the National Museums of Scotland, kindly stepped in at the last minute to deliver her talk about the production of a digital interpretation of a heavily overpainted, now monotone, 17th century limestone carving depicting the Race of Atalanta and Hippomenes. A laser scan of the carving was colour rendered to replicate as accurately as possible the original painted and gilded appearance by graphic design students. They matched painted swatches made by the conservator using the same pigments and binder as the original paint, determined through elemental and cross sectional analysis of samples from the carving. The many historic layers of paint remain intact while presenting how the carving was painted in the 17th century as well as revealing how the polychromy changed over time.

Skelmorlie Aisle is the remaining part of the old church in Largs in Ayrshire, now in the care of Historic Scotland. **Christa Gerdwilker**, described a collaborative investigation between conservation scientists and stone conservators into the causes of decay of Skelmorlie Aisle's elaborate Renaissance canopied tomb and burial vault. A band of sandstone is scaling considerably and it is not clear why. It is suspected that moisture may be causing the swelling or shrinking of clays or crystallisation of salts. There have been on-going investigations into moisture movement through the micro-porous stone using infrared thermography and microwave meters. Gerdwilker wisely emphasised that these investigations, which will determine the future conservation



AOC Archaeology

Cleaning the Mithras Altar from Inveresk

approach to this monument, have prevented costly ineffective treatment measures and can be used to test the efficacy of future treatments.

Pieta Greaves, former Senior Conservator at AOC Archaeology, talked about how conservation fits into a post-excavation programme for the exciting discovery of two Roman altars in Inveresk in 2010. The altars are a hugely significant archaeological find; their ornate carvings are a unique glimpse into Scottish Roman life. They portray faces of the four seasons and the god Sol, a griffon, a lyre, wreaths and jugs and inscriptions. The conservation work involved cleaning and consolidating the stone as well

as assisting in the interpretation of the altars, the site and facilitating specialist studies. The project has incorporated social media to immediately share images and information about the altars with other researchers around the world.

Fiona Allardyce and **Karen Dundas** of Scottish Wall Paintings Conservators outlined the conservation of the painted decoration in the Dining Room of Holmwood House, in Cathcart near Glasgow. The house was designed and built by the architect Alexander 'Greek' Thomson in 1858 and is the finest surviving example of a 'Greek' Thomson decor. Recent investigations have revealed a great deal

The Sol altar from Inveresk



AOC Archaeology

about the artist's technique. The painted interior was covered over during the 20th century by many layers of paint and paper. When the National Trust for Scotland took ownership of the property in the 1990s it was not known how much of the original decoration survived, but in the recent conservation programme a large section of the painting has been painstakingly uncovered. The latest discoveries have prompted new issues about how to present the partially uncovered decoration.

Sophie Stewart talked about a thorough examination and analysis by Paine and Stewart and **Emily Howe** of the 15th-century reredos in the Lady Chapel of Gloucester Cathedral. Once ornately gilded and painted, the reredos contained carved saints and martyrs but was heavily damaged by mutilation inflicted during the Reformation. Nevertheless, fragments of the original decoration survive. The full extent and technology of the scheme was established through careful photography, mapping and technical examination. The work was revealed to be of the highest technical quality including imitation textiles produced with paint and gilded tin relief decoration. This new understanding will influence the treatment, which will include the fixing of paint flakes and cleaning and consolidation of the stonework.

Lizzie Wooley expertly outlined the benefits of regular, repeatable condition inspections. A condition audit allows for planning and prioritisation of treatment. Paintings or stonework in a visually alarming yet stable condition can be distinguished from those requiring urgent treatment. Regular surveys integrated with environmental monitoring may identify both the causes and the rate of deterioration.

She described her recent quinquennial audit of the wall paintings at Westminster Palace and the update of the established auditing method. In the new template, condition categories are standardised across the collection with visual glossaries. Particular areas of deterioration that are of concern are monitored photographically and linked to the documentation. The previous method of condition recording, manually annotating A4 acetates that were later digitised, had notable inaccuracies. Now recording can be made directly on enlargeable photographs on a tablet PC. The template can be re-used to overlap and review successive recordings and the results can be disseminated easily to anyone needing access to information about the painting.

The diversity of subject matter grabbed the attention of the audience and created a riveting session and discussion. The success of the session was due to enthusiastic speakers and session organisers: **Caroline Babington**, Collection Care Manager at the Palace of Westminster, and **Lynne**

Humphries of Humphries and Jones, and also **Katy Lithgow**, Head Conservator at the National Trust, who did a superb job in Chairing the day.

Sarah Pinchin
INSITU Conservation Services

The Book and Paper Group Sessions, shared with the **Photographic Materials Group**, opened with a thought-provoking keynote paper from **Joanna Kosek**, which prompted us to reconsider our preconceptions about Western and Eastern ideals of paper housings, and attitudes towards stewardship more broadly. This emphasis on learning from both the traditional and the cutting-edge was continued in the following four papers, all of which were presented by emerging professionals. **Carol Peacock's** account of her mentor-based training at the British Museum challenged assumptions about Western conservation courses' emphasis on innovation. This was pleasingly balanced by **Anna Hoffmann's** presentation of the streamlined decision-making process she developed for treating a collection of large-format items within a limited timescale. **Lucy Crombie** and **Fiona McLees** both offered detailed accounts of imaginative treatments for two unusual volumes, namely a velvet-bound carta de hidalguía and an illuminated Qu'ran rebound in a Western style.

Following this, four diverse papers provided snapshots of the range of demands and predicaments faced by conservators in the book and paper field today. **Alberto Campagnolo** and **Alejandro Giacometti** gave us an insight into their ongoing research into the quantitative measurement of parchment damage using multi-spectral

imaging, the results of which they hope to make available later this year. Returning to the issue of appropriate storage, highlighted at the beginning of the afternoon, **Susan Catcher** gave a no-holds-barred insight into the issues posed by storing an ever-increasing quantity of rolled items into a finite amount of storage space. Her evaluation of a wide variety of potential solutions met with considerable enthusiasm from the floor, and she was complimented for her frankness regarding an issue which confronts so many collections!

Two further papers in this session, one by **Nicole Gilroy** and **Julie Sommerfeldt** from the Bodleian Library and the other by **Sonia Schwoil**, independent book conservator, offered very different perspectives on determining appropriate treatments, by examining the circumstances of a volume's original usage. Gilroy and Sommerfeldt detailed the complex choices involved in stabilising a Shakespeare First Folio in its original binding while preserving the evidence of its seventeenth-century usage, and Schwoil, using the example of a nineteenth-century journal, illustrated that homemade conservation solutions by original authors/compiler should be considered on their merits rather than dismissed out of hand.

The conference's second day opened with two contrasting yet complementary papers on the theme of photography. **Andrew Megaw** delivered a detailed history of the inclusion of photographic materials in nineteenth-century printed books, focusing upon the interplay between cultural trends and technological innovations and how these fed developments in the fields of both photography and book structure. This was

The audience thoroughly enjoyed participating in Dr Anita Quye's (Science Group) presentation on the principles of adhesion in the Joint Adhesives session



Joanna Kosek

followed by **Jenny Harvey** and **Sarah Allen's** account of the research and decision-making that has gone into their recent treatment of six daguerreotypes of Charles Darwin's family. The necessity for analysis of every aspect of not only the daguerreotypes themselves, but their chemically unstable casing materials also made this an excellent precursor to the multi-disciplinary break-out session which was to follow in the afternoon. **Rachel Nordstrom** rounded off the session by bringing photographic collections firmly into the twenty-first century with her description of the ways in which St Andrews Special Collections are made available to the public through an impressive array of social media platforms.

The final Book and Paper Group slot comprised a session on adhesives run jointly with the Science, Ethnography, Textiles and Photographic Materials groups ('Icon groups stick together'). **Anita Quye** opened with a highly interactive and entertaining presentation on the science of conservation adhesion, during which delegates were all invited to demonstrate the three main types of chemical bond using balloons, feathers, jam, oatcakes and other assorted props! This was followed by three short poster presentations detailing the research undertaken into suitable adhesive usage in projects involving a parchment stationery binding, silk bed curtains and a sealskin mat. **Ian Moor** also contributed a brief history of adhesives in the mounting and presentation of photographs. This session was followed by an opportunity to mingle with the speakers and view the posters in detail.

The sharing of ideas, viewpoints and expertise which ensued epitomised admirably the conference theme of facing the complex challenges on the horizon through interdisciplinary collaboration.

Amy Baldwin, The Bartholomew Archive Conservator, National Library of Scotland

The **Textiles Group Break-out Session on Day 2**, chaired by **Deborah Phipps**, featured three speakers within a pleasingly crowded conference room. The first speaker was **Pippa Cruickshank**, Conservator of Organic Artifacts at the British Museum, with a poster presentation titled 'The Versatility of Klucel G'. As the title suggests the presentation and poster show-cased the varied and complex conservation treatments that have been carried out at the British Museum using the adhesive Klucel G. Pippa's poster explained the use of the adhesive to support holes and tears in a 19th century water proof cape made of sea mammal gut, and in contrast, its use in patch supports on an ancient Egyptian painted linen shroud. Two very different objects in materials, composition and deterioration, but both successfully conserved using Klucel G. Pippa had prepared handouts that illustrated



Rosamund Weatherall and Claire Golbourn applying adhesive silk crepeline using the custom-made roller system

various stages of conservation and use of the adhesive, it also allowed her to mention and discuss other objects conserved using Klucel G, highlighting further the adhesive's versatility. The audience was also able to become more engaged with the presentation and subject, as questions were being asked and discussions took place during the presentation.

The second presentation on 'The Application of Large Adhesive Films' was given by **Rosamund Weatherall**, Senior Textile Conservator at the National Trust. This talk showcased the long-term conservation project for the King James II of England's, King James VII of Scotland's, State Bed from Knole, Kent. Rosamund focused particularly on the controlled application of large adhesive silk crepeline films and the method used to achieve this.

She showed how the National Trust Conservation Studio completed the complex application of an adhesive film onto the reverse of a 3metre hand-woven velvet bed curtain using a custom-made roller system. Utilising materials available within most conservation studios, the roller system consisted of a raised roller rest, which was located at each side of the textile and manually manoeuvred during the adhesive film application. The prepared adhesive film was placed on a roller, which allowed the adhesive film to be applied in stages and to remain elevated during application. A second roller was used to roll up the carrier film once it was separated from the adhesive film.

Using this method the adhesive film was slowly and accurately rolled onto the reverse of the textile. The roller system appears complex, requiring the use of two conservators and accurate measurements and marked lines to ensure that the adhesive and textile were kept square. The precision required of a large, complicated conservation treatment like this was well demonstrated, as well as how the roller method could be emulated by any conservator.

Bringing the audience back to the theme of the conference, positive futures and emerging professionals, **Zenzie Tinker**

introduced the 'Emerging Professionals Project'. Zenzie's presentation showcased the establishment of an emerging conservator project at the Palace of Westminster, where the parliamentary collection includes modern textile artworks that require care and conservation. Condition surveys were carried out, which included assistance from emerging conservators on a voluntary basis. From the surveys, patterns of conservation requirements emerged, such as the need for linings and secure hanging mechanisms on the textile artworks.

With such a large collection requiring similar, repetitive treatment, a proposal was put forward to the Palace of Westminster to involve conservation students in the conservation of their collection. The project is intended to supplement what they are already undertaking and learning during training within an institution. A pilot of the project will be carried out this summer with five textiles being conserved by students. The positions will be paid, and students from the Centre for Textile Conservation at the University of Glasgow and from Lincoln University were approached and encouraged to apply.

Four students will be selected and they will undertake an application for the position, an interview and security clearance. Experienced conservators will be with the students one day per week, more if required, but the students will be primarily working with each other.

This exciting project is a fantastic opportunity for the students involved. Gaining experience in a working studio before completion of training has become extremely important for emerging conservators; unpaid experience is not always an option for some students and appears unfair. This project gives all students, regardless of background or circumstance, the ability to gain that valuable experience. More projects like this would be beneficial for both emerging conservators and also the textile conservation sector in the future.

Danielle Connolly, Icon/HLF Intern People's History Museum



Candle Sconce production in progress

COURSES

WIREWORK AND COMPOSITION ORNAMENT

Buckinghamshire New University
February 2013

This two day decorative course in the production of wirework and composition ornamentation was a hugely successful event. **Dr Campbell Norman-Smith**, a conservator and lecturer at the University, and a committee member of the Icon Gilding and Decorative Surfaces Group, conducted the course.

The course was both enjoyable and informative; a small group of like-minded people with varying skills and dexterity began the course developing the techniques for soft soldering on sheet metal and wire. Something that was completely new to all of us, we carried out some practical exercises and were also introduced to the use of spot welding. After a short tea break we began designing and constructing a simple candle sconce using sheet metal and wire.

The day went extremely quickly but at the end of the first day all ten participants had constructed a sconce that had been bandaged ready for ornamentation the following day.

Day two was again extremely enjoyable and smoothly run due to Campbell's enthusiasm and well-run timetable. Throughout the day we used composition to adorn the wire sconce that we had constructed the day before. Campbell went into great depth about the ingredients of the composition and best uses and practices, again very informative.

By the end of the day the group had bonded really well and we had a collective afternoon tea break, before making the final touches of the sconces. No item was completely finished but they were all in a

Candle sconces (virtually) completed



position to be worked on and finished off at home or in the workshop. I think I can speak for every one who attended and conclude by saying thank you to Campbell and his team for a professionally run and very enjoyable two-day course.

Martin Edwards MA
Former Curator of the Royal Marines Fine Art and Heritage Collection

IDENTIFYING PRINTS: What is the process and how is it done?

Icon Book and Paper Group CTR course
April 2013 University of Reading

It is a rare thing these days to have 'time out' from the busy work routine and to devote a couple of days solely to being a student once again. When the opportunity of attending the Identifying Prints two-day course at the University of Reading arose, I was unsure whether it would be akin to a refresher course. Having had a good introduction to prints, typography and practical printmaking as a student on my first degree at Camberwell, over twenty years ago, I had no idea that it would develop new areas of study and interest.

The bright, sunny April arrival day was matched by the warm welcome from **Martin Andrews**, course director and tutor, and from **Diane Bilbey**, of the Department of Typography & Graphic Communication's Collections/Archive. Although the building that houses the Department is rather



Warne colour wood engraving block. Mr McGregor chasing Peter Rabbit!

rudimentary - lecture and printing workshops fan out from a long corridor - even this space is brightly illuminated with a display of salvaged lettering and signage from old shop fronts, railway stations, famous advertising - giving a hint of the 'treasures' that awaited delegates in the rooms and workshops beyond.

Following a welcome coffee, biscuits and the meeting of other delegates, Martin took us into the first session of the course concerning relief printing in monochrome. The illustrated talk was followed by a hands-on observation of material printed by letterpress, woodcutting, wood-engraving, process blocks, half-tones, and the duplication of blocks using stereotyping and electrotyping. This session set the format for the rest of the course with an engaging and highly informative talk, followed by the observation time in which delegates were encouraged to observe the print material closely using magnifiers, linen counters, and to photograph interesting features.

Although the pace was quite brisk, it soon became apparent that there were so many

Gutenberg press practical demonstration, Martin Andrews speaking





Stipple chromo lithograph, 'Vinolia' advert (detail)

processes to learn about and understand but this did not prevent Martin from welcoming delegates' questions throughout. The second session addressed relief printing in colour, with such processes as spot colour, Baxter prints, colour separation, rainbow printing and four-colour printing. There then followed a practical workshop of printing a facsimile page of the Gutenberg Bible on the Department's replica press and the printing of a wood engraving and typeset form on an Albion press. The practical sessions enabled delegates to experience inking the set type and striking the print and feeling how the two presses differed in handling and process. The day was rounded off with an illustrated talk about monochromatic intaglio printing processes: copper and steel engraving, etching, mezzotint and gravure.

Day two began with practical demonstrations of laying a ground and etching a copper plate and the printing of 19th century copper and steel engravings led by experienced printmaker and lecturer **Alan Hardie**. The presentations then continued through the planographic printing processes, the development of presses and lithographic stones, metal plates, commercially available finishes such as 'Ben Day tints' and the introduction of photographic techniques into commercial printmaking. Following lunch, the illustrated talks presented the development of chromo-lithography and four-colour processes. This was followed by a practical demonstration of the lithographic process. A tour around the other workshops of the Department included the mono-type typesetting process, off-set lithography and computer printing. The course concluded with a brief introduction to other commercial printmaking processes such as stencil, collotype and silk screen.

The course was totally absorbing and engaging. It revitalised what I had learnt years ago and introduced many new subjects that will lead to further study. Questions were encouraged and there was plenty of opportunity for discussion and photography and note-taking of the various processes. Notable highlights were the opportunity to print a page of the facsimile Gutenberg type and the handling of the colour wood engraving blocks for the illustration of the Beatrix Potter 'Peter Rabbit' books, from the publishers Frederick Warne - both providing a direct experience into printing history.

A fantastic bibliography was provided and all books listed were available to view over the two days. Two titles that were deemed highly useful to conservators were Benson, Richard, *The Printed Picture* (New York: Museum of

Modern Art, 2008) and Twyman, Michael, *Printing, 1770–1970* (London: Eyre & Spottiswoode, 1970; reprinted London and Reading, 1998, with revised bibliography).

Christopher Harvey, Head of Conservation College of Arms, London

UNDERSTANDING ASIAN PAPERS & THEIR APPLICATIONS IN PAPER CONSERVATION
British Library Conservation Centre
 20–22 March 2013

This course at the BLCC's Mary Welch Centre was led by **Minah Song**, who trained at Camberwell College of Arts and is now paper conservator at the Conservation Center for Art and Historic Artefacts (CCAHA) in Philadelphia, USA. The course was organised by **Yunsun Choi**, Conservation Manager of the Tate Gallery, and The British Library was allowed two delegates in exchange for hosting the course. These delegates took full advantage of the concentration of knowledge disseminated during the three days of theoretical and practical workshops. Minah was a fount of practical knowledge and shared her expertise, with a focus on quick and simple procedures to avoid or resolve problems.

The first part of the course discussed the traditional and contemporary methods of papermaking and the differences between Chinese, Korean and Japanese papers, some of which are very visible and some more subtle. The effects of different fibres, their length, impurities present and the various methods of papermaking all play a part in the look, feel and behaviours of the papers.

With the help of short films, Minah illustrated the different techniques and the great skills that the Asian artisans still employ in order to make the best traditional mulberry papers (*Brussonetia papyrifera*). The qualities of *Hanji* were explored – a Korean mulberry paper made by a method called *webal* to form a sheet with fibres distributed evenly in both directions. Its multidirectional grain suggests itself as ideal for use in conservation procedures such as lining by avoiding the pull of strong grain direction.

Making the Karibari board: layering the tissue



Discussing the pros and cons of various dye methods

Participants were also shown how Chinese craftsmen flow the pulp into the mould to form the paper sheet with less dipping and shaking involved by comparison to the very active Japanese process. Korean paper production is similar to the Japanese style but traditionally the papermakers scoop the fibres onto a mould that has neither top frame nor deckle as in the Japanese *Nagashizuki*, giving the sheet a different aspect.

Delegates rounded off the first morning by demonstrating their understanding of the papers in a fun paper-identifying quiz, and they learnt to identify the best conservation quality 100% handmade mulberry paper, which should be cooked solely with soda ash and dried onto a wooden board.

Nothing breaks the ice more easily than teamwork, so the afternoon was relaxed but industrious as the teams immediately began making a karibari board from Tycore™. Japanese tissue paper and a mix of acrylic adhesive (Lascaux) was used as a water repellent, to replace the traditional persimmon juice, which is normally difficult to prepare, if only in terms of smells and drying time. As soon as the boards were ready, delegates were invited to play with scraps of newspaper to experience lining 'without tears', where an extra layer of Hollytex® was applied between the lined item and the stretching board, to give extra support to fragile objects.

Before lunch on day two, members of the group practised the craft of *Joomchi*, a paper felting technique that effectively demonstrated the considerable strength of hydrogen and mechanical bonding abilities of mulberry paper. After assembling the various coloured papers cut in bits to create a personal composition, each of the delegates heavily wetted out their artefacts, folded them in no specific order, and started smashing the resulting 'pulp' onto the table. The more this was repeated, the more the fibres of the various coloured papers compacted onto each other, to create a



nearly single layer of material. The 'pulp' is then unfolded carefully and dried, and the coloured pieces of tissue require no adhesive because the hydrogen bonding forces are sufficient.

The concept of hydrogen and mechanical bonding also helped to understand the various levels of shrinkage rates. Delegates experimented with flattening a humidified object between mulberry paper, a very effective method, particularly for flattening items with short fibres, such as tracing paper. It can sometimes be more effective than by placing it between the most common non-woven polyester support, such as Bondina which does not have the ability to expand or contract with the object.

The toning of mulberry paper was the major topic of the second afternoon with delegates industriously applying and comparing their colouring from using watercolours, Yasha cones and fibre reactive dyes.

Yasha produces a warm yellow dye derived from the Japanese alder cone. It has good light fastness due to the presence of tannin, which fixes the colour within the fibres of the mulberry paper. The dye is diluted in water to the shade desired and then brushed directly onto the paper. The sheet can also be rinsed in water to reduce colour if this is too strong. Washing will remove some of the yellow tone, leaving the softer brown tones of the Yasha.

Fibre reactive dyes proved less straightforward to apply, requiring concentration and a smattering of maths and chemistry knowledge. The toning solution needs the addition of an alkaline activator to fix the dye powder to the fibres of the paper. After brushing the colour onto the tissue, the paper has to be sandwiched between Melinex® and left overnight to react. When ready, the package is opened and the tissue rinsed in cold water. Mulberry paper toned in this way seems very stable with no bleeding and a deeper absorption into the fibres. The final results were very satisfying as the edges of paper repairs did not have the unsightly,

undyed whitish fibres that are sometimes visible with other techniques.

The last part of the workshop involved various applications of adhesives such as funori, wheat starch paste, gelatine, methyl cellulose and Lascaux to repair different mulberry paper samples. There was also plenty of opportunity for discussion and time to compare recipes, working methods and tools.

All in all, it was a truly worthwhile workshop, with tangible results and a deep satisfaction for all. Finally, Minah touched us all by having hand-made a beautiful carry case for each delegate to carry their new Karibari board!

Isabelle Egan, British Library & *Luana Franceschet*, The Wellcome Library

CONFERENCES

THE REAL THING?: The Value of Authenticity and Replication for Investigation and Conservation Glasgow University 6-7 December 2012

This two day conference, organised by The University of Glasgow's Research Network for Textile Conservation, Dress and Textile History and Technical Art History, was a fascinating way to end 2012 with a wide variety of papers examining the concepts of authenticity and replication from practical, cultural and philosophical points of view.

The organisation of the conference was well thought through, supporting the development of the themes and encouraging interested discussion between the members of the very mixed audience in the panels at the end of each session. The first day questioned the authenticity of real objects and the second day explored the reality in what had been considered replicas.

From the very first presentation by the University of Durham's **Mary Brooks**, 'Indisputable Authenticity', it became clear, through her discussion of the marketing of Swarovski crystals as 'real fake diamonds', that authentic and replica are relative concepts rather than the absolutes that they are often considered. With the second paper by the University of Leicester's **Ceri Jones**, 'Bringing the past to Life', the role of people was introduced and the importance of their perceptions and interactions. In a comparison of young people visiting the Museum of London and the Tower of London, the role of costumed guides was examined. It was seen that the costuming alone was not the most important issue; the way the guides interacted with the pupils and the historic resonance of the Tower of London also affected their impact.

The presentation by **Harriet O'Neil** (the National Gallery) and **Giulia Chiostrini** (the Metropolitan Museum of Art, New York) looked at how changes in perception of what was real about objects affected their

conservation treatment. O'Neill talked about a policy change at the National Gallery, from considering Italian renaissance paintings in isolation to displays where the frame and the setting it provides are an integral part of the interpretation. In Chiostrini's paper on an Ushak carpet at the Metropolitan Museum of Art she talked about the shift in treatment: past repair patches were removed in 2001 but reinstated in 2011 when they were seen as part of the continuous history of the carpet. The first day ended with an interview with Glasgow artist **Ross Sinclair**, examining how he viewed the current, and rather bravely the future, authentication of his work.

The second day started with a presentation by **Jill Morena** from the University of Texas on the green velvet dress displayed as the curtain dress from the film *Gone With the Wind*. The original dress had been too fragile for display and a replica was made in 1986 before funding was raised for conservation of the original in 2010. A comparison of the original, the replica and the screen images showed that authenticity is not straightforward. The original dress has changed and no longer matches what is seen on screen while the replica still has copies of original features. In the discussion the term 'secular relic' was introduced and this tied together several of the papers on religious or secular objects where their authenticity lay in their existence as the physical presence or means of connection with something greater.

The final two presentations were on authenticity in the virtual world with **Sophie Kromholtz** (University of Glasgow) discussing the records and memories of events or displays that are past and **Anna Buelow** and **Dinah Eastop** (The National Archives) on the use of images to make physical cultural heritage available online. Both papers looked at the role of records in accessing the original while the questions in the discussion showed that the audience were already viewing the records as things in their own right that required future care. Buelow considered authorised heritage and made the point that authenticity depends on authority and authorship. Other papers had talked about how the relationship between users of heritage and artefacts creates their own authenticity.

In summing up, one of the organisers, **Erma Hermens**, talked about authenticity in flux, multilayered authenticity and engineering authenticity, while her co-organiser **Frances Lennard** talked about many answers and the need for transparent debate. As the final event in the two year Research Network funded by the Getty Foundation, the conference was a great and very interesting success.

The collected papers will be published in early 2014 by Archetype Publications.

Helen Murdina Hughes, Textile Conservator, Glasgow Museums/Glasgow Life

PAPER CONSERVATION: Decisions & Compromises

ICOM-CC Graphic Documents Working Group – Interim Meeting Vienna 17–19 April 2013

This two day conference based on the ethics of decision-making, compromises and how choices are made in paper conservation was well attended by a wide range of representatives from European and international institutions. The conference provided an impressive twenty four presentations covering a large selection of topics and case studies from scientific experimentations as a decision-making tool to practical recommendations.

The conference was hosted in the outstanding Austrian National Library. Tours of the Library and the Albertina conservation departments opened the conference and the organisers arranged a visit to the Library's iconic State Hall after the close of the first day.

The keynote lecture by **Dianne Lee Van der Reyden**, Visiting Scholar at the Library of Congress, reminded us of the new trends in preservation in the digital age and the new roles for conservators. In a financially strained climate, institutions still have the same duty to care for their collections. A constant improvement in preventive conservation with innovative storage and display systems, as well as a stress on environmental monitoring and surveys is essential. Dianne emphasised the importance of developing heritage science in the field of forensic imaging and data analysis in partnership with conservation institutions and the need for continuous training.

The first group of presentations demonstrated our need as conservators to know about past treatments to make considered decisions. **Uta Landwehr** and **Junko Sonderegger** from the Austrian National Library presented a fascinating case study on gouache paintings on parchment in albums and how prior conservation from the 1970s affected their choices. A decision making-tree was designed to help understand the issues associated with each treatment option and the selection of a suitable one.

Although **Doris St Jacques** from Libraries and Archives Canada was not able to attend the event, her PowerPoint presentation with voice-over was very enlightening. The case study illustrated how ineffective past deacidification treatments on a 1763 illuminated Haggadah manuscript had led to a research project on the use of antioxidants with non-aqueous deacidification treatments. This talk evaluated the selected combinations and reinforced the importance of scientific experimentation as a decision making tool for future treatments.

The challenges of copper based pigments for conservators were examined in the next selection of presentations. **Lynn Brostoff** and **Sylvia Albro** from the Library of Congress integrated analytical tools in the treatment decision-making about a 1513 hand-coloured Ptolemy Geographia Atlas. They beautifully demonstrated how x-ray fluorescence (XRF) could monitor traces of elements in the paper before, during and after treatment and could therefore be key to guiding the conservators. Analytical evidence allowed them to understand the role of potash alum agent in the degradation of verdigris which resulted in the decision to remove the potash alum from the maps. Further monitoring and examination during the aqueous treatment and stain removal had proved invaluable in recording the efficacy of each treatment and a very reliable tool.

Talks by **Christa Hoffman** and **Kyu Jin Ahn** were both products of a research project founded by the forMUSE program of the Austrian Ministry of Science and Research in association with the Austrian National Library, which aimed at providing conservators with tools and methods when faced with verdigris damage. **Matija Strlic** from the Centre for Sustainable Heritage, University College London, gave an engaging presentation on the demography of collections and the use of modelling as a decision-making tool for collection management.

In a series of interesting talks the subject of infilling and large formats was presented on the second day of the conference. In a case study from the Albertina, Vienna, on removable loss integration, **Maike Schmidt** examined the treatment aims and discussions with curators to create a new infill for a large Delaunay oil cartoon on machine-made paper. The choices leading to the old infills being left in place and the new infill attached along the two edges of the old repairs were discussed. The appeal of this technique is its reversibility as well as the minimal moisture required to attach the new infill.

The dual presentation by **Xing Kung Liao** and **Fei Wen Tsai**, from the Tainan National University of the Arts, Taiwan, investigated methods of filling losses with cellulose powder using an airbrush. The type of cellulose powders, the viscosity and the right concentrations were discussed. A case study on a Chinese hand-scroll shows that the technique can be an alternative method for loss integration.

Philip Meredith from the Asian Conservation Department at the MFA, Boston, presented a captivating paper on an unusual Japanese wall painting from artist Soga Shohaku consisting of eight large sections. The painting has been considerably infilled and repainted, both by skilled hands taking infills from another painting and by

amateurish hands. Discussion with curatorial staff was essential for decision-making and compromises had to be reached in retaining non-original painted infills for ease of reading but removing the disfiguring inpainted areas. The presentation provided a chance to look at the balance needed between retaining or removing old repairs and the associated compromises.

The last paper presented was a good summary of the aims and objectives of the conference. **Tilly Laaser**, from the Staatliche Akademie der Bildenden Künste, Stuttgart, presented an evaluation on the migration of hydroxyl propyl cellulose (kluwel) during removal of facing and ensuring consolidation of a painted wallpaper with the facing adhesive. Fluorescent labelling was used for testing the movement of the adhesive during consolidation treatment on mock-ups. This method proved very effective to show migration depth of the adhesive in the substrate and to assess various treatment options for removing the facing on the wallpaper and consolidating the paint layer in one action.

Overall this conference was a great success: it was very well organised and all the delegates appeared extremely satisfied with the quality of the papers and posters presented. The next Working Group conference will be held in Melbourne, Australia, 15–19 September 2014 on Building Strong Culture through Conservation.

Julia Poirier, Paper Conservation Intern
Chester Beatty Library, Dublin

CONSERVING CONTEXT: relating object treatment to collections and settings Icon Gilding & Decorative Surfaces Group London May 2013

This one day conference, kindly hosted by the Wallace Collection, proved to be a glittering 22 carat event which examined the important issue of contexts and decision making from a variety of gold based perspectives. The papers provided an interesting insight into the world of the group members which involves the assured removal and application of a tremendous amount of gold leaf. But as the title of the conference suggests the actual treatment of objects is only one aspect of their work: data collection, negotiation, orchestration and advocacy make up a significant part of their professional responsibilities.

Christoph Vogtherr, the Director of the Wallace Collection, welcomed delegates and provided an introduction to the museum, with its active aim to display the collection 'an inch away from the viewer's eye' and the challenges this presented for security. The museum also aims to present the collection as it appeared in 1897 when it was donated to the nation.

Such historic legacies formed an important aspect of the contexts considered in the



A 22 carat conference

day's papers. But the first one, Context and Understanding in Country House Collections, presented by **Christopher Ridgeway**, Curator of Castle Howard, outlined the broader context in which we all operate. Dr Ridgeway eloquently explained how the shift to more inclusive social history in the presentation of country houses has taken many art historians out of their comfort zones. Country Houses are not just 'treasure houses of art' but multi-faceted places with multiple micro and macro stories to tell. 'High Art' and 'everyday life' are not mutually exclusive at Castle Howard, but if the estate is to operate as an integrated whole its paintings and its beef herd have to have equality.

The problem of conveying the multiple lives of objects was explored in several papers. **David Wheeler**, Senior Conservator of Furniture and Decorative Arts in the Royal Collection, explained the options he considered when planning the conservation and representation of several early 19th century pieces of furniture and the lacquer cabinets originally designed for use in Carlton House, the home of the Prince Regent. When the House was demolished a lot of the original furniture was placed in store and later restored in work that was highly interventive by today's standards. Wheeler explained the conflict of aims: the wish to retain the restored finishes and the wish to investigate and display sections of the original finishes of the Carlton House period. These aims were reconciled by revealing the original work on side faces of certain cabinets, while retaining the existing finishes on the front face.

With matching pairs of furniture, celebrating two significant phases of their history is less problematic. **Zoe Allen**, Senior Frames and Gilded Furniture Conservator at the Victoria and Albert Museum, and **Lea Wegwitz**, a Gilded Furniture and Frames Conservator at the V&A, but now working at the Rijksmuseum in Amsterdam, explained in their paper how a pair of gilded and upholstered stools from the same suite underwent two different conservation treatments in order to present one in its original and probably unique 1701 upholstery, whilst the second stool was retained in its 19th century state. The two stools were exhibited one above the other allowing the visitors to appreciate the very subtle but telling differences in their shape and appearance.

With three pieces of a suite, the options for treatment and representation are increased. **Ann Katrin Koster** and **Laura Houlston** of

English Heritage explained how they approached the refurbishing of the Robert Adam Library at Kenwood House. Three benches designed by Adam in 1770 to fill the window bays were sold in 1922 but English Heritage has managed to acquire two of them. They were considered to be in an un-displayable condition. What was to be done? It was finally decided to carefully conserve the best preserved bench and keep this in long term storage while the other was dismantled, stripped and fully restored for display. It was also used as a model for the creation of two further replica benches.

The Renaissance Revival frame of Burne-Jones' *King Cophetua and the Beggar Maid* (1884) is a one-off and so it is difficult to display its multiple histories. **Alastair Johnson**, a frame conservator at Tate, explained the history of its frame, along with the history of glazing policy as it developed in the UK during the late 19th and early 20th centuries. Glazing involved the structural alteration of frames and these changes have become an accepted part of the appearance of painting-frame partnership. The Burne-Jones' painting had not been glazed originally and an 1898 photograph recording its original proportions was the key document for informing the reconstruction of the original frame. In reversing the alterations and re-glazing with a lightweight acrylic glass, Johnson wondered whether the decision to optimise the 'authentic' or original framing had created a hermetic context for this particular painting-frame. He asked us to consider whether this particular treatment was 'a regressive step', possibly at odds with the Tate's general acceptance of the evolution of glazing.

The Staffordshire Hoard is another one-off. **Deborah Cane**, Conservation and Environment Officer at Birmingham Museums Trust, explained in her paper that the hoard is so unique that it lacks context or rather 'the hoard is its own context'. The challenges throughout the project were: how to reconcile its display with the required research to fully understand and preserve it; and how to display such an immense collection with no context? Cane observed that the lack of context could be a benefit. In fact the air of mystery surrounding the hoard – why and when it was buried – helped increase the public's engagement with the find.

The long term conservation project at the National Trust's Attingham Park offered 'a golden opportunity' to review the condition of the Picture Gallery and Grand Staircase. 'To gild or not to gild' – that was the research question. These two large spaces were intended to be spectacular but two hundred years later may be described as 'a bit grubby'. There was no question of restoring the room to its original glittering magnificence but finding the middle way

forward was the stuff of classic 'values conflict disputes'. **Sarah Kay** and **Catriona Hughes** of the National Trust explained their management of the negotiation process and how they shared the problems and the decision making process with the visiting public. Surprisingly, there was no great support for an extensive re-gilding of the two interiors. Sensitive treatments were devised specifying the degree of re-gilding and surface cleaning of the architectural elements in specific areas so that these harmonised with the gilded picture frames and furniture in the rooms. On completion the interiors will hopefully have regained their dignity and retain a harmonious spirit of place.

Jane Wilkinson, Senior Conservator at Sir John Soane's Museum, explained that the staff at the museum are very grateful for the clear remit provided by the 1833 Act of Parliament, which stipulated that the house and collection should be kept 'as nearly as possible in the state' it would be at the time of Soane's death. The Act certainly simplifies the decision making process. However, after his death in 1837, his private apartments were dismantled and repeatedly redecorated. The museum has recently embarked on recreating these rooms and Wilkinson described the work being carried out in Mrs Soane's Morning Room which in 1837 contained forty four framed works. The finished rooms will be opened to the public in 2014.

Gerry Alabone and **Campbell Norman-Smith**, the Joint Chairs of the Gilding & Decorative Surfaces Group and their Committee are to be congratulated for organising such a stimulating and thoughtful discussion. Delegates may look forward in due course to receiving a copy of the conference's post-prints which will be published by Archetype Publications.

Helen Hughes ACR FIIC
Historic Interiors Research & Conservation

Note: A more detailed discussion of this conference can be found on the GDS pages of the Icon website

TALKS

UP THE WALL: the multi-disciplinary approach of Rescue Public Murals

Icon Paintings Group
Freemasons Hall, London 30 April 2013

April's Icon paintings talk saw **Will Shank** take to the floor with his discussion of issues surrounding the care of outdoor public murals. Formerly Chief Conservator at San Francisco Museum of Modern Art, Will is the co-founder and co-chair of *Rescue Public Murals*, an initiative dedicated to the advocacy and preservation of outdoor murals in the US (www.heritagepreservation.org/RPM/index.html).

In addition to creating an image repository of extant murals, Rescue Public Murals advises muralists and building owners on best practices for the production of new murals, encourages research into paints and coatings for outdoor environments and consults on the preservation of 'at risk' murals.

Will introduced us to the issues surrounding the care of outdoor murals by examining some of the challenges confronting conservators of non-traditional modern and contemporary paintings. With reference to case studies gathered during his time at SFMoMA, we were walked through such topics as the devastating incompatibility of mixed media paint layers in Robert Motherwell's *Elegy to the Spanish Republic, No. 57* and the enduringly tacky surfaces of Clyfford Still's paintings. Add to this type of inherent vice an utter dependence on architectural constancy and one is left in awe of the conservators and community activists fighting to preserve modern murals.

After the conservatism of the McCarthy era, the wall as support offered communities and individuals a public space to proclaim community pride and identity, political affiliations and artistic expression. The 1960s saw a revival in the production of outdoor murals in American cities which has continued to the present day. But while there can be no doubt as to the cultural importance of these works, the instability of the mostly acrylic paints when exposed to outdoor conditions has resulted in their premature loss; the Rescue Public Murals inventory of American outdoor murals has been unable to identify any dating from the 1960s.

Public murals can be defaced by vandalism, neglect or even physically removed (legally or otherwise - think of the 2012 theft of a Banksy work from a wall in North London). At worst, they are painted over or simply demolished along with the building support. Constant exposure to the elements and pollution not only results in pronounced fading or discoloration of paint passages (see Richard Wyatt's *Hollywood Jazz*), but also damages the very structure of the wall.

And this was the crux of Will's discussion, for how should a public work which has changed beyond recognition be cared for? Can it still function as a work of art or is it no more than a ghost of the original? Should we cherish the remaining paint flakes, privileging the material value regardless of original intent? Or if we accept that the work is lost, can the original appearance be reinstated in order for the work to fulfil its original function? And would this be a continuation of the original or a new work altogether?

Of course these questions mean little when considered out of context. But Will grounded these complex dilemmas through

case studies which Rescue Public Murals has been involved in. Looking to the renewable surfaces of sculptures by Alexander Calder, he wondered whether the concept of renewability as part of the work might provide a solution. An example of 'resurfacing' through wholesale repainting can be seen in the restoration of Eva Cockcroft's *Homage to Seurat: La Grande Jatte in Harlem*, discussed in full on the Rescue Public Murals website. Inclusion of the artist in projects to reinstate lost or irreparably damaged murals is another solution, often equating to the artist leading a team of their own assistants or members of the community and the 'restored' mural being dated twice.

For me, the precarious existence of outdoor murals underlines the more subtle impermanence of cultural production in all its forms; those murals which are sufficiently valued will endure in some form. Rescue Public Murals is at the heart of this endeavour and I would like to thank Will Shank for sharing his passion with us all.

Harriet Pearson. Independent practitioner

SUPERSIZE STATISTICS, SAILING SHIPS AND SPLENDOUR

Icon Book and Paper Group General Meeting

National Maritime Museum 3 April 2013

The Book and Paper Group plotted a course to Greenwich for their 2013 General Meeting programme. The event was generously hosted by our colleagues in the Conservation Department at the National Maritime Museum.

Our day began with a warm welcome from **Caroline Hampton**, Head of Paper, Painting and Frame Conservation. From the outset we were under no illusions as to the vast scale of the holdings of the world's premier maritime collection: with its six to eight million items, targeted assessment and prioritisation is essential for a collection that

could potentially generate hundreds of years of conservation time in its care. Caroline promised a selection of the most evocative items for us to see – no empty promise as we moved into the main paper studio, where **Elisabeth Carr** and **Paul Cook** had assembled a wonderful range of objects.

Our visit coincided with the preparation of the museum's *Nelson Navy Nation* permanent exhibition and Elisabeth talked us through some of the fascinating items for inclusion. The objects that stood out of Nelson's personal papers were the rough sketch of his battle plan for Trafalgar on a leaf torn from his pocketbook and the first letter he wrote with his left hand. This generated plenty of useful discussion on the museum's exhibition and exposure policy, cumulative light-logging and the use of facsimiles.

Next came the painstaking work Paul Cook had undertaken on the late seventeenth century *Journal of Samuel Barlow*, a merchant sailor. This gloriously illustrated book has had an equal adventure to that of its author, having had at least two previous bindings, been split into individual sheets and finally undergone unsuitable conservation treatments in the 1970s using silk that had obscured text and images. Paul is now in the process of reversing them.

Our final 'port of call' for the morning was the Prints and Drawings studio, where **Clara de la Pena McTigue** showed us the new custom-built studio equipment. The scale of the prints and drawings collection is notable, with some 65,000 items in a wide variety of media stored in two repositories including a brand new archive space on the main site. Clara detailed the initiatives the department had spearheaded to minimise handling through close collaboration with curatorial staff.

The highlights of the displayed objects were a magnificent miniature of an Elizabethan man on parchment by Hilliard and drawings

From object OBJ0201: a box containing 12 circular cards depicting Nelson's naval exploits.



Image courtesy of the NMM



Image courtesy of the NMM



Members of the Book & Paper Group examining treasures at the National Maritime Museum

by Thornhill dating from the construction of the museum buildings. **Pavlos Kapetanakis**, then described the work he had undertaken on the eight hundred Van de Velde drawings held at the museum during a two-year project funded by the Esmée Fairbairn Foundation. This has concentrated on the compilation of detailed condition records and the rehousing of the drawings in more suitable mounts.

After lunch, a further twenty members joined us for our afternoon lecture programme.

Birthe Christensen, Head of Conservation, opened proceedings by reiterating the massive scale of the collections which include one million ships' plans, 90,000 sea charts and 900 portraits. Under the mission statement 'Preservation for Access', these objects are cared for by twenty three conservation staff, with individual projects supported by a vigorous intern and volunteer programme. Most projects have input from the paper conservation section.

Four presentations by conservation staff started with **Pavlos Kapetanakis** expanding on his earlier studio tour of work on the Van de Velde collection. The collaborative nature

From Barlow's Journal (JOD/4 from leaf 48 verso)



of this project was highlighted, with input from several national and international institutions through a steering advisory and research committee. The work on the collection will form the basis of a seminar to be held at the museum in September.

Clara de la Pena McTigue then provided a very thorough overview of the history, composition and development of the caricature collections.

Paul Cook shared his thoughts on the preservation programme at the museum. This focused on the movement of the core manuscript and research collections from a basement storage area to the recently built Sammy Ofer Wing, and explained how this process had allowed a re-evaluation of the organisation and retrieval of the collections for researchers as well as improvements in the cataloguing and display of items. The project also highlighted the efficacy of volunteer teams, and the positive impact they had on the project outcomes through their close working relationship with conservation staff.

Our final speaker, **Elisabeth Carr** provided a very encouraging picture of the student intern programme which four students from Camberwell College of Arts have gone through to date.

Many members took advantage of the guided tours of the Cutty Sark that the museum had generously arranged at a reduced rate. **Richard Doughty**, the Director of the Cutty Sark, and **Jessica Lewis**, the curator, provided us with a comprehensive tour of every inch of this remarkable ship and provided a wealth of information on her history and subsequent display. In a day of superlatives, Cutty Sark held its own: capable of holding 10,000 tea chests, her eleven miles of rigging and 36,000 square feet of sails enabled her to cut a month off the journey time between Britain and Australia, making her a legend in her lifetime.

Our guides described the recent programme to conserve the ship, still composed of 90% of her original fabric. The innovative display allows visitors to appreciate at close hand



All aboard the Cutty Sark

the streamlined shape that enabled her to be the fastest vessel in the world.

Tearing the group away to return to the museum for our General Meeting seemed a little harsh, but the excellent day we had all enjoyed made for a very good-humoured and celebratory meeting. We ended the day looking to the future by welcoming our new committee members, a positive ending to an awe-inspiring and informative day at the National Maritime Museum.

The Group committee would like to thank the staff in the Conservation Department, Lizelle de Jager and the events team at the Museum and all at the Cutty Sark for their many contributions, generosity and enthusiasm in making the General Meeting such an enjoyable event for our members.

Victoria Stevens ACR

From Barlow's Journal (JOD/4 from leaf 4, verso)



THE CONSERVATION OF PRINCESS CHARLOTTE'S WEDDING DRESS

by Helen Slade and Libby Thompson, HRP Textile Conservators

INTRODUCTION

As a way of marking the Royal wedding in 2011, Historic Royal Palaces showcased their collection of six royal wedding dresses, spanning 150 years, to the international media. The oldest wedding dress in the collection, Princess Charlotte's (1816), was conserved for the occasion, to allow for its one week display. More extensive conservation treatment in 2012 enabled its display in an exhibition at Brighton Royal Pavilion and Museum for the visiting public to enjoy.

CONDITION AND ISSUES

Princess Charlotte's empire line wedding dress consists of five separate pieces, all of which have elements of silver within them, both cloth-of-silver and silk net embroidered extensively with silver lame. Although the silver is still

The dress on display at Brighton Royal Pavilion and Museum



Royal Collection Trust / © Her Majesty Queen Elizabeth II 2013

remarkably untarnished, the silk net is brittle and deteriorated and has significant splitting due to stress from the weight of the embroidery.

The dress had undergone two previous adhesive treatments to support the splitting silk net with nylon net: in 1969, and then in 1997 to reverse and re-treat the majority of the earlier work. The latter treatment is generally holding well. However the silver embroidered net trim on the cloth-of-silver train had not been re-treated in 1997. When the dress came to be treated in 2011, the 1969 treatment on the train trim was found to be failing.

It was hoped that the treatment devised for the failing adhesive on the train trim would inform the successful treatment of other objects in the collection having similar problems. This article focusses on the re-treatment of the train trim.

INVESTIGATIONS INTO THE PREVIOUS ADHESIVE TREATMENT

The entire border of the train had been adhered and stitched to a nylon net support in 1969, but the adhesive bond was now failing allowing fragments of silk net to curl up and become loose. There was also the risk that the adhesive could, over time, become increasingly tacky, stiff or irreversible.

The 1997 treatment records revealed that, where the earlier treatment had already been reversed, mechanical methods had been used and the support was replaced with a heat activated film of Vinamul 3252 (vinyl acetate, ethylene copolymer) on nylon net.

AIM

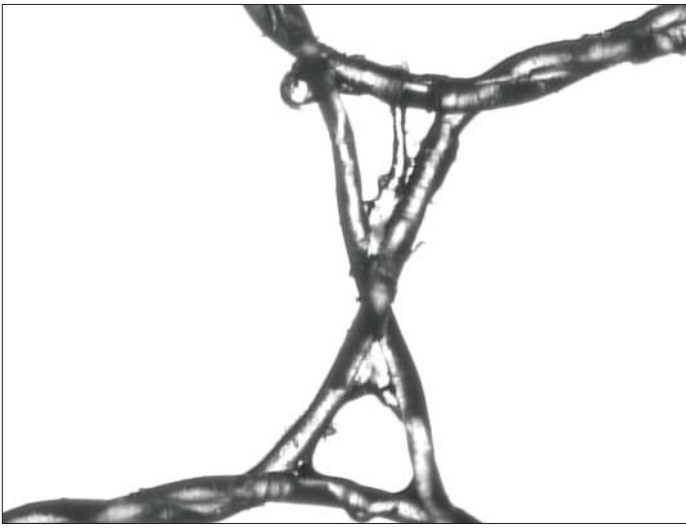
To ascertain whether a reversal of the 1969 treatment using solvent would put less strain on the object than any mechanical action to remove the previous support, and be more effective for full removal of the adhesive residue. The aim of the testing was therefore to formulate an effective way to reverse the 1969 treatment and remove any adhesive residues on the object if safe to do so.

METHOD

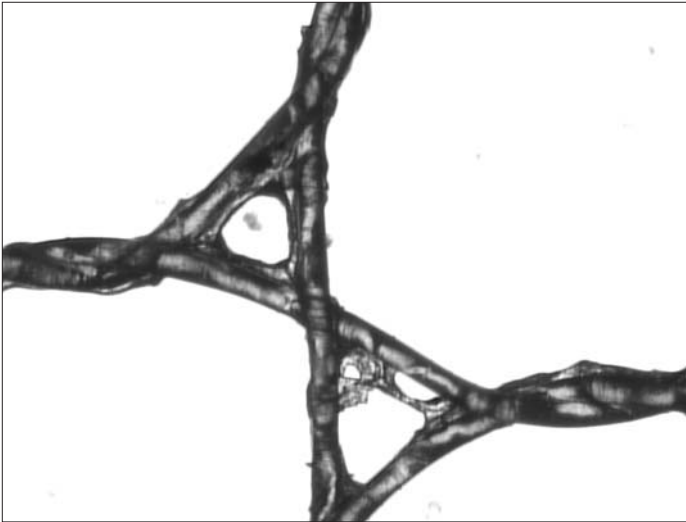
Fibres from both the support net and silk net were examined under high magnification which confirmed that an adhesive residue was still present on both textiles. The adhesive had a brittle, cracked appearance and was flaking off the fibres in places. As taking multiple samples of original silk net was not possible, further tests of the adhesive residue were carried out using only the previous nylon support net.

It was found that soaking the net samples in water caused the adhesive residue to swell but not dissolve. Soaking the net samples for twenty minutes in different solvents determined that 100% acetone was the most effective at removing the residue. This indicated that the adhesive used in the 1969 treatment had the characteristics of a PVAC adhesive.

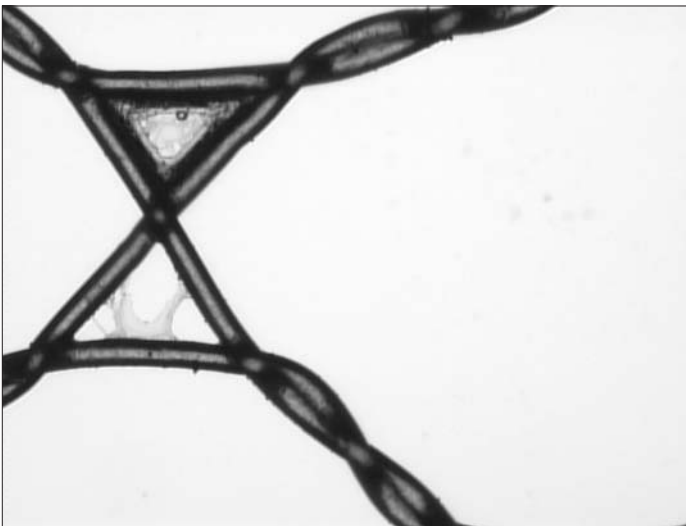
However, soaking the object in acetone for twenty minutes as part of its conservation treatment was not a viable option. This



Control net with adhesive residue



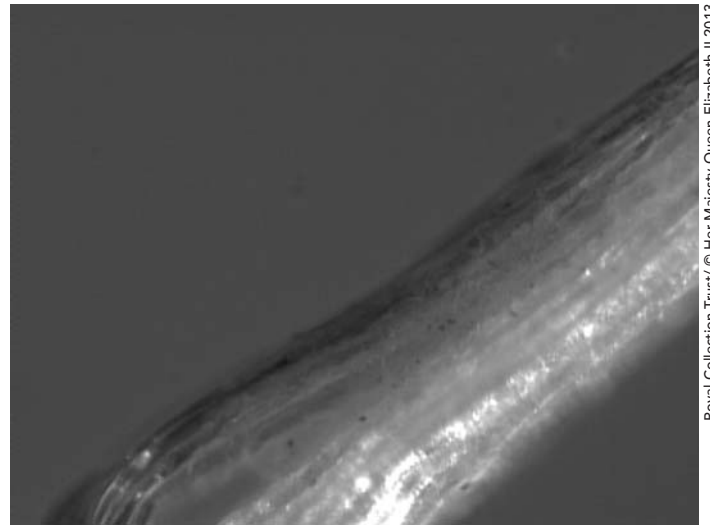
Net after 20 minutes soaking in water



Net after 5 minutes soaking in acetone

was partially due to the limitations of the in-house facilities restricting safe extraction of solvent used on this scale; but also the potential effect the solvent would have on the silk net (acetone is known to potentially cause fibre desiccation).

Further tests were carried out using shorter time periods, without satisfactory results. Over a shorter period of time, the acetone appeared to cause the brittle and fragmentary



The silk net of the object showing the starch coating

residue to be re-deposited as a strong and coherent film, due to the solvent dissolution of the adhesive and its re-forming on the object; in effect re-activating the adhesive and, potentially, re-applying the adhesive rather than removing it.

Dripping solvent onto the samples was the technique tried next. The mechanical action of the dripping solvent onto the sample placed on a net above a petri-dish, rather than submerged, allowed the adhesive to be broken down and rinsed away. This proved an effective way to remove the adhesive residue, but only partially. It was felt that full removal of adhesive should be achieved if the fragile object was to be put through a solvent treatment.

As the adhesive was found to swell in water and dissolve in acetone, a technique that combined the two was considered. Testing showed that an effective technique was to drip water on the sample for three minutes to swell the adhesive and then drip acetone for five minutes to remove the adhesive and rinse it away.

This technique was then tested on a small sample of silk net from the object. However, unlike that of the nylon support net, this method did not remove the coating from the silk sample. To investigate this variable, a silk sample was soaked in acetone for twenty minutes, which also proved ineffective.

One 'scallop' of the trim before treatment laid on new conservation net





One 'scallop' of the trim after treatment

It was therefore suspected that the coating on the silk net was different from the adhesive on the nylon net, and most likely an original finish of the silk. An iodine test showed that a strong concentration of starch was present on the sample, suggesting that the silk net had been stiffened with a starch-based finish.

CONCLUSIONS

This starch layer made it very difficult to evaluate if there was a significant adhesive residue still present on the silk net and if the adhesive was being removed by the treatment. There was also the possibility that the starch layer could be damaged by the solvent. With this amount of uncertainty as to the benefit of an adhesive removal treatment, it was concluded that no solvent treatment should be undertaken on this part of the object.

However, the testing had been valuable in determining that the adhesive used was most likely a PVAC adhesive and also demonstrating that if not carefully tested, any attempted reversal of an adhesive treatment using a solvent may result in its re-activation and re-deposition causing more harm to the object.

TREATMENT OF THE TRAIN TRIM

As a solvent treatment was found to be inappropriate, an alternative mechanical method of removal needed to be found. Following the example of the 1997 reversal treatment, we decided that, with the adhesive already failing, mechanical

action might be sufficient to remove the previous support. After investigation, the stitching holding the trim in place on the main body of the train was deemed to not be the original stitching and so removal of the trim would be appropriate and aid treatment. The placement of the trim on the train was fully documented before its removal.

ENCASING THE TRIM

The silk net of the trim was in such poor condition that substantial conservation was needed. The 1997 adhesive treatment on the other parts of the dress had not been entirely successful, and additional stitching was required as well as net overlays in some places. Therefore an adhesive treatment was rejected in favour of encasing the trim in nylon net secured with stitching.

The effect that this could have on the drape and appearance of the trim was considered. However it was felt strongly that the trim would not withstand display without this treatment.

Appropriately dyed conservation grade nylon net was laid over the front face of the trim, with the grain of the silk and nylon net aligned, and then tacked in place. The piece was then turned over and the white cotton stitching from the 1969 treatment removed. The adhesive net support then peeled away easily leaving no tackiness to the touch. Creases in the trim were weighted and humidified using contact humidification.

A second layer of nylon net was then laid on top with the grain aligned and pinned in place. Each motif was stitched

around with fine monofilament thread using running stitch; the tails of the threads were hidden within the embroidery. Small vertical lines were stitched in the areas between the floral motifs to control the net and give support.

REATTACHMENT

The trim was placed on the train with the guidance of our documentation and stitched in place with a polyester thread. The stitching was applied where it would be unobtrusive and blend in with the embroidery.

EVALUATION

Overall the treatment of the train trim was successful in providing stability to a fragile part of this historically significant wedding dress.

Testing showed that any solvent treatment undertaken would almost certainly have re-activated and potentially re-deposited the adhesive, making its removal far more problematic and damaging. Therefore, although the solvent testing did not result in developing a method for adhesive removal, it did demonstrate the risk of adhesive re-activation, information which will inform future treatment strategies for the collection.

Overall, the amount of uncertainty in the value of a solvent treatment on such a fragile object could not justify its implementation. The previous support could be easily removed mechanically due to the failure of the 1969 adhesive treatment and no tackiness could subsequently be detected on the object. Additionally, having the opportunity to examine two previous attempts to treat the object using adhesives and assessing their long-term viability led us back to choosing a stitch-based treatment.



The dress on display – reverse view showing the trim on the train

Royal Collection Trust / © Her Majesty Queen Elizabeth II 2013

in training

WE'VE GOT IT COVERED!

Alex Walker, Collection Care Icon Intern 2012-2013, describes recent changes to the storage of umbrellas and parasols at the Museum of London

BACKGROUND

A new method for the rehousing of the Museum of London's umbrella and parasol collection is being introduced to the Museum's costume and textiles store. The costume store was renovated in 2008-9. Some areas of the store did not receive the desired refurbishment and this included the wooden plan chests containing the umbrella and parasol collection.

CURRENT SYSTEM – DRAWBACKS

The current storage allows for the umbrellas to move or roll when the drawers are opened; they are covered with sheets of acid-free tissue but this does not offer suitable protection as

Empty Tyvek™ bag with label and image attached.



© Museum of London

the canopies of the umbrellas could catch on the shallow roof of the drawer. The chests will eventually be replaced with a more stable alternative, as the threat of off-gassing from the wood persists.

NEW SYSTEM IMPROVEMENTS

The innovative method for hanging the umbrellas from horizontal rails was originally developed by conservators at Tyne and Wear Archives and Museums in 2004. The system was designed to use space efficiently, but also offer support to the objects. Roughly twenty Tyvek™ cone shaped bags were custom-made to fit the umbrellas. The bags have a cotton tape draw-string at the top and a secured hanging tie. The shape of the bag offers support to the length of the canopy whilst it is hung from the rail.

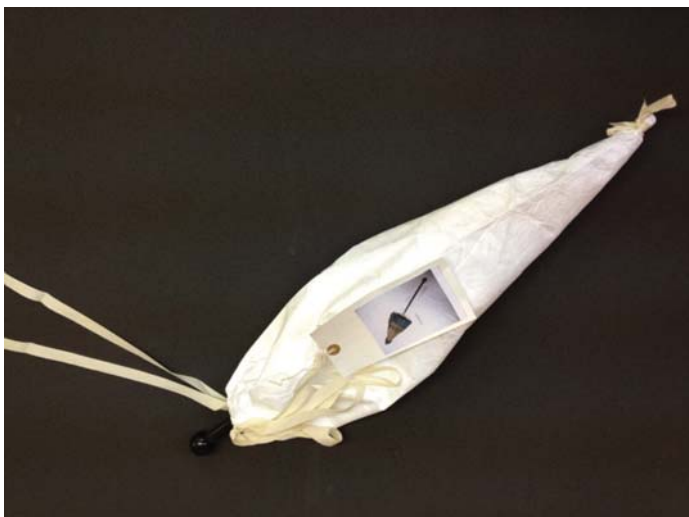
The method was then updated for the Museum of London by adding a second cotton tape tie at the bottom of the cone and a small loop to attach a label. Labels were updated from the previous paper tags to larger Tyvek™ labels with a photograph of each umbrella attached. The Museum of London has a collection of over two hundred umbrellas and parasols. This meant that production of the Tyvek cones in three different sizes was outsourced.

PROJECT PROGRESS

The first stage of the project was to assess the condition and fragility of the collection. Each umbrella was photographed and evaluated. Fragile umbrellas with broken armature, handles with delicate hinges or a canopy which had friable or torn areas were given a highly visible 'fragile' label and were considered too delicate to hang. These umbrellas will remain in the plan chests and await further storage solutions.

The final stage was then to carefully place the remaining umbrellas into the appropriate sized bag and tie securely to the rail. Documentation was paramount due to the movement of collections, so each label was made visible and the

Tyvek™ bag containing umbrella and tied at base and at the top drawstring



Assessing the condition of umbrellas in current storage conditions and applying fragile labels when necessary – Alex Walker (left) and Christine Supianek

database updated regularly.

The umbrellas and parasols can be seen in their new storage system on the front cover of this issue of Icon News.

This has been a fantastic opportunity to work with a stunning collection and utilise an interesting storage method.

With thanks to: – Mark Baker at CCA Products, Beatrice Behlen, Hilary Davidson, Adrian Doyle, Libby Finney, Caroline Rendell, Sharon Robinson, Beryl Robinson, Christine Supianek, Rachael Thomas



Handle with care

The sought after PEL 2012/13 Sourcebook is now available, inside you will find details and prices on Europe's largest selection of conservation and archival products. There are several new items, including our Polyester Spotwelder – for encapsulating fragments – and our unique Just-In-Case cases, to name but two. We pride ourselves on our efficient delivery service and the vast majority of items are in stock and ready for immediate despatch.

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