

SEPTEMBER 2010

Issue 30

First and most importantly, welcome to our new Chief Executive! Alison Richmond has, of course, been acting CEO for the past few months but congratulations to her for winning the post on a permanent basis in the face of some tough competition. This will actually be the first time that Icon has had a CEO with a conservation background, so at least she starts knowing both the best and the worst about us.

I do not know into which category our obsessive attention to detail falls, nor if piecing together a couple of buckets of glass fragments is the work of saints or madwomen. But either way it surely has to count as a labour of love, so perhaps it is a virtue after all. Read In Practice to see what I am talking about.

Having visited Indonesia and Vietnam in the last two issues, this time round we get a taste of conservation in India. It is good to hear about the status and development of conservation around the globe and particularly differences of practice, so if anyone has experiences to share, do get in touch.

Lynette Gill, Editor



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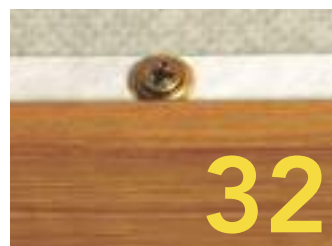
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Cover photo: An important Iron Age scabbard is now back on display at the Wisbech and Fenland Museum following its conservation. The purpose-made mount with its mirrored base allows the visitor to see the underside of the object.

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around & about



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DEVELOPMENT COURSES

CARE AND CONSERVATION
OF HISTORIC FLOORS

Jane Fawcett
11-14 October

CONSERVATION OF
CONCRETE

Catherine Croft
18-21 October

READING EARLY
WOODWORK

Damian Goodburn
25-28 October

CONSERVATION OUTREACH
PROJECTS

Dana Goodburn-Brown
29 November-2 December



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LITHO, DIGITAL & LARGE FORMAT

professional update

A NEW CHIEF EXECUTIVE

Icon has a new Chief Executive – and she’s a conservator! Alison Richmond, ACR, FIIC, has been serving as Interim CE since March 1 and, following a three-stage interview process, she was selected for the permanent post from a shortlist of four very experienced candidates from different professional backgrounds.

Alison has a first degree in art history, taught for ten years in adult education and then trained as a paper conservator at Camberwell College of Art. Since then, she has been actively involved in the profession, starting with editing the newsletter of the Institute of Paper Conservation (IPC) in the early nineties. Her working life in conservation began in private practice, when she worked as assistant to Keith Holmes and Nicky Dugan, where she picked up enough speed to land a job in the Paper Conservation studio at the Victoria & Albert Museum. Nineteen years later, her role as Deputy Head of the RCA/V&A Conservation Postgraduate Programme came to an end when the course was closed.

She was nominated to the first Icon Board, in 2005, was re-elected, and has been a Trustee ever since until she stood down to take on the interim CE job. During her time on the Board, Alison focused particularly on advocacy for conservation, and on education and training. She also chaired Icon’s Advocacy Task Force. Whilst Interim CE, she has been co-ordinating the consultation on the National Strategy for Conservation Education and Skills.

‘I am absolutely delighted to have been given the opportunity to lead Icon into our next phase. I have already begun to tackle the key challenges that face us: to build our membership, to take the strategic lead on education and skills, and, with the prospect of difficult times ahead, it is all the more important to promote conservation and the profession to key decision-makers.’

Diane Gwilt, Chair of the Board of Trustees, welcomed the appointment by saying, ‘Alison brings a wealth of knowledge and experience of the sector and is a good communicator. She is the right person to lead Icon at a time when building bridges and partnership working are essential to Icon’s success.’

FROM THE CHIEF EXECUTIVE

Summer, normally a quieter time in the annual cycle, seems to have galloped by at Icon HQ. Consultation of one form or another has been a recurring theme.

On July 9 we held a first-stage consultation meeting on the **National Conservation Education and Skills Strategy** and

Action Plan for educators and employers. Forty seven people attended on a hot and sunny day in Camberwell. Facilitator George Gawlinski did a great job of getting a huge amount out of us in a relatively short time. There was general approval of the direction of the strategy and many good points were put forward for action - both immediately and in the longer term. The proposed Icon Education and Skills Group was identified as a key player in their development. The documents are being updated and will be on our website for wider consultation soon. Details will be announced in Iconnect.

Another kind of consultation process is a regular feature in the life of a Chief Executive. In August, Icon responded to the **Government’s consultation on the important issue of allocation of lottery shares**. The Government wishes to restore the National Lottery to its original purpose. A priority element of this is the restoration of the shares of the National Lottery Distribution Fund to 20% for each of the good causes of sport, heritage and the arts. We also signed up to the response made by The Heritage Alliance, an umbrella alliance of eighty three heritage organizations. There is strength in numbers and by also responding directly to government consultations, Icon can put forward issues that are particular to Icon members and the conservation sector. You will find our response on the Icon website.

Another opportunity to raise Icon’s profile and influence thinking in education and training arose when I attended a joint meeting of the **ICOM-CC Working Group on Education and Training and the Working Group on Modern and Contemporary Art**. I was able to bring the delegates up to date on developments in the UK and the strength of our Skills-In-Practice model for work-based learning was highlighted from the podium by Pip Laurensen. Thank you, Pip!

There are many areas in which Icon can have an influence. For example, Icon is an Appointing Body to the **National Trust’s Council**. While an appointee is not representing Icon, he or she should normally be, or have been, closely involved with the work of the Appointing Body. David Leigh has served on the council for three years, and last month we re-appointed him for another term.

Icon is also a Nominating Body for the **Research Excellence Framework** and has been invited to nominate chairs and members of the panels. The REF replaces the Research Assessment Exercise and will be completed in 2014. I have put out a call and have received many expressions of interest from members who feel it is very important for conservation to be represented on the panels. If you would like to make a nomination please contact me by September 30.

All the applications to **The Conservation Awards** are with the peer review panels. We are very excited about the number and quality of submissions! Good luck to all of you who put your projects forward. The panel is poised to meet later this month to draw up the short list.

Alison Richmond
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NEW ACRS JULY 2010

Hearty congratulations to the latest Icon members to gain their accreditation:

Richard Aitken, senior conservator at Highland Council Archive Service, Inverness

Emma Bowron, conservator for Leeds City Council based at the Museum Discovery Centre, Leeds

Diana de Bellaigue, artefact conservator at National Museums Scotland

Francis Downing, private paintings conservator based in Harrogate

Jennifer Drake, paper conservator at Shepherd's Bookbinders, London

Nicola Fleming, paper conservator in the collection care department at The National Archives, Kew

Alexandra Gent, paintings conservator at the National Galleries Scotland

Simon Gillespie, owner/director of Simon Gillespie Studio Ltd, easel paintings conservation studio based in London

Lien Gyles, senior conservator at Derbyshire Record Office

Sarah Hamlyn, senior preservation co-ordinator at the British Library

Rebecca Hellen, paintings conservator, Tate Britain and Loans Out Programme

Katie Jude, object conservator at the Imperial War Museum

Seoyoung Kim, metalwork, arms and armour conservator at The Wallace Collection

Andrew Naylor, director and senior conservator, Hall Conservation Ltd, Telford

Joanna Payne (Wolton), conservator of works of art on paper, Joanna Payne Conservation

Kristie Short-Traxler, preventive conservator for sites and collections, Oxford University Library Services

Christine Supianek, textile conservator at Museum of London

Rachel Thomas, deputy senior conservator at The York Glaziers Trust

Jeurgan Vervoorst, head of conservation at The National Archives, Kew

Rachel Wales, conservation technician at Gloucestershire Archives and private archive conservator

Zofia Wyszomirska-Noga, freelance solo paper conservator at Plowden & Smith Ltd

VOLUNTEERING FOR COLLECTIONS CARE

The London Metropolitan Archives has been awarded a grant by the Society of Archivists' Research and Development Fund to carry out research into Volunteering for Collections Care. The project will be carried out by collections care consultant, Helen Lindsay, ACR.

The study aims to build on the momentum set by the Public Services Quality Group forum *The Value of Volunteering* and the report *Volunteering in Archives* produced for the National Council on Archives by Louise Ray in 2009. It will consider the qualities and resources needed to establish, manage and maintain volunteer projects in collections care.

Using case studies from both libraries and archives that work with conservation and preservation volunteers, the study will focus on recruitment, supervision, task analysis and training. It will also consider conservator attitudes towards volunteers and the impact an increase in their use might have on existing services.

There has been a move in recent years to formalise the management of volunteers with many more organisations having volunteer policies and other documentation. There is a wealth of information on these management topics and it is not the intention of this study to repeat this information except where it pertains specifically to volunteers and collections care activities.

Conservators and collections managers are being encouraged to become more visible to the outside world, to actively position conservation services closer to the centre of their organisation and prevent them being seen as peripheral 'add on' activities. In addition, it is increasingly important for conservation to reach out and make more contact with the public in order to become more visible. Working with volunteers can provide many opportunities in which to explore the public benefits of conservation for the service, the individual volunteer and the wider community. This study will aim to clarify these values and the impact they could have for the sector

At the heart of the project will be the development of good practice guidelines which it is hoped will encourage innovative practice and support the development of new volunteer schemes. This is an evidence based approach where the development of peer reviewed guidelines will be based on existing good practice in the sector.

Please contact Helen if you have any comments to make or if you are taking part in or have recently completed a volunteer project and would be willing to discuss the benefits and risks associated with collections care and volunteering. Thank you

helenlindsayconservation@gmail.com

DUNDEE SAVED!

Just in case you haven't caught the good news already, the long-established Book & Paper Conservation Studio at the University of Dundee has been reprieved from closure following a period of tough negotiation. The staff of the Studio, five conservators and an administrator, have expressed their sincere gratitude for all the support and encouragement they received and comment 'the compelling and eloquent nature of your voices truly served as a wake-up

call to the University's management about just how crucial conservation and the work that we all do is, and how important it was to keep the resource here.

It is with renewed enthusiasm and vigour that we begin this next phase in the life of the Studio; we are very much open for business and looking forward to a positive future within the University of Dundee'.

GLASGOW ON COURSE

Three members of staff have recently been appointed to the new Centre for Textile Conservation and Technical Art History at the University of Glasgow. Frances Lennard, Dr Anita Quye and Sarah Foskett took up their posts in August; they are joining Dr Erma Hermens from History of Art.

Erma Hermens leads the Technical Art History strand of the Centre and is the Convenor of the MLitt programme *Making and Meaning: Approaches in Technical Art History*. Trained as a paintings conservator and with a PhD in the history of art, she is chief editor of the new on-line edition of *ArtMatters: International Journal for Technical Art History*, to be launched this autumn.

Another new programme, MLitt *Dress and Textile Histories*, is being led for the first year by Elizabeth Hancock from History of Art. Her specialist areas of interest are decorative arts and design history, particularly furniture and furnishing textiles. Students on this programme will share some teaching with the textile conservation students.

Frances Lennard leads the Textile Conservation strand and convenes the new MPhil Textile Conservation programme which is beginning this month with a full cohort of students from the UK and overseas. Until 2009 she was Senior Lecturer and Programme Leader of the MA Textile Conservation at the Textile Conservation Centre (TCC), University of Southampton.

Anita Quye has been appointed Lecturer in Conservation Science and works with both Textile Conservation and Technical Art History. She was previously Principal Conservation Scientist in the Department of Conservation and Analytical Science at the National Museums Scotland.

Sarah Foskett is the Textile Conservation Tutor. She is from Glasgow Museums where she has been a textile conservator working on the Burrell Collection Tapestry Project. Before that Sarah was a textile conservator at the National Museums Scotland from 1995 to 2008.

New premises are being made ready for the Centre and will be shared by students on the textile conservation and technical art history programmes. Students on all three programmes will gain enormously from the involvement of staff from Glasgow Museums, National Museums Scotland and other institutions within Scotland, and the opportunity to work with collections from local museums, including the University's own Hunterian Museum. There are also opportunities for PhD study in both subject areas.

Object-based, interdisciplinary research will be an important aspect of the new Centre which will bring together existing areas of expertise in conservation and technical art history. History of Art has been awarded almost £100,000 over two years by the Getty Foundation, to fund a Research Network in Textile Conservation, Dress and Textile History and Technical Art History. Frances Lennard and Erma Hermens will launch this international network in January 2011 with the aim of creating new collaborative research projects.

TRAINING AT THE V&A

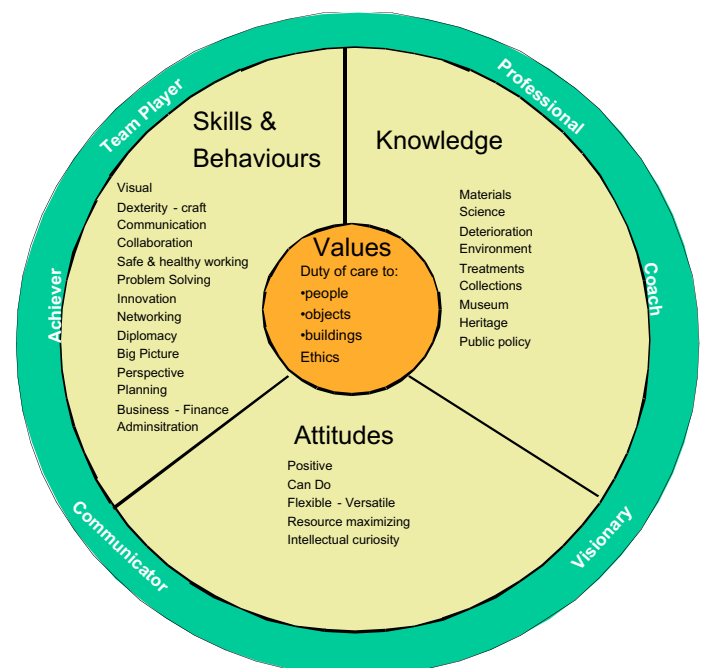
The Victoria & Albert Museum is launching a National Conservation Diploma and a Conservator Development Programme. Head of Conservation, Sandra Smith outlines these new developments.

The Conservation Diploma

The V&A Training and Development Department is an accredited assessment centre for all Cultural Heritage National Vocational Qualifications. The V&A is also a provider of programmes developed by the Training Department, Technical Services, Conservation and Collections. In December 2009 Qualifications and Curriculum Development Agency (QCDA) awarded the new V&A Conservation Diploma level 4 national status. The award is available to all staff and volunteers in the sector through the V&A Cultural Heritage Assessment Centre*.

The aim of this training is to develop conservators who have the experience, expertise and confidence to undertake the widest range of practical conservation within a specialist area

Institutional skills required of a conservator at the V & A





Upholstery conservation of a 1960's chair

of conservation. Additionally, organisation practice, museological training and personal skill development within the training will ensure that the conservator is able to apply their knowledge to help organisations deliver a wide range of collection-based and other activities providing access to staff expertise. On the successful completion of the work modules the conservator will achieve a nationally recognised qualification, the units of which can be used towards further qualifications, such as work-based degrees.

This modular form of high-level work-based training is unique within conservation in the UK and is structured to fill the recognised knowledge gap between initial conservation training and achieving accredited status. The training is aligned with the professional skills identified under the Professional Accreditation of Conservator-Restorers (PACR) scheme to ensure that on completion of the NVQ, the conservator will have the relevant experience and knowledge to apply.

The structure of the Conservation Diploma allows qualified conservators, and other design-based graduates to develop expert knowledge and practical skills in one of eight specialist areas of conservation: Upholstery conservation; Textile mounting; Textiles conservation; Furniture conservation; Preventive conservation; Sculpture conservation; Metals conservation and Ceramic, glass and enamel conservation.

The Conservation Development Programme

The Conservation Development Programme is the implementation of the Conservation Diploma within the V&A.

Working alongside practising conservators, curators and other colleagues on the day-to-day business of the museum, this modular work-based learning will span three years. For the duration of the training the trainee will be recognised as a member of the V&A staff and will receive a salary.

Initial emphasis has been on offering places within the conservation studios for the specialisms for which there is currently either no training course or where the specialism forms only a small part of broader conservation training. Here the V&A recognises that there is a need to develop high level practical competency to ensure that appropriately-skilled conservators are available in the future. The assistant conservators will be encouraged to work towards professional



Textile conservation

accreditation during their programme.

Two unique opportunities to train as an Upholstery Conservator** and as a Textile Conservator are starting in September 2010. The successful candidates will work alongside experienced V&A specialist conservators on major gallery projects and the museum's public programme.

The preparation of the Furniture Galleries, which are due to open in 2012, is an ideal opportunity to train a conservator in upholstery. The gallery includes a materials and techniques section and there will be the opportunity for the assistant conservator to understand traditional upholstery techniques through the ages and across continents. Preparation of the displays will also involve working with modern upholsterers. Opportunities to be involved with a research initiative which is looking to extend the range of investigative techniques used for upholstery will make them leaders in their field.

Concurrently, the V&A is developing a New Textile Fashion and Conservation Centre and upgrading some of its textile conservation facilities. This, together with work for the public displays, is an excellent opportunity to offer training in the broadest aspects of textile conservation, covering the moving of collections, good storage, planning and conservation treatments and studio design. There will be the opportunity to work within teams and to develop educational material for the Centre.

Sandra Smith FIIC ACR, Head of Conservation, V&A
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* http://vamnvqcentre.co.uk/training_and_development/accreditation.php

** Supported by the Clothworkers Foundation



Furniture research: detail showing the ornate marquetry (right) and the complete table at Kenwood House (left)

GCI SCHOLARSHIPS

The Conservation Guest Scholar Program at the Getty Conservation Institute (GCI) supports new ideas and perspectives in the field of conservation, with an emphasis on the visual arts (including sites, buildings, and objects) and the theoretical underpinnings of the field. The programme provides an opportunity for professionals to pursue scholarly research in an interdisciplinary manner. Conservation Guest Scholars are in residence at the GCI for a period of three, six or nine months. These grants are for established conservators, scientists and professionals who have attained distinction in conservation and allied fields.

Applications are being accepted up until **November 1, 2010** and are welcome from researchers of all nationalities. For more information on the Conservation Guest Scholar program and a link to the online application, visit: www.getty.edu/conservation/education/scholars/index.html

The J. Paul Getty Museum and the Getty Research Institute (GRI) also offer residential grants. For more information on all residential grant programs, visit: www.getty.edu/foundation/funding/residential/index.html

CHANGE OR DAMAGE?

Cracking, lifting, warping, fading, cupping: the language of change is very complex. The University College London Centre for Sustainable Heritage has recently been awarded a three-year Post-Doctoral research project to study change in decorative furniture in historic houses. Understanding the typology of change and when it turns to damage will be one of the key research questions addressed by Dr Naomi Luxford, the project Research Fellow.

Furniture is often richly decorated with veneers of exotic woods, forming highly ornate floral designs (marquetry) or geometric patterns (parquetry). The different materials exhibit different responses to changes in environmental conditions, and this can lead to damage. Climate change, and with it higher temperatures and humidity indoors, will further exacerbate the processes. Understanding them is vital to successful management of change and to protection of these collections for future generations.

The collection of the research partner English Heritage will be used to study these beautiful but vulnerable objects. Amber Xavier-Rowe, Head of Collections Conservation at English Heritage is convinced that the project will be of enormous benefit to the management of furniture collections: 'Within English Heritage wood has been assessed as the second most

damaged material in the recent decennial collections audit. We are delighted to be able to support this long overdue research project.'

The research will identify and test methods of non-destructive monitoring to study changes to decorative furniture surfaces. The view of stakeholders, as well as the public, on what constitutes damage, will be sought through an interactive web video. By understanding the effect of current display on material change, the impact of future environmental changes on decorative furniture can be assessed. Based on this, recommendations for care of these important collections will be drawn, enabling their future preservation.

The project is funded by the AHRC/EPSRC Science and Heritage Programme. Further information is available from Matija Strlic, Research Manager (email: m.strlic@ucl.ac.uk) or Naomi Luxford, Post-Doctoral Research Fellow (email: n.luxford@ucl.ac.uk). The Project webpage is www.ucl.ac.uk/sustainableheritage/changeordamage.htm

WITNESSING THE PAST

Expressions of interest

The AHRC/EPSRC Science and Heritage Programme and the Centre for Contemporary British History are planning four half-day seminars on 8-9 December 2010 in London. The aim of the seminars is to create an oral history of the development of heritage science between 1947 and 2007 when the Science and Heritage Programme was launched. The events will be recorded, transcribed and published. The seminars will address the following themes:

- How have concepts of time and change matured?
- How has our use of evidence changed?
- How has the way we work been transformed?
- How has the emergence of heritage science come about?

Expressions of interest to participate in one or more of these seminars are invited from researchers and practitioners in the field covered by, or associated with, heritage science including preservation, conservation, conservation science, archaeological science and architectural science. Please indicate whether you would like to be considered as a primary witness or an audience witness. The events will be by invitation only. Places are limited and they will be allocated on a first come, first served basis. Please send an email to May Cassar at m.cassar@ucl.ac.uk explaining your interest. Deadline for expression of interest: 15 October 2010.

CLOTHWORKERS FOUNDATION BURSARIES



The Clothworkers Foundation launched their Conservation Bursary Scheme last year offering financial support to enable qualified conservators to attend conferences, seminars and events of benefit to their work and careers. Applications are welcome for bursaries of up to £1,000

towards travel, registration and fees, and reasonable accommodation and subsistence costs. Applicant's employers, or applicants themselves (if self-employed) must contribute at least 50% of the cost.

For further details including eligibility criteria and guidance on completing the application, and to download the application form, visit the Foundation's website at www.clothworkers.co.uk.

ZGTF 10TH ANNIVERSARY

Another benefactor to conservation, The Zibby Garnett Travelling Fellowship, marked its tenth Anniversary recently with a celebration on a roof garden sponsored by Cliveden Conservation, Donald Insall Associates, Nimbus Conservation and Norman & Underwood.

ZGTF was founded in 2000 in memory of Zibby Garnett who had led the historic decorative crafts course at Lincoln University and who had wide-ranging interests in the world of conservation, historic buildings and historic gardens. Chairman David Garnett set up ZGTF as an educational charity to fund overseas study trips for conservation students who are training in the United Kingdom and wish to widen their practical skills.

In ten years it has enabled over sixty students to visit nearly thirty countries. Many of them have gone on to secure responsible positions in conservation both in Britain and

From l to r: Alan Baxter of Alan Baxter Associates and ZGTF Patron, Andrea Walker ZGTF Scholar, Sandra Smith Head of Conservation V&A, David Garnett ZGTF Chairman



abroad. Its Scholars are now working at The British Museum, The Royal Collection, St James Palace, The British Library and The National Trust to name but a few.

The grants programme is an annual process with an application deadline of 31 March followed by interviews in April and the awards announced in May.

Five grants have been awarded this year to study conservation in India (textile craft), South Africa (ceramics), Greece (pottery and other materials), Australia (ethnographic and maritime archaeological collections) and Holland (paper).

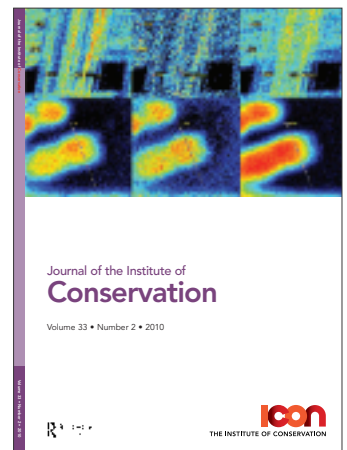
For further information see www.zibbygarnett.org or contact Clare Parker, ZGTF Administrator on clare.parker@zibbygarnett.org or 01777 870 732

JOURNAL NEWS

Call for articles March 2012

Have you read the latest issue of the *Journal of the Institute of Conservation*? Did it contain interesting, useful and informative articles relating to your work? Or did you find that your area of work wasn't covered in this issue? If this is the case then we need you to fill in the gaps! The work of conservators is renowned for its diversity: we need you to write about this and share your experiences with others through submitting your work to the Journal. The next

deadline for submission of articles relating to all conservation disciplines except book and paper is **28 February 2011**. The Editor, Janet Berry, is more than happy to discuss your ideas and how to turn them into an article. She can be contacted at journal@icon.org.uk



Vellum and Parchment Special Issue September 2012

In 2012, it will be twenty years since the publication of *The Paper Conservator's* special issue on vellum and parchment. To celebrate this, the *Journal of the Institute of Conservation* will be producing a special issue in September 2012 focussing on vellum and parchment. There have been considerable advances in knowledge and communication that have led to changes in practice, for example with developments in DNA profiling and the improved damage assessment of parchment (IDAP) project and network.

We are calling for articles on the subject of vellum and parchment conservation for publication in the Journal. Did you contribute to the original *Paper Conservator* in 1992, and would like to reflect on changes in practice over the past twenty years? Are you developing new techniques or have interesting information on the history, analysis, treatment or

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preventive conservation of vellum or parchment? If so, please contact Janet Berry, the Editor, journal@icon.org.uk who is willing to discuss ideas and potential articles.

The deadline for submission of articles for this special issue is **31 August 2011**.

More information about writing for the Journal can be found at www.icon.org.uk/index.php?option=com_content&task=view&id=10&Itemid=11

PROFESSIONAL CERTIFICATION IN ISRAEL

A group from the UK, Dr Stan Lester, education consultant, Ingval Maxwell, consultant in architectural conservation, Susan Bradshaw, PACR Accreditation Manager, Icon and Chris

Woods, Icon Board of Trustees member and Chair of Icon's Professional Standards and Development Committee (PSD), were invited to take part in a three day event organised by the Society for the Conservation and Preservation of Israeli Cultural Property, the Israel Antiquities Authority and UNESCO Israel. It was held in Tel Aviv, 2–4 August 2010.

The lecture seminar and workshops was the first event in Israel directed at exploring the possibility of introducing a professional conservation certification scheme in Israel. On day one, the UK group presented to an audience of over two hundred people the various models of professional certification (accreditation) and their impact in the UK, in order to encourage debate during an open panel discussion at the end of the seminar.

At the workshops in the following two days, a group of twenty six participants representing all the organisational and sponsoring groups took part in plenary and small group sessions which were facilitated by the UK group. Its aim was to brainstorm ideas and strategies in order to propose constructive steps towards implementing a professional certification scheme.

Stan Lester Ingval Maxwell Susan Bradshaw Chris Woods





A report has now been produced summarising the outcomes of the workshops and will be considered by the key heritage stakeholders for future actions towards an Israeli certification process.

Hasia Rimon, ACR, and chair of the accreditation seminar and workshop and the organising team in Israel are to be congratulated for the successful organisation of this conference and a special thanks for their generous hospitality and welcome to the UK invited group.

LIBRARY NEWS

The Collection of Photographic Samples

The Chantry Library has recently acquired a very exciting new addition to the collection in the shape of a set of photographic samples from Gawain Weaver, Conservation and Consulting Services in the Care of Historic and Fine Art Photographs. This is the Basic sample set, which was created as a starter set of eighteen photographic and photomechanical processes. Included in it are a varied selection of photographic processes: albumen, collodion POP, gelatin POP, matte collodion, gelatin silver print FB, gelatin silver print RC, letterpress halftone, offset lithography, rotogravure monochrome, rotogravure color, collotype, chromogenic color RC, chromogenic color FB, inkjet dye-based, inkjet pigment-based, dye sublimation, electrophotographic, and photogravure.

The range of sources for the featured photographs is interesting in itself – from cabinet cards to the letterpress page of a novel (Lorna Doone), from a furniture catalogue to an article from the National Geographic magazine. Dating of the materials extends from the 1890s to 2009. All the samples have now been filed and boxed – with an index briefly describing each of the photographs and the process which was used.

The sample set can be used not only by conservators for reference, and in the identification of specific photographic processes, but also as a very useful educational tool in conservation workshops focusing on the care and identification of photographs. One of the advantages of having the samples together in one set is the convenience of being able to refer to them as a collection. Susie Clark (Paper and Photographic Conservator) agrees, and points out that it would take a lot of searching and bidding on Ebay, and asking for samples, to get them together – the value is in the collection, although individually they might not be worth so much.

There are other sets available in the UK, for example, the National Media Museum has the sample book from the Mellon Digital Prints workshop and the Tate has Adam Lowe's comparative colour photomechanical and early digital print publication. Hopefully the Chantry Library may be able to



extend its collection further in the future – the colour and negatives sample sets from Gawain Weaver look very interesting as well.

If anyone would like to view the set, which will be on display in the Chantry Library throughout October, or would like to find out more information about the samples, please contact the Librarian Ros Buck at the Chantry Library chantrylibrary@icon.org.uk

Photocopies of journal articles

A quick reminder that we supply photocopies of chapters from books or journal articles and conference papers, which are held in the library collection. Icon members are entitled to claim ten free articles each year, so please quote your membership number with your requests.

New books recently acquired

Metropolitan Museum Studies in Art, Science, and Technology, Volume 1, 2010, with contributions from Andrea Bayer et al., The Metropolitan Museum of Art, New York, Yale University Press, New Haven and London, 2010, 163pp £36.90 ISBN: 978-0-300-15160-2

Alchemy of Paint: Art, Science and Secrets from the Middle Ages by Spike Bucklow, Marion Boyars Publishers, London, 2009, £9.99 ISBN: 978-0-7145-3172-4

The Power of Touch: Handling Objects in Museum and Heritage Contents edited by Elizabeth Pye, Left Coast Press, Walnut Creek, California, 2007, 262pp. £24.72 ISBN: 978-159874-304-3

Japanese Popular Prints: from Votive Slips to Playing Cards by Rebecca Salter, A&C Black, London, 2006, 208pp ISBN: 0-7136-6517-3

Cochineal Red: The Art History of a Color by Elena Phipps, The Metropolitan Museum of Art, New York, Yale University Press, New Haven and London, 2010, 48pp ISBN: 9780300155136
www.youtube.com/watch?v=Nqx5EHKfKtI

Recently published articles

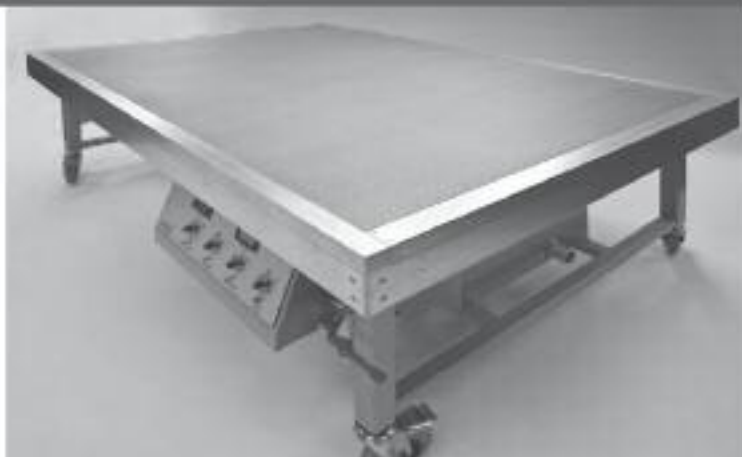
For details of new resources, and a full listing of all journal articles received over past two months, check out the library blog 'Library News' at: <http://chantrylibrary.wordpress.com/>

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

Ros Buck (Librarian, Chantry Library)

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THE DENISE LYALL MEMORIAL PRIZE



Congratulations to **Jasmina Vuckovic** who has been awarded the Denise Lyall Prize 2010 by the Ceramics and Glass Group. The Prize of £150 is awarded annually to the student who has produced the most outstanding results on the Postgraduate Diploma in the Conservation and Restoration of Ceramics and Related Materials at West Dean College.

The Prize was presented to Jasmina by her course tutor Lorna Calcutt at the West Dean College Awards Day on 10 July.

Denise Lyall graduated from West Dean College in 1987 and started her own commercial ceramic restoration business. She later became the part time assistant tutor on the ceramic restoration course at West Dean College. Denise died on December 23rd 1990 in a tragic sky diving accident in Florida, USA. (An obituary appeared in *Conservation News* 45 July 1991, page 15). At the time of her death Denise was a CGCG committee member; and the committee inaugurated The Denise Lyall Memorial Prize in her memory.

THE NIGEL WILLIAMS AWARD

What have the Romans ever done for us? (Apart, of course, from wine, aqueducts, roads etc?) Nigel Williams may or may not have been amused by the infamous Python sketch, but the conservation of a fine Roman mosaic bowl excavated near Aldgate in 2008 (See *Icon News* July 2009) was one of this year's outstanding submissions to the Award that bears his name. Only the fourth time since this Award was first given, he would certainly have been delighted at the extent to which the quality and range of applications reflect a level of professional commitment and willingness to share information that he himself did so much to encourage.

Our congratulations to this year's winner **Lynne Edge** of Edge Conservation, who received First Prize for her work on an Opus Sectile War Memorial in Liverpool. This involved, among other things, the removal, conservation and re-instating of 3000 small glass panels, an undertaking described in the judges final report as 'an outstanding example of detailed and complex interventive conservation which required considerable forethought and a high level of practical

competence'. At the Glass and Ceramics Group Conference in May, Lynne was presented with a cheque for £750 by Nigel Williams's former partner Myrtle Bruce-Mitford, together with an idiosyncratic version of the Portland vase! (In theory the winner receives a gilded version of the Portland vase donated by Wedgwood, but in practice this remains in situ at the Wedgwood Museum).



Lynne Edge (l) with Myrtle Bruce-Mitford (r)

Nigel Williams was something of a name in the museum world in the late 1960s, partly as a result of BBC television's 'Chronicle' series. Having entered the British Museum aged 16 he eventually became Head of the ceramics and glass conservation section, working with some of the museum's best-known objects including the Roman cameo glass Portland vase. Ceramics, however, became his abiding passion. Following his premature death from a heart-attack in 1994 the Ceramics and Glass Conservation Group within UKIC – now Icon – together with his family, created a Prize in his name. The first Award was made in 2002.

The Prize is given biennially for an outstanding professional project focussing on the conservation/restoration of ceramic, glass or a related material, and for the first time this year the Award was opened up to all Icon members. The current panel of judges, chaired by Sandra Smith (Head of Conservation V&A) was thus presented with a rich selection of submissions featuring conservation/restoration techniques that ranged from the now familiar to the seemingly pioneering. Among the latter was the use of a diamond wire saw to remove Edwardian tile panels from the walls of the Newcastle Royal Victoria Infirmary, for which project **Robert Turner** of Eura Conservation Ltd. received the Runners-up prize.

Congratulations too to all this year's applicants who took the time to prepare projects for submission. It is significant that in their report the judges drew attention to the fact that those projects that stood out were not only excellent projects, but that they had also been written up carefully to meet the judging criteria. These, together with general information about the Award, are available on the Icon website and the Prize co-ordinator is happy to discuss any aspect of the process prior to the next Award in 2012. Abstracts of this year's submissions are available at ronaldpile37@btinternet.com

(Oh yes, and irrigation, sanitation, education.....)

Ronald Pile



CXD SCHOLARSHIP WINNER

Rachel Sawicki, a book conservation intern at The Chester Beatty Library in Dublin, has been chosen as this year's recipient of the

Nicholas Hadgraft Memorial Scholarship.

Now in its sixth year, the scholarship, awarded by Conservation By Design (CXD), offers £1000 towards the cost of attending the Montefiascone Book Conservation Summer School – a unique bookbinding course held each year in the medieval town of Montefiascone, Italy. The school runs for four weeks and each course is taught by well known tutors such as Cheryl Porter, Director of the Montefiascone project; John Mumford, Head of Manuscript Conservation at the Thesaurus Islamicus Foundation and Caroline Checkley-Scott, Head of Collection Care at the John Rylands University Library.

Rachel intends to use her scholarship to attend two courses - Recreating the Medieval Palette and Introduction to Islamic Book Structure – which will be particularly appropriate to her current work on a collection of Islamic bound documents.

Conservation By Design managing director, Mike Brown said: 'This year we received entries from all over the world, including the USA, Greece, Spain, Italy, Turkey, Israel, Egypt and Kenya. The quality and number of entries we receive grows each year and is testament to the high regard in which it is held within the conservation sector'. The scholarship is offered in memory of Dr Nicholas Hadgraft, a good friend of Conservation By Design who died tragically in 2004.

IN APPRECIATION

Hermione Sandwith 1925–2010

Hermione Sandwith, who died on 1 April aged 85, was the National Trust's first Adviser on the Conservation of Paintings and one of two remarkable individuals who together transformed the Trust's approach to conservation. As the joint editor of *The Manual of Housekeeping*, she contributed to an authoritative publication for curators of historic house museums.

Helen Hermione Sandwith was born in Portsmouth. After education at Downe House, a succession of unfulfilling jobs provided little scope for her strong and independent character. When the river Arno inundated Florence in 1966, Hermione filled her car with blotting paper and rushed to help save damaged works of art, a life-changing experience that committed her to the cause of conservation.

She studied history of art at Birkbeck College, London and in 1974 was appointed to 'polish' the Trust's paintings, learning from Herbert Lank some elementary techniques and the environmental conditions required for fragile works of art. At that time the Trust retained the voluntary ethos of its founders. With a small staff and less than 350,000 members, it had few resources for conservation, and maintained the standards of

'the prudent householder'. Hermione soon introduced changes, raising standards of care to match those of national

museums, but without compromising the Trust's distinctive style. It was a mission well outside her terms of employment, but it appealed to her fighting spirit and she took it up with single-minded determination. With advice from Garry Thomson and Norman Bromelle, she and Sheila Stainton, then volunteering as a textile conservator, persuaded the Trust to reintroduce sun-blinds, apply UV-absorbent filters to windows and purchase light and relative humidity meters.

Hermione also persuaded young conservators of paintings, textiles, furniture, sculpture, books, paper, metalwork and clocks, to survey the condition of every significant object in the Trust's houses, all for a modest rate of pay; thirty years on, many are leaders in their field and remember Hermione with respect. She drew up a list of conservators who, unlike traditional restorers, would only stabilise the condition of objects and by sheer force of personality, convinced the Trust's curators to employ no-one else. She also identified the Trust's first Surveyor of Conservation, David Winfield.

For all Hermione's combative nature and Machiavellian way of operating, she was self-effacing and devoid of personal ambition. Her mission, which was to inform the Trust about the condition of its collections and the damage caused by exposure to light, heat and humidity, to improve environmental conditions and ensure minimum principled intervention, remains the Trust's policy today.

For the managers of its historic houses, Hermione and Sheila Stainton compiled a ring-bound folder of conservation guidance which was published by Allen Lane in 1984 as *The Manual of Housekeeping*, and sold 30,000 copies. Drawing on modern science and traditional country house practices, and now in an expanded second edition, it has become an international authority on preventive conservation.

Having officially 'retired' in 1985, Hermione coordinated a survey of the Trust's many significant picture frames, travelling the country in her ramshackle car with a tail-less dog and two parrots in the back. She joined the Friends of Chiswick House, and formed an Advisory Panel to keep them up to the mark.

In her private life Hermione was a loyal and warm-hearted friend. By nature frugal, she was an excellent cook and a generous host. Her determination and impatience with authority never diminished – when terminal cancer was diagnosed, she badgered the hospital to discharge her, causing the exasperated Ward Sister to observe that, if there were people like Hermione in the National Health Service, things would really get done. It was a compliment that Hermione would have brushed aside, had she paused to hear it.

Martin Drury

Abridged from the Daily Telegraph, 7 July 2010



Hannah Firmin

State Papers Online

Jess Ahmon – Preservation Officer, Catt Baum – Digitisation Support Conservator and Anna Brookes – Project Conservator, describe the work needed to support the digitisation of a major project at The National Archives

INTRODUCTION

Over the last three years The National Archives has been working with a commercial partner on 'State Papers Online', a project to digitise over 5,000 boxes of documents. The scale of this project combined with tight timescales and an unparalleled level of diversity in the documents has presented the Collection Care Department with significant challenges. This brief article discusses how, in response, we have altered our approach to treatment and overcome numerous logistical obstacles.

The State Papers Online project will bring together nearly three million images of original documents from The National Archives' State Papers collection and selected material from collections at the British Library. This includes official correspondence, administrative records and draft legislation from the reigns of Henry VIII to Queen Anne, covering state activities over six centuries of British and European history.

Digitisation work started in 2007 and will be completed by mid 2011. Once the project is completed a team of project conservators will have worked over 860 days between them and will have prepared over 2,000 boxes of manuscripts for digitisation.

PREPARING THE STATE PAPERS

The types of materials encountered in the collection include parchments, stationery bindings, loose papers, guarded and filed bindings, and documents stored in leather bags. The manuscript text is presumed to be written with iron gall ink due to the age of the objects and the appearance of the inks.



Box of paper scrolls, some housed in a leather bag

Before and After Treatment





Carrying out a splint repair

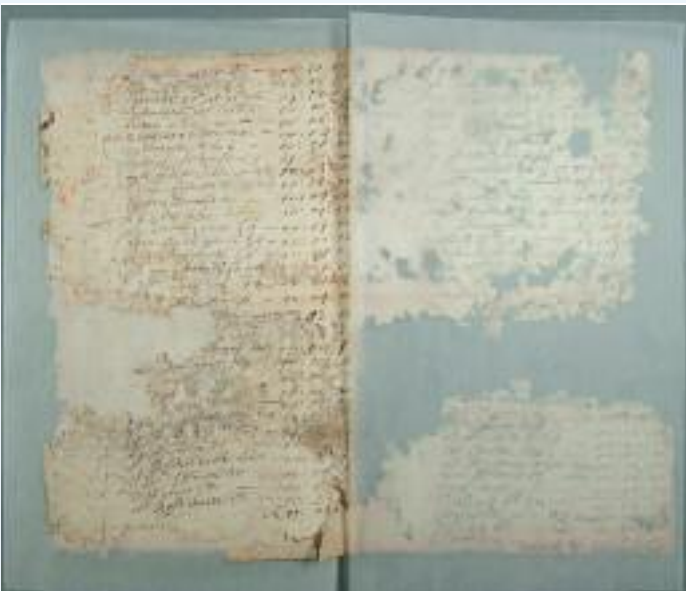
Characteristics include dark brown discolouration, cracks and loss of substance in inked areas.

The approach to treatment is determined by the context of digitisation. In this case significant factors are: document stability, performing minimal treatment, and treatment time. Our aim is to treat a document to make it safe to handle whilst conforming to a practice of minimal intervention within strict timescales. Hence, not all damage is repaired, only that which distorts text or makes an item difficult to handle, or where damage puts a document at more risk during handling. Surface cleaning is undertaken only if text is concealed.

A typical treatment would use dry flattening, surface cleaning and splint repairs (small rectangles of Japanese paper to create either a ladder or zigzag across a repair). Cold gelatine at 3% solution is used as an adhesive. Its properties are associated with an ability to enclose iron II ions found in iron gall ink, reducing their ability to migrate further into the paper and so slowing the ink's degradation process* .

Prior to undertaking any form of treatment a collection survey is carried out. The aim is to estimate, with the above context in mind, treatment times for individual items. For example, a pile of loose sheets requiring many repairs, flattening and rehousing would typically be estimated to require up to seven hours, a bound volume with two or three repairs and minimal flattening would be estimated to take up to thirty minutes. On completion of the survey provides an overall estimate of the total amount of conservation work needed and this enables Collection Care to plan resources. For the State Papers Online

Interleaved document



'Box of Doom'

project the commercial partner agreed to provide funding for all conservation work, based on the estimate obtained from the collection survey.

TREATMENT OF SEVERE DAMAGE

In a number of cases the typical treatment was insufficient and required modification, such as the boxes of severely mould-damaged documents nicknamed the 'Boxes of Doom'. These contained a mixture of bound and loose items ranging in condition from reasonable to confetti-like. They had preparation times assigned to them ranging from twenty to sixty hours, which in some cases could easily have been a conservative estimate. Eventually, in consultation with the commercial partner, five of the 'Boxes of Doom' were dropped from the project because of the level of damage.

For the remainder of these boxes, it was thought that their very frail condition would lead to handling problems for the imaging team. Initial trials with splint repairs showed the paper to be too fragile to support the repairs. After mould cleaning a gelatine solution of between 1% and 2% was applied with a spray. This strengthened the paper enabling splint repairs to be used to support any tears or missing areas. However, with the sheer volume of badly damaged items, solutions had to be found that would decrease the treatment

Camera station with integral book cradle and adjustable glass plate





Rehoused parchment

time without compromising the documents. The most successful option was interleaving. This solution provided an overall support to the sheet allowing safe handling while reducing the number of repairs required.

COLLECTION CARE SUPPORT

The Collection Care Department now has a full-time Digitisation Support Conservator to support all aspects of digitisation projects. This conservator provides regular document handling training for the in-house camera team and is also available to advise on any handling queries that may arise, providing useful tools and advice to assist in the process. Having spent two days working in the copying department as a camera operator, she also understands the problems they face, with their image capture target of 150-175 images per hour. This target requires a careful balance between working efficiently and ensuring the physical protection of the document.

MANAGING THE WORKFLOW

All conservation work was carried out by project conservators funded by the commercial partner. Fitting this work around the imaging operation was particularly demanding because the camera team were under pressure to deliver the digital images to strict deadlines.

Items in need of conservation were prepared for imaging in the conservation studio and then returned to storage. They could then be ordered by the camera team who were kept informed of treatment progress via a spreadsheet which was regularly updated by the project conservator.

The project was split into four parts, the first of which was digitised entirely from microfilm and did not require support from Collection Care. Part II contained 853 pieces of which 36% needed treatment. These were prepared within four months by a project conservator. Due to the relatively small number of documents there was little need for communication between the project conservator and the camera team.



Unfolded parchment

However, part III was significantly more complex containing over 2,000 pieces, 50% of which required treatment, including the 'Boxes of Doom'. A project conservator was required for fifteen months. As a result of this complexity, problems were encountered with the workflow and some items were imaged before they had been prepared by the conservator. It became clear that the spreadsheet alone was not enough and more direct communication was required. Regular meetings between the project conservator, the digitisation support conservator and the camera team's project manager were established, and this has ensured that the project has progressed efficiently and effectively.

The project conservator also had to work closely with the camera team when dealing with a collection of larger parchment items with multiple folds. These items needed to be unfolded and relaxed for imaging before being refolded for storage. This sequence required the project conservator to transport the unfolded and relaxed items directly to the imaging department. The project conservator would then help the camera operator during the imaging before returning the items to the conservation studio for refolding and housing.

The fourth part of the project will be completed shortly and is so far running smoothly as a result of lessons learned through parts II and III.

CREATING AN ONLINE RESOURCE

The first few parts of the State Papers Online project have already been released. The website is an invaluable research tool charting major events from the Reformation to the Civil War to the Great Fire of London, providing an insight not only into politics and religion during this period but also social and cultural change.

With completion in sight it is interesting to reflect on the project and how its scale and complexity have pushed those involved in our areas of expertise. It is a project that has emphasised, above all, the importance of effective communication between all parties.

Footnote: Part III of the State Papers Online project was launched by Gale Cengage in May 2010 and the fourth and final part is due for release in 2011. It is available on subscription to institutions and is currently not available to individuals.

*Kolbe, Gesa, *Gelatine in Historical Paper Production and as Inhibiting Agent for Iron-Gall Ink Corrosion on Paper*. (2004) In: *Restaurator*, Vol 25, p.26-39. Available from The Chantry Library

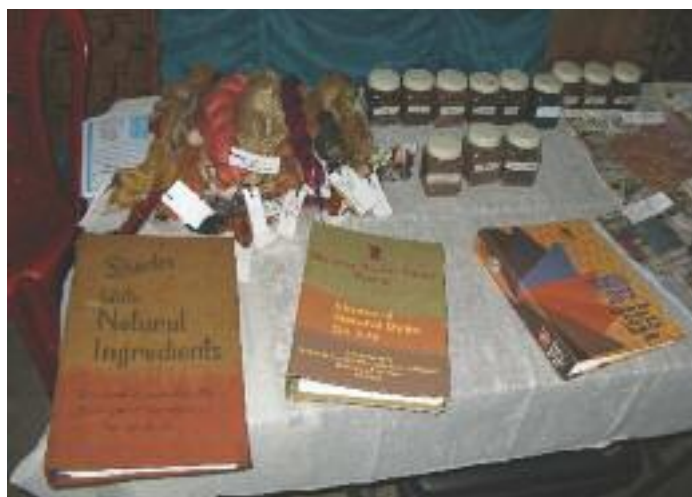
Conserving India's textile heritage

Lynda Hillyer, Sarah Glenn and Elizabeth-Anne Haldane, of the Victoria & Albert Museum's Textile Conservation Department, report on *Raksha* (Sanskrit for *to protect or save*), a conference on the preservation of India's textile heritage held in Kolkata earlier this year.

The six-day event was organised by Sutra, a non-profit making organisation founded in 2002 by Amrita Mukerji. Its purpose is to increase awareness of India's textile heritage through seminars, exhibitions, workshops and publications and to encourage further research, documentation, conservation and the development of Indian textile traditions. The first Sutra event was held in 2003 on the subject of Indian Trade Textiles and was co-ordinated by Rosemary Crill, curator at the Victoria and Albert Museum (V&A). Continuing this link, the conservation aspect of the Raksha conference programme was developed in collaboration with textile conservators from the V&A.

The conference was held at the Rabindranath Tagore Centre in Kolkata (ICCR*) in February. The first day of the whole event was entitled 'Vriksha' (Sanskrit – *plants, shrubs, trees*), a seminar day on natural dyes organised to celebrate the discovery in 2009 of a rare set of Indian natural dye sample books produced in the mid 19thC by Sir Thomas Wardle, an English dye chemist. Experts on natural dyes from Europe and India spoke, including Jenny Balfour Paul, Dr Brenda King and representatives from the Royal Botanic Gardens in Kew. A selection of the Thomas Wardle books and sample books of Indian textiles collected by Dr John Forbes Watson (also in the 19thC), all from the collection of the Botanical Survey of India, Kolkata, were available for delegates to view in a specially prepared exhibition at the Tagore Centre. A second exhibition showcasing the outstanding quality and variety of textiles produced in Bengal was also presented. The event also included demonstrations of dyeing, *rafoogari* (traditional Indian darning techniques) and the making of traditional

Natural dye demonstrations



Temporary exhibition 'Maharaja: The Splendour of India's Royal Courts'

quilted floor-spreads and a bazaar with textile arts and crafts from all over India.

The remaining six days, 'Vastra' (Sanskrit – *garments, clothing, textiles*), focussed on the conservation of textiles; the programme consisted of a seminar day on textile conservation followed by a choice of workshops. The first workshop on textile conservation ran for two days and was then repeated, and the second, one day, workshop was on pest control and was conducted by Vinod Daniel of the Australian Museum, an expert on pest control in India. The seminar day and textile conservation workshop were organised and presented by conservators from the V&A, Lynda Hillyer, Elizabeth-Anne Haldane and Sarah Glenn with the assistance of Alice Cole a RCA/V&A graduate in Textile Conservation now working in Switzerland at the Abegg Foundation.

The seminar day introduced the main concepts, issues and techniques of textile conservation to the delegates and was a pre-requisite for participation in the practical workshops. The eight V&A lectures were organised to provide a flow of information beginning with a key note lecture on 'what is textile conservation' followed by a number of case studies on the conservation of Indian textile objects from the V&A's collections. Other topics covered included an introduction to preventive conservation, the deterioration of textiles and a short play illustrating the dialogue between the client and the conservator focussing on ethical issues. The recent temporary exhibition *Maharaja: The Splendour of India's Royal Courts* and the permanent Nehru Gallery of Indian Art provided excellent examples of treatments and museum practice used



Conservation workshop lectures

at the V&A. A speeded-up video of the installation of the elephant and horse parade in the *Maharaja* exhibition proved very popular with the audience and illustrated well the complexities of installing a major exhibition. As well as these lectures, Vinod Daniels gave a talk on integrated pest management.

Three short presentations by Indian speakers highlighted current advances in the display and storage of Indian textile collections. Sujata Parsai from the Tapi Collection (Surat), Sabyasachi Mukherjee from the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) Museum in Mumbai (formerly the Prince of Wales Museum) and the exhibition designer Pramod Kumar (responsible for the design of the Anokhi Museum in Jaipur) all gave examples of the new initiatives in textile collections in India. The extended question and answer session at the end of the day provoked much discussion about textile conservation practice in India.

The workshops were hosted by the Indian Museum, Kolkata. The two day conservation workshop was delivered to a smaller number of delegates, about twenty in each workshop, who were then split into four groups for the practical elements. The workshop consisted of six sessions: Investigation and Examination of the Object, The Conservation Studio, Cleaning and Humidification Techniques, Support Techniques, the Display and Storage of Flat Textiles and the Display and Storage of Costume and 3D objects. Each session included an introductory illustrated lecture given by the V&A conservators followed by practical demonstrations. The delegates then broke up into their

Participants from Conservation Workshop 1, front row third from left Elizabeth-Anne Haldane, Sarah Glenn, Alice Cole, Lynda Hillyer



Conservation workshop practical exercises

groups and under the guidance of the textile conservators had the opportunity to practice the techniques discussed. Exercises such as conservation stitching and preparing padded rollers and boards for display were included. A materials database was created by participants during the workshop using materials suitable for conservation sourced in India wherever possible. Participants were also encouraged to bring an object for discussion in the session. One participant brought an important 14th century trade textile from a private collection.

Delegates at the conference and workshops came from Europe, Malaysia, Australia, Japan, Singapore as well as all over India, and included a number of Indian conservators (mostly paper and paintings) as well as museum staff from museums in Kolkata and from the north east regions of India. The conference and workshops were considered a great success by the organisers. We believe that two factors contributed to this success. One was the planning and preparation involved. The team (which included Susana Hunter from the V&A) worked for over a year to prepare materials. Two CDs were included in the delegate packs and contained over seventy handouts on many aspects of textile care, as well as practical exercises to complement the workshop teaching. Seven posters were also prepared highlighting conservation work on Indian textiles in the V&A. The other key to its success was the timing. Factors within India have led to a new understanding of the value and importance of their textile heritage. This is reflected in the increased financial value of historic Indian textiles and movements to protect living textile traditions, such as the *rafoogars* and natural dyeing processes. Initiatives such as the design of the Anokhi Museum in Jaipur, the upcoming redisplay of the textile galleries in the CSMVS Museum, Mumbai and the work of informed exhibition designers have increased awareness of the need for trained professionals for the care, storage and display of textile collections. From this point of view, the timing of the Raksha event could not have been better. The event was widely publicised and was reported in the Kolkata Telegraph, The Sunday Times and photographed by The Times of India. Large billboards advertising the conference were located by the main roads in Kolkata and many posters were displayed on the streets in the city.

Working with curators, conservators and textile collectors in India has been a valuable learning experience for the European conservators involved and provided insights into many problems and issues in Indian museums. For example, the environmental conditions in north east India can reach



Poster advertising the Raksha event

nearly 100% RH, which has implications for the care of collections. Knowledge of integrated pest management is also vital for the long term stability of collections. Tailoring our advice to suit these conditions was a challenge and must be considered if future projects and collaborations materialise.

Preliminary discussions on following up the success of the seminar have focussed on further practical workshops on storage and basic good practice based within specific museums working to re-house actual collections and training museum staff in house. Other ideas included the preparation of handouts on the care of textiles and a short handout for villagers to be translated into local languages to raise awareness of their textile heritage. There are also plans to develop the Sutra website** so that it includes advice on the care of textile collections and a facility for answering specific questions.

Acknowledgments

This project was highly rewarding and the authors would like to thank Sutra and the Indian Museum for their generous hospitality during the conference. We would also like to thank INATCH UK for their financial assistance for our travel to India. We would like to thank our colleagues at the V&A for all their help, in particular Susana Hunter, Sandra Smith and Marion Kite and all in Textile Conservation.

* The Indian Centre for Cultural Relations (ICCR) is a unique cultural centre in Kolkata. Part of its mission is to foster creative dialogues with other nations.

**www.sutratextilestudies.com.

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news from the groups

BOOK AND PAPER GROUP

Our lovely Chair, Caroline Checkley-Scott, is on recuperation leave for a short while and has asked us to provide a brief update on Group activities. It has been a busy few months for the committee, much of which is around changes to committee membership. Some of the main changes are that we now have Judith Gowland taking over the reins from Maria Vilaincour's role as events co-ordinator; Kath Knowles has taken over responsibilities for Graduate Liaison from Isabelle Egan; in order to concentrate on Journal editorial panel commitments, Lara Artemis has asked Isabelle Egan to assist Jim Bloxam on editorial for B&P Contributions to Icon News, and news for the Website; we also have Victoria Button working on various projects with committee members.

In the light of the 'age of austerity', it is going to be a difficult and demanding few years ahead for the conservation world, particularly those of us in the public sector. Nonetheless, there are some opportunities to be had, especially around collaboration and supporting each other wherever we can. We still have a great bunch of people on the committee, working to continuously improve communications between our professional body, the different groups and the membership. Our main objectives will continue to be looking at CPD opportunities, mentoring, workshops and skills-exchange; developing our international profile; writing more for publications; reviewing standards and guidelines; encouraging research through initiatives and funding such as the Clare Hampson Scholarship Fund; and career planning for new conservators. Our biggest challenge will be around advocacy of collection care in the public domain, and how conservation and preservation can be effectively and efficiently managed in the current and future economic environment.

We are also beginning to place some interesting news and articles into the Icon website, so please keep checking this, and contribute as much as you can (send contributions to heather.ravenberg@gmail.com).

To those of you leaving: thank you so much for your great work over the years, it's tough committing voluntary time but it has been much appreciated. To those of you arriving: great to have you on board, especially with the many interesting and exciting challenges ahead!

A group general meeting will be held in March 2011, which will be an opportunity for potential new committee members to put themselves forward. Details will follow soon.

Finally, Caroline is recovering well, and we look forward to seeing her back and fully recovered in March.

Lara Artemis, ex committee member, and **Stefania Signorello**, Deputy Chair.
artemis@parliament.uk; s.signorello@wellcome.ac.uk

CERAMICS AND GLASS GROUP

The Ceramics and Glass group has had a busy and successful six months event-wise. Look out for the review of our three-

day conference 'All Things Bright and Crumbly' held in Lincoln on page 26 of this issue of Icon News. A few committee changes took place at the AGM in May. Once again many thanks go to Amy Drago, Paula Chalinder and Sara Jane Short who stood down from the Committee. We would like to welcome three new members Jeni Whiting, Sarah Cheng and Liesa Brierley.

Following the very positive feedback about demonstrations held at the Lincoln conference, over the coming year CGG plan to start a programme of similar one day practical workshops, so watch this space. Any particular topics you would like to see covered please get in touch: rswiftcgg@hotmail.co.uk

The Ceramics and Glass Group Committee

Chair:	Rachel Swift
Secretary:	Kelly Abbott
Treasurer:	Kathleen Magill
Events Co-ordinator:	Nancy Sharpe
Icon News/Website Co-ordinator:	Beky Davies
Nigel Williams Prize Co-ordinator:	Ronald Pile
Student graduate Liaison:	Jeni Whiting
Ordinary Members:	Sarah Cheng Liesa Brierley

ETHNOGRAPHY GROUP

Now that summer is in full swing, the Ethnography Group committee is working hard to ensure an eventful fall for our members. In the meantime, please read on for a quick summary of events that happened over the summer.

We kicked off the summer by hosting another Ethno Crawl in East London near the famous Brick Lane. We visited Dennis Severs House and 19 Princelet Street with an exquisite Indian lunch in between (for more details, please see the review on page 31 of this issue by Denise Troughton and Steve Watson). Participants came from a range of institutions, including The British Museum, the V & A, Conservation by Design and the Horniman Museum among others. As this event has become quite popular, be assured that we are planning to run more in 2011.

Currently, we are diligently working to organise an event that is something not to be missed. We are hosting a basketry conservation workshop (run by Sherry Doyal and Barbara Wills) and conference in September at Kew Gardens. The workshop is now fully booked, however, registration for the conference is still open. The conference will feature papers from both national and international conservators and representatives from Native American groups (see our group website for a confirmed speakers list and registration details).

Finally, congratulations are due to Monika Harter (committee member). She will be replacing Margot Wright as the Icon Accreditation Committee's ethnography representative. Margot Wright is stepping down from this role after serving on the committee for eight years.

SCOTLAND GROUP

The Icon Scotland Group Committee is delighted to announce the speaker for November 2010's Plenderleith Lecture – May Cassar, Professor of Sustainable Heritage at University College London and Director of the Centre for Sustainable Heritage. The 13th annual lecture will be on Friday 19 November 2010 and held in the Weston Link, National Gallery of Scotland. Further details and booking information will be released as soon as finalised. The Plenderleith Lecture is the highlight of the Scotland Group events calendar and this year is sure to be no exception!

The events team has also organised an architectural walking tour of Edinburgh's Royal Mile, the second part of a very popular event held last year. Simon Green will focus on the second half of Edinburgh's most famous street, revealing facts, histories and anecdotes behind its diverse architecture starting at 6pm on Tuesday 21 September. Please see the website for more details. We have several new ISG events in the pipeline including a pest day in Glasgow and an iron gall ink day in Dundee, both later on in the year. Details will be posted once finalised.

The Icon Scotland Group Committee

Chair: **Linda Ramsay**
Vice Chair: **Kirsten Elliott**
Secretary: **Amanda Clydesdale**
Treasurer: **Audrey Wilson**
Vice Treasurer: **Gill Keay**
Events team: **Helen Creasy, Erica Kotze, Kirsten Elliott and Elizabeth Main**
Publications/ publicity team: **Stephen Umpleby and Ruth Honeybone**
Ordinary Committee Members:
Sophie Younger, Julian Watson, Mo Bingham
Icon Scotland Member of the Board of Trustees:
Louise Lawson
Observers: **Carol Brown, Craig Kennedy and Clare Meredith**

TEXTILE GROUP

On Friday 4 June members of the Textile Group visited Oxford to see the galleries and conservation studio at the newly developed Ashmolean Museum and the facilities on offer at the Chantry Library, reports Elizabeth Thompson (Icon intern at Historic Royal Palaces). The group met Ashmolean Textile Conservator Sue Stanton in the morning, and she began by giving us a tour of the main highlights of the newly developed galleries. She focused on the textile collection and explained some of the conservation issues that she faced when preparing the objects for re-display. It was lovely to see that one gallery was dedicated to conservation to help the visitor better understand this role within a museum setting. A tour of the stores and the beautifully light and airy conservation studios completed our visit, where we could

admire the objects being currently worked on by Sue and the fantastic views of Oxford that she enjoys from her work area!

In the afternoon we were welcomed by Ros Buck, librarian of the Chantry Library, who gave us an overview on the history of the library and information on how we could best take advantage of this resource. Although the library has a particular strength in art and paper, Ros explained how the Textile Group could use this resource in our work and a browse through the literature allowed us to see the perks the library held for us. Sue and Ros made this a useful, informative and enjoyable day!

On 5 June textile conservators from the National Museums Scotland attended the Costume Society visit to the new Fashion and Textile Gallery at the Bowes Museum in County Durham. The Bowes Museum is home to one of the largest and most significant collections of textile and dress in Britain, and the new gallery opened in May 2010. Joanna Hashagen, Keeper of Textiles, started the day off with an introduction to the project, the thematic displays and the project team. This included textile conservator Caroline Rendell, who was responsible for conservation of the textiles, and Janet Wood, who specialised in mounting the costume and gave an interesting and informative talk on this aspect of the project. After lunch the exhibition designers from design company Blue took us through the design concept in the Glass Cube, a facility for study, talks and demonstrations which is within the gallery itself. This, combined with the permanent displays and two temporary exhibition areas, has significantly improved the display, storage and interpretation of the collections here. There was then time to wander through the displays and appreciate the costumes as well as the mounting. It was an excellent day, well organised and balanced, with time to appreciate the many splendours of the Bowes Museum. A visit to the Fashion and Textile Gallery is highly recommended, and our thanks go to the staff at the Bowes Museum and to the Costume Society.

The conference 'Fashion, Ritual, Furniture and Textiles: the Phenomenon of the State Bed' to be held at Hopetoun House, South Queensferry, near Edinburgh, has been rescheduled and will now take place on 14 and 15 October 2010. The conference features a number of talks by textile conservators. Please see the Hopetoun House website www.hopetoun.co.uk for further details and booking information.

Upcoming Textile Group events include the visit to the Museum of London on October 4, and to Albert E Chapman, Upholsterers, also in October. The workshop 'Upholstery – History and Techniques' workshop takes place in November. Please see the website for further details.

Graduate Voice

SUMMER GRADUATE SHOWS

Camberwell Private View 21 June 2010

One of the benefits of holding all the conservation degree final shows at Camberwell Private View is the sheer diversity of the conservation objects undertaken. This year's show was no exception, with students from the MA Conservation, BA (Hons) Conservation and FdA Conservation showing their final projects, which included an intriguing and ethically-challenging look at our traditional history in the conservation of an 1898 Vessel



Wallpaper designs (Camberwell)

Dye Recipe Book (Camberwell)



Cup from Whitby. Other objects, all equally fascinating, included textile objects, feather fans, a set design by Peter Williams, wallpaper designs on transparent paper, an estate map, along with impressive wall charts explaining treatments.

In the books section, there was a sketch and dye recipe book with plenty of sample colours on the pages, an Islamic manuscript, herbals, and many more objects, all with their own story. It is interesting to note that humble objects are often the source of very satisfying work, giving us a unique inside look at the professional process of object evaluation in practice.

Congratulations to all new conservators for a very successful professional show which was very well attended and a big thank you for showing yet more of their hand-skills in their delicious titbits and drinks on a warm summer eve!

West Dean Private View 8 July 2010

A lovely exhibition with some very adept work. Books on display ranged from a large admiralty *Directory to the East Indies*, with its own sail canvas cover – having spent its life on board ship, to small pocket bibles and family photo albums.

Models abounded as binding techniques historical and modern were tested and trialed. Modern models included a copy of a machine binding, more traditional styles showed spring back ledgers and hard-board vellum. A key feature to the exhibits was beautiful book furniture: one of the nicest features of West Dean is the crossover of departments, demonstrated by a book student being able to learn the art of lost-wax casting to create the bosses & clasps for her lovely girdle binding.

A collection of encyclopaediae from the Royal College of Surgeons is providing ongoing material, with each student able to perform a leather reback on one of these volumes as part of their training.

Textile techniques had also been used in some cover repairs

A girdle book with wax casts for furniture (West Dean)





Large Book Studio with displays (West Dean)

and glass fibres were utilised in the repair of a tracing paper specimen, the splints being invisible when applied to the surface. In both these cases advice had been sought by the students from other professional conservation institutions.

All in all a fascinating show.

Tracey Graves, Brannah MacKenzie, Konstantina Konstantinidou

INTERNSHIP REPORT

Jenna Parkkila and Ulla-Satu Kakriainen describe their three months at the National Galleries of Scotland from April to July this year

As a part of our BA in Painting Conservation studies at Helsinki Metropolia University of Applied Sciences we are given a great opportunity to gain more practical experience in conservation through two internships. We decided to head to the National Galleries of Scotland (NGS) in Edinburgh at the end of our second year of studies for our first placement.

Our decision to take the first placement abroad was partly to improve our language skills, but also keeping in mind the future prospect of working abroad. We were sent a programme for our internship by our supervisor Lorraine Maule, Senior Painting Conservator at the NGS. That piece of paper already sparked an excitement – a great prospect of acquiring new skills and experience, working with a team of professionals!

At first the pace of things was a bit overwhelming. Not only having to quickly adapt to a new working environment and culture through various training and inductions, but also having to adapt to many different ways of looking at paintings. At school the number of objects – whether paintings, frames or polychrome sculptures – is rather limited and the practical experience is often shared with fellow students. The benefit of having a placement at a museum with a large and diverse collection is the fact that you are faced with more objects, many different problems to solve – but also having the benefit of discussing the issues with a group of professionals with different expertises.

We started with loans and exhibition condition reports with our supervisor and proceeded in making full examinations of structure, condition reports and treatment proposals on our own. The treatments we undertook included securing keys on paintings on canvas, stretcherbar linings, wadding inserts for loose canvases, consolidation, surface cleaning, retouching

Ulla-Satu Kakriainen



and re-varnishing.

We got to work on both panels and canvases from the Scottish National Portrait Gallery, including works by Thomas Duncan, Jacob Ferdinand Voet, Jean-Etienne Liotard, William McCance and Nigel Mclsaac. We also gained valuable experience in modern sculpture, one of the projects being the condition report and treatment of a Conroy Maddox sculpture for 'Another World' exhibition at the Dean Gallery. Alongside these treatments we also had the opportunity to undertake condition checking for the Christen Købke exhibition at Royal Scottish Academy.

As frame conservation is part of our course we also worked with frame conservator Keith Morrison. Alongside the simple cleaning and consolidation treatments to frames in the collection, we had two larger projects: taking and photographing cross-sections of a 17th century frame belonging to a Paolo Veronese painting Saint Anthony Abbot as Patron of a Kneeling Donor and making a reproduction of a 19th century frame corner, including applying gesso, cross-hatching, composition-ornamentation and gilding.

We were also introduced to the environmental monitoring program at the NGS by paper conservator Kirsten Elliot. One of our tasks was changing the thermohygrograph papers at the Gallery of Modern Art and setting up dataloggers.

The internship exceeded our expectations and we feel very satisfied with the time spent at the NGS. Exposure to a number of different objects forced us to get over the initial fear of touching a work of art. Only practical experience gives you the confidence to make decisions about treatments and we feel that during this placement we've gained a lot of that confidence. Time spent in frame conservation gave us more understanding of the structure of frames and the different mechanisms of damage and degradation. Working as a part of the conservation team was a great experience in itself. The staff was very helpful and we felt welcome. Three months in Edinburgh was time well spent!

Jenna Parkkila



reviews

BOOK

THEORY AND PRACTICE IN THE CONSERVATION OF MODERN AND CONTEMPORARY ART

Ursula Schädler-Saub and Angela Weyer, eds. Archetype 2010
ISBN: 9781904982548 210 pages £39.50

Theory and Practice in the Conservation of Modern and Contemporary Art: Reflections on the Roots and the Perspectives is the publication of the proceedings of an international symposium held at the University of

Applied Sciences and Arts, Faculty Preservation of Cultural Heritage, Hildesheim, Germany in 2009.

The book is divided into three parts which examine conservation and art theory; practical applications of theory to contemporary art and the contribution of interviews as part of an holistic documentation process.

The first chapter outlines an overview of historic and present conservation and Art theories. An array of definitions and their applications by the international 'conservation community' are explored covering the last two hundred years. The focus is on classical theoretical works such as Alois Riegl's *'Der moderne Denkmalkultus' (The modern cult of monuments)* and Cesare Brandi's *'Teoria del Restauro' (Theory of Restoration)* among others. The chronology of the development and interpretation of these theories with their definitions, set against the philosophical background of the 19th and 20th centuries, explain the origin and purpose of our present conservation principles and ethics whilst simultaneously highlighting their limitations. The specific focus is on the limitations language itself presents in the description, formulation and definition of standards. Language is unique and subjective in its application and meaning for each individual, based on their cultural, social and personal background. Terms such as 'conservation', 'restoration' and 'preservation' have very different meanings and associations even within English speaking countries. Furthermore, translation into other languages can be viewed as subjective interpretation of a defined meaning. Therefore attempts to formulate a universal understanding through 'language' become seemingly impossible and pointless.

The second part applies the conservation

theories already outlined to specific case studies. These examine contemporary art care programmes representative of the various challenges posed by the care of public art/ murals; ephemeral and installation art; 2-D and 3-D structures made of modern and/or temporary materials.

The case study of the Munich artist groups 'SPUR', 'Geflecht' and 'Kollektiv Herzogstrasse' demonstrates the 'life' of ephemeral installations. In this case only aspects of an idea at a certain point in time have been visually expressed allowing a concept to evolve, expand and develop. This ongoing process is prioritised over the authenticity of the construction and materials of the 'temporary' expression. In the context of contemporary art in which the intangible nature and its unrestricted evolution are the artistic concept, conventional conservation theories and practices born out of 20th century material culture can no longer apply. Conservation, defined as a conscious act of intervening in the natural processes of decay and alteration in order to preserve a physical condition at a point in time, when applied to an 'idea' or 'concept' becomes a contradiction in itself.

In the third part of the book, interviews document motivation, inspiration and influences of 'the artist' which, along with the actual art work, document the artistic concept. Interviews with gallery owners and owners of art works allow insight into the social and cultural background and consequently an understanding of the values that were prevalent in acquiring a particular work. Combining the documented information of the artistic concept and the identified values of the time and people involved, results in an overall holistic documentation of the intangible character and assurance of ongoing development and evolution of the concept. An obvious disadvantage to the reader not fluent in German is that interviews were held and transcribed in German, and therefore this part becomes somewhat inaccessible.

This publication should be essential reading not only for the 'contemporary art conservator' but also for anyone involved or interested in the care of cultural heritage. Despite the ambitious subject matter the book is easy to read from cover to cover conveying a holistic understanding of conservation theories and practices. This publication goes beyond asking 'Should there be specific theoretical, ethical and aesthetical guidelines for the conservation and restoration of modern and contemporary art?' It is that guide!

Stephanie de Roemer

Sculpture and contemporary 3-D conservator, Glasgow Museums

CONFERENCES

ALL THINGS BRIGHT AND CRUMBLY, ALL PROJECTS GREAT AND SMALL

Icon Ceramics and Glass Group Conference
Lincoln May 2010

As the title suggests, the intention of this year's Ceramics and Glass Group conference was to celebrate the wide variety of projects undertaken by its members. Over three days, delegates were treated to fourteen presentations on the three themes of the conference: 'Architectural Ceramics', 'Related Materials' and 'Current Research and Practice'. It was particularly pleasing to see such a diverse group of speakers: students and recent graduates in conservation, conservators working in museums both in this country and abroad, and conservators working in the private sector. Whilst everyone had differing amounts of time and resources available to them to complete their projects, it was apparent that each applied a structured, well researched solution to the problem and worked to the extremely high standard we have come to expect from all conservators.

The presentations highlighted the true dedication of conservators to their work, even when presented with harsh working conditions or difficult problems. **Peter David** deserved a medal for working lying on the floor whilst restoring a tiled fireplace at Kelmscott Manor in the middle of winter when the cold draughts were at their worst! The planning and execution of the conservation work on over 30,000 objects for the new ceramics gallery at the V&A in only a short space of time by **Victoria Oakley** and **Fi Jordan** demonstrated an incredible level of organisational skill and dedication to getting the job done. I was impressed by **Angela Karsten's** work to bring cremation urns excavated from the cemetery at the Roman fort of Birdoswald on Hadrian's Wall 365 miles to English Heritage's conservation laboratories at Fort Cumberland in Portsmouth and by **Polytimi Loukopoulou's** focused determination to find the best possible materials for improving the storage of the Kenchreai glass opus sectile panels in Corinth. **Lesley Durbin** and **Bryony Finn** both presented accounts of conservation in contrasting, but equally challenging, environments: encaustic tiles on the floors of ruined abbeys, and tile-clad columns in a traditional London Club.

One presentation that stood out for many people at the conference I'm sure was the one delivered by **Robert Turner** of Eura Conservation. When asked to remove eighty six tile panels from the Royal Victoria Infirmary in Newcastle on Tyne prior to its demolition, he applied the somewhat dramatic approach of using a diamond wire



Tour of Lincoln Cathedral stained glass conservation of the Dean's Eye Rose Window by Tom Kupper

saw to cut through the wall! Although not a new piece of technology, this is certainly a previously unknown method to most ceramics and glass conservators. I think that the important lesson to be learnt from this presentation is that a bit of lateral thinking is no bad thing when devising new methods. Also, that the success of this particular project was due to meticulous planning and testing of the technique before attempting the final removal of the tile panels.

A personal highlight for me was hearing about the new and innovative techniques being developed by other members of the group. **Sarah Jane Short** introduced the use of lasers for cleaning alabaster. **Liesa Brierley's** work on the Blaschka glass models at the Natural History Museum demonstrated painstaking talent, methodical testing and technical innovation. **Krassimira Frangova** used some very clear computer mapping software to highlight the areas of damage to some Hellenistic altars at a site in Bulgaria.

In a new venture for the group, delegates were treated to three practical workshops, held on the Saturday afternoon. **Beky Davies** and **Sarah Peek** demonstrated the use of Fynebond epoxy resin in colour filling and surface finishes. **Janet Wilson** introduced B72 gels as a potential new material for filling and retouching ceramics. Both of these workshops were felt by the delegates who attended to be informative and inspiring, offering an opportunity to gain new knowledge of materials they had not previously experienced in a comfortable atmosphere. Particular highlights included the potential of B72 gels for retouching 'tube lining' on slipware ceramics and the 'painty paint' method used with Fynebond. Finally, **Simon Harris** and **Rachel Sharples** presented tips for taking better photographs of ceramic and glass objects without having to buy too much expensive equipment. Simon's charming and calm manner put those attendees with 'photography horror stories' at ease as he made them realise how one or two simple rules would provide effective and painless results. Hopefully the provision of practical workshops will be a venture that is repeated at future Group events after the positive feedback given by those who attended.

Whilst a number of presentations focused on the conservation of historic artefacts, two papers covered more modern works. **Sam Findlay** treated us to a fantastic slideshow documenting his work conserving a tile mural of Saddam Hussein brought back from Iraq after the second Gulf War by the British Army and currently in the care of the Imperial War Museum. Whilst the Iraqi



Janet Wilson's demonstration of B72 Retouching Gels at Chad Varah house.

people themselves were happy to see such images and objects destroyed, it was felt to be important to preserve the darker parts of our past as well as the more beautiful ones.

Amy Douglas opened a lively discussion into the need to consider the conservation of modern pieces of ceramic and glass art. In many cases, the artist's intent was for the object to remain ephemeral and thus deteriorate over time. This is a field of conservation that requires more research and thinking than the time allowed but I'm sure that this is something that Amy will pursue with enthusiasm!

In her presentation, **Ros Hodges** warned against vilifying past conservation practices and repairs that we encounter in our work. She urged us instead to appreciate all those pioneers who have gone before us, and realise that all worked to the best of their ability with the materials and techniques available to them. I agree wholeheartedly and hope that all our work will be judged by future conservators with the same level of sensitivity demonstrated by Ros. It is fair to say that throughout the conference we were treated to the innovative research and new ways of working of some truly inspirational individuals who will be called pioneers by conservators in years to come.

It only remains for me to thank all those involved in organising, presenting and demonstrating at this conference for providing an educational and enjoyable experience. I look forward to the next Group event.

Rachel Sharples
Imperial War Museum

**11TH WOAM CONFERENCE
(Wet Organic Archaeological Materials)
24 – 28 May 2010, East Carolina University
Greenville, North Carolina, USA**

This international conference is held every three years and the delegates were a mix of conservators and conservation scientists who work with waterlogged organics. The conference was extremely well organised by Sarah Watkins-Kenny of the Queen Anne's Revenge project and Emily Williams from the conservation laboratories at Colonial Williamsburg. The comprehensive lecture programme, tours and evening receptions were most enjoyable.

Nearly all the papers and posters were of a high standard, but some were more relevant to us as land based object conservators than others. The conference programme was well thought out with interesting themes such as the preservation of shipwrecks in situ – the conservation issues; degradation and stability of organic materials; wood



Touring the Queen Anne's Revenge labs.

conservation strategies – methods, materials and case stories; new materials for the treatment of waterlogged wood and finally the conservation of leather and other organic materials.

The degradation of PEG in the presence of iron is still a dominant topic at WOAM since the problem was first noticed in 2000 at the Vasa in Stockholm. It is still unclear exactly how the degradation happens but iron corrosion, in the presence of PEG, produces sulphuric acid that then attacks the cellulose. This problem has now been reported in a number of different collections of treated wood. There were numerous discussions about the importance of removing iron from wet wood and the best method to do this. It leads us to conclude that everyone PEG treating iron rich waterlogged wood should be checking their collections.

Papers that were particularly fascinating were the spread of shipworm throughout the Baltic Sea, the use of silicon oil for treating wet objects (there were a number of papers and discussions around this subject), treatment and excavation of a German River barge and how it was displayed (now suspended from a ceiling in Xanten museum), the excavation, lifting and recording of approximately twenty shipwrecks in Istanbul, conservation of skin clothing from Canada (and how to stop it smelling), a simple methodology for the analysis of archaeological textiles, conservation and handling of waterlogged textiles from HL Hunley, an American Civil War submarine, and a paper looking at the efficiency and quality of batch treating leather.

The discussions and Q&A sessions between the delegates were often the most useful part of the conference. For example an innocent question about the use of low molecular weight PEG sparked off a long debate about the merits of using single or two step PEG treatments before freeze drying. The general conclusion was that we still do not completely understand how PEG treatments work. These discussions will also be published within the post prints.

During the conference we also visited the East Carolina University conservation labs, which are approximately ten miles outside Greenville in the university's old radio signalling station. The labs were set up to

treat the shipwreck the Queen Anne's Revenge, Blackbeard's flagship. In addition to the wood from the QAR, the material treated ranges from large iron cannons to small flecks of gold, all excavated from concretions. Treatment starts with washing out the salts in large tanks, then mechanical removal of concretions, more washing and finally drying the objects, before the final conservation can be completed. Due to the nature of the site, every single concretion has to be treated just in case. The project has been going for at least five years and they have only managed to treat a proportion of all the material so far lifted from the wreck.

At the end of the conference Kristiane Straetkvern (National Museum of Denmark) stood down as chair and Tara Grant (CCI) took up the mantle. It was agreed by all the delegates that the conference had been extremely useful. It is appreciated that in the current economic climate delegates often have to present a poster or a paper in order to attend but it is hoped that the next conference would have a better balance between the pure science papers and those more applicable to object conservation.

A lot of hard work went into the conference organisation. The evening receptions and tours were much appreciated and were a great chance to get to know delegates.

Liz Goodman & Jill Barnard
Museum of London

CONSTGLASS

European Research Program – Final Conference,
Romont Switzerland May 2010

The Constglass Conference presented the results of a three-year European collaborative research project on 'Conservation Materials for Stained Glass Windows – Assessment of Treatments, Studies on Reversibility and Performance of Innovative Restoration Strategies and Products'. Project partners included the Fraunhofer Institute for Silicate Research (Germany), Academy of Fine Arts Krakow (Poland), Artesis University College Antwerp (Belgium), Fyne Conservation Services (GB), Gent University (Belgium), LBW-Bioconsult (Germany), Laboratoire de Recherche des Monuments Historiques (France), Metropolitantkapitel der Hohen Domkirche Köln (Germany), Sincrotrone Trieste (Italy), The Chapter of Canterbury Cathedral (GB) and Vitrocentre Romont (Switzerland).

The first day of the conference provided an overview of the research projects and covered the different conservation materials that were involved in the study. **Claudine Loisel** of the Laboratoire de Recherche des Monuments Historiques presented the French project, which was investigating in the research of Viacryl®, a polyurethane

resin. In 1976 and 1981 Viacryl® was used on the windows of the Cathedrals in Bourges, Chartres and Le Mans as a protective coating on the external surface, and for the consolidation of glass paint on the inside. The Swiss project in Burgdorf, represented by **Aline Dold** and **Stefan Trümpler** (Vitrocentre Romont) looked into the use in 1971 of Araldite® as filling material in a back plate.

Dr **Norman Tennant** (Fyne Conservation Services) studied the use at the Burrell Collection in Glasgow (Scotland) of different Epoxy resins such as Araldite® AY 103 and HY 951, Ablebond® 342-1 and various dyestuffs over a twenty five year period, evaluating their performance in the museum context both on display (exposed to light) and in storage (kept away from light).

The Cathedral Studio at Canterbury (England), represented by **Léonie Seliger**, examined the use in the 1980s of wax as a paint consolidation in two different application forms, together with a Paraloid® B72 consolidation of aged wax coatings in 1994, as well as an unknown polymer coating from 1975–78.

The Cologne Cathedral workshop (Germany), in cooperation with the Fraunhofer Institut in Würzburg (Germany), were involved in research into the use of Ormocer® (Organically modified ceramics) and SZA® (Silicium-Zirkon-Alkoxide) as coatings and/or paint consolidation. They also studied an oil pigmented layer applied around 1900 in the parish Church of Klausen (Germany). Professor **Sebastian Strobl** from the University of Erfurt (Germany) gave an interesting overview of the history of stained glass conservation, and **Adriana Bernadi** (Head of Unit UOS CNR-ISAC of Padova, Italy) introduced the "VIDRIO" research project on protective glazing.

The second day of the conference focused on the technical background of the research project and introduced the different science technologies employed by the project partners. Léonie Seliger (Canterbury Cathedral) introduced the sampling techniques used. **Jan Dewanckele** (University of Gent, Belgium) explained μ -computed tomography. This methodology is based on a three-dimensional image of an object from a large series of two-dimensional images taken around a single axis of rotation. The advantage of this technology is that it visualizes different layers and interfaces of a sample without damaging it. The disadvantage is that certain materials

such Paraloid®B72, Ormocer® and SZA cannot be distinguished from the glass to which they have been applied by this method. The use of phase contrast tomography was introduced by **Franco Zanini** (Sincrotrone Trieste, Italy). This is a high tech tomography with the use of double monochromators which allows the visualization of corrosion layers and thicknesses up to several hundred of μm . This allows the visualization of penetration of resin into micro-fractures. **Norman Tennant** introduced the use of fibre-optic Raman spectroscopy, which is based on different layers of energy states. Every material has its own energy signature – its 'fingerprint' – which can be compared with an established benchmark in order to identify materials in situ.

The Fraunhofer Institut developed a new glass consolidant which is tested for the use of stabilising micro cracks in the glass structure. **Paul Bellendorf** introduced this molecularly dispersed aluminium complex resin with the working name 'A 18'. The resin has much lower viscosity than other traditional glass resin and has to be applied several times to penetrate completely into the glass structure. During the hydrolysing process it will structure and stabilise the glass. The tests are ongoing at the moment and the consolidant may be available in another year. The disadvantage of this resin is that it is completely irreversible. Practical applications for this new development may be found in the stabilisation of 'crizzled' or 'sugared' glass, and in vessel glass suffering from 'glass sickness'.

The microbiologist **Thomas Warscheid** (LBW-Bioconsult, Germany) gave a talk about the microbial susceptibility of conservation materials. He distinguished between bio-corrosion caused by the combination of dirt, organic material and moisture, and bio-oxidation, for example manganese oxidation which can be caused by bacteria which oxidize manganese. Micro-organisms are omnipresent and can lead to serious damages; however, they cannot be active without moisture. The presence of micro-organisms alone therefore does not automatically indicate a risk to the material. Any investigation of the effects of micro-organisms on historic glass must include a study of the environmental conditions to determine whether the organisms are active. The University of Antwerp (Belgium), represented by Dr **Joost Caen**, developed a timeline for the introduction and use of materials used in the stained glass conservation. They also developed a strategy of reversibility of conservation materials, based firstly on the identification of polymers with different scientific methods and secondly, a 'benchmarking' system, to identify the effectiveness of any proposed solution.





All the results of the research projects, with detailed information and illustrated examples, including data sheets, material lists, timetables of materials and a manual for packaging of samples etc., will be available for consultation on the project website: www.constglass.fraunhofer.de/ (not yet active) in the second half of 2010. A second website containing a detailed illustrated product performance catalogue of all materials tested in the CONSTGLASS program will also become available soon: www.constglass.eu/. This product performance gallery will allow conservators to view the actual appearance of consolidants after exposure under real conditions over time, and read detailed descriptions of their performance.

The conference was an interesting combination of science and practical conservation in an international context. It provided detailed information about the past uses of conservation materials, their ageing characteristics and investigated options for future treatments. The clearly arranged websites will provide a helpful tool for stained glass conservators in their own development of conservation treatments when dealing with previous conservation methods.

Dunja Kielmann, conservator
York Glaziers Trust

TALKS

DEALING WITH DISASTER: Fire, Emergency and Salvage at Hampton Court Palace.

Icon Paintings Group
London 22 June 2010

Continuing Icon's occasional series of talks, **Christopher Stevens** discussed the crucial issues of fire, emergency and salvage in his address to the group. Speaking in his capacity as Superintendent of the Royal Collection, based at Hampton Court Palace and head of their dedicated fourteen-strong Salvage Team, this informative talk, scattered with diverting personal stories, provided a detailed overview of the logistics of salvage training and implementation at Hampton Court, and explained how the positive lessons from past disasters have helped to cultivate and improve current strategies.

Stevens began by clarifying the post that he has recently inherited, the demands of which require him to be on twenty-four-hour-call. He lives on site at Hampton Court to facilitate the position. A sound knowledge of every facet of the building, its state and private residences and its contents, is essential. There are over five thousand objects on display and in store, of which the majority are the property of the Royal Collection. Items include paintings,

tapestries, ceramics, furniture, arms and armour, as well as archive material.

This was followed on by an overview of the Salvage Team, past and present, which has been a working entity providing care for the Royal Collections in the event of disaster since its inception in 1953. A photograph of the team in place when the 1986 Hampton Court Fire struck was shown, taken just after the fire. Included in the assembled group are a father and his three teenage sons, whose collective presence is testament to the dedication and commitment of the Salvage Team. All of the current male and female team members live and work within a two-mile radius and include conservators, gardeners, custodians and building maintenance officers. They meet on the second Wednesday of each month for what can be several hours to practice and refine their plans for evacuation, gain experience of handling different objects, check equipment and carry out project-specific tasks. Stevens stressed the importance of including local emergency services in each part of the salvage plan. Participants from the local fire service are frequently invited to take part in handling exercises under the supervision of the Salvage Team. As well as acquainting themselves with such techniques, a series of maps and plans marked with important features such as entrance and exit routes, locations of the current residents, of fire hydrants and chemical storage and of priority objects to salvage, have been provided for the local station and are displayed on their control room walls. Luminescent strips on certain picture racks show which paintings, prioritized by the Surveyor of the Queen's Pictures, are most important to rescue.

Stevens then went on to discuss some of the methods used to retrieve or protect objects in the event of fire. Sculptures are not removed but placed under flame retardant blankets which are impervious to both heat and water. These are cleverly stored in the hollows of the newly fashioned MDF plinths. Cords are attached to tapestries to allow their swift detachment for removal.

Current standards owe something to the findings of the reports drafted after the fires at Hampton Court (1986) and Windsor (1992). The shortcomings of the fire detection system in place in 1986 contributed greatly to the extent of the disaster. An aspirated fire system has now been installed, which takes samples from the air every fifteen seconds.

Whilst much has been achieved, Stevens is keen to evolve with the changing environment and to continue to improve the Salvage Team's strategy. He hopes that by

liaising further with the emergency services and with other salvage teams, and by continuing to examine each object in his care to determine its best chance of survival in such an event, that future response will be even more effective.

Angelina Barros D'Sa
Paintings Group Committee

THE SNAIL AND THE BAPTISM Icon Book and Paper Group London 4 May 2010

Piers Townshend's evening lecture at the Icon office discussed three large works of art on paper: *The Snail* (1953) by Henri Matisse, a cartoon for *The Baptism* (1840s) by William Dyce and *Large Drawing* (1972) by Bob Law. During the lecture, Piers, Head of Paper Conservation at Tate, discussed the challenges of treatment, mounting and framing and transportation of large works of art on paper.

'The Snail' was bought by Tate in 1962. The collage, three metres by three metres, consists of large coloured sections of paper glued to a white paper support. On arrival at Tate, the rolled collage was attached to a stretcher and framed. In 1974, having been exhibited unglazed for four years, 'The Snail' was glazed with ¼" plate glass. In preparation for the opening of Tate Modern in 2000, it was moved on a specially designed trolley that held the picture at a 45 degree angle. This was to enable the trolley to fit through doors and goods lifts whilst being transported from Tate Britain to Tate Modern. Readings were taken with a spectrophotometer at this date in order to monitor any changes in colour taking place

Installing The Snail at Tate Modern 2000





Baptism during Lining

whilst on display at Tate Modern. Unusually for a work of art on paper whose exposure is usually limited to a maximum of two years exposure out of four, 'The Snail' has been on almost permanent display.

Recently the question and cost of re-glazing the collage was raised for a travelling exhibition overseas. Most works of art on paper are framed up for exhibition with Ultra Violet (UV) acrylic to avoid the dangers of breakage during transit and reduce the weight. For works on paper that are permanently framed, the preferred option would be an Anti Reflective (AR) UV acrylic. For very large works the acrylic would sag, potentially touching the support in the middle, therefore an AR UV laminated glass would usually be chosen, although very heavy. The extra weight would necessitate a bigger, stronger frame. Might the work travel unglazed and be re-glazed with laminated glass at the venue? This option was discussed but dismissed since taking the glass in and out at each venue poses more risks to the object.

Next, Piers described the conservation of a cartoon for William Dyce's 'Baptism' executed in black chalk on brown paper. The drawing had been cut into sections to use as a cartoon for the frescoes at the Palace of Westminster painted in the 1840s. After use, the paper sections had been backed with linen but were now delaminating, heavily discoloured and embrittled. Treatment consisted of float washing on silk screens, deacidification, local repairs and lining with Japanese paper toned with acrylic and wheat starch paste. The brief being for the unglazed work to be easy to store and light enough to lift by one person, Tycore® was chosen as a permanent support. The repaired support was strip lined and attached to the Tycore panel that had been lined with toned Japanese paper.

The conservation of 'Large Drawing',

Large Drawing before treatment



Baptism after treatment on Tycore panel

graphite on paper, by Bob Law was the final piece discussed by Piers Townshend. The drawing had been folded by the artist to transport it from his studio in Cornwall to London and therefore had heavy vertical and horizontal folds. The work was humidified with a dahlia spray between sheets of polythene. A Kari Bari board was then constructed out of hardboard covered with overlapping layers of Japanese paper adhered with wheat starch paste. The drawing was pasted to the top layer of the Kari Bari board allowing the folds to be gently pulled out as the work dried under tension. The board serves as its permanent secondary support allowing some expansion and contraction of the drawing should the environmental conditions change. If necessary, the drawing and its lining can be detached from the Kari Bari board without difficulty. It was agreed with the client the work would be framed but remain unglazed and stored in a 'transit frame' (TF). Transit/Travel/Carry frames are frequently used at Tate for unglazed works or vulnerable frames. This simple structure protects the edges and surface of the work and reduces handling. Polythene can be stretched over the front of the TF to keep off dust and dirt and reduce changes in RH and temperature. It is cheap and effective.

The talk began and ended with a brief discussion of the de-skilling of conservators in the museum sector. Conservators in museums are doing far less practical work: due to the pressure of loans and exhibitions the emphasis is now on condition reporting of the vast numbers of incoming and outgoing loans and on preventive conservation. Piers stressed the importance of hands-on conservation for those of us who are not working in the private sector.

Katharine Lockett, Paper Conservator
The Courtauld Institute of Art

Large Drawing after treatment



VISITS

DEEPSTORE II

Winsford Cheshire April 2010

In April this year nine Conservators visited Deepstore in Cheshire. It is a storage facility utilising voids 150 metres below ground after mining the salt bed beneath the UK. A first visit in 2009 was organised and written about in the November issue of Icon News by Jonathan Rhys-Lewis. Facts and figures of the storage facility can be found in that article. Jonathan organised a second trip this year no doubt due in part to his amazement at this phenomenal environment. Awesome is an overused superlative these days but here it serves the purpose of describing how we all felt after visiting the place.

To summarise briefly, Deepstore has been mined to provide salt for gritting roads since the mid 1800s. During the 1990s the consortium *Compass Minerals* were seeking ways to exploit the site beyond mining and the storage idea was developed. Ambient temperatures and humidity are a constant in the underground caverns and prove ideal archival storage for banks, insurance, local government, hospital, legal and museum archives.

The following comments from members of this tour add to the questions and answers raised in 2009 and to the debate of deep storage facilities.

John Webster of The Preservation Advisory Centre, The British Library, writes: – 'I edited some conference papers on Collection Storage in 2004 (www.bl.uk/blpac/pdf/conf200.pdf) – there were two articles about Deepstore, one about The National Archives and one about The John Rylands Library. Anna Bulow wrote a more extensive article in *PapierRestaurierung* vol 5, no.4. I had imagined that the Deepstore site would be totally separated from the working mine. It was very dusty outside the storage area. I was surprised by how bumpy the roads were. I wonder how "aggressive" (Jonathan's word) the "salty environment" is, for what types of material, packaged in what protective enclosures?

I was impressed with the environmental conditions – sustainability – the mine has to be vented anyway (I gathered that this is one of their major expenses). It would be interesting to know how much energy the individual HVAC systems used (compared to a surface store). The latest thinking for surface stores is to have very little air exchange – Jim Reilly gave a recent talk on "Sustainable Environments" which can be downloaded as an audiofile. Environmental monitoring – I gathered that at least one client did their own testing. There were only single monitors in one place, near the doorways – is this sufficient? I gathered that



Patterns made by cutting tools along the walls of salt

the risk of pest damage was very low due to the lack of water (but what about the water in the air?).

Fire – risk of salt damage – there was an article in *PapierRestaurierung* vol 5, no.1 about salt damage to books, which had been stored (I think during the second world war). Historically, collections have been stored underground during wartime. Obviously this was temporary storage – and I wonder how suitable Deepstore is for long-term storage? The material in the units that we saw was not being stored long-term – archive records kept for legal reasons for specific time periods – thirty years; Bodleian books being stored before the new storage building is finished (John Rylands material was stored on a temporary basis), TNA records?

Access: There are similar setups for libraries and archives in other places – Mo i Rana in Norway and Harvard – Offsite storage with scanning stations (there are articles on the subject). In the units we saw – there were no scanning facilities – good imaging equipment (suitable for heritage material) is expensive. Is material moved from units to a central scanning station? Is there demand for this? Demand for retrieval of original materials? Cost of retrieval?

Julia Foster, Preservation Advisory Centre, British Library comments 'the things that have stayed with me are the scale – and the potential for the records of a whole culture or part of our society to disappear there. The fabulous patterns made by the different cutting tools used over the years..... The taste of the air with the salt crystals..... How quiet it could be...'

Jonathan Rhys-Lewis, Consultant in Preservation & Collections Management observed the 'willingness of the Deepstore staff to discuss all aspects and address our concerns' along with 'the continuing development of the site; extending the storage to a wider range of clients with different materials and Deepstore's commitment to continue to improve and address the dust issue'.

Richard Farleigh, Conservator of Art on Paper, Fitzwilliam Museum, Cambridge



Trucks and road signs, once the vehicles are down there they don't come back.

found the day 'Fascinating and very enjoyable. Plenty to reflect upon' and follows up with a link: – www.guardian.co.uk/science/2004/jan/08/sciencenews.greenpolitics and reference paper The National Archives presentation, 'Where Shall We Put It - Collections Storage' concerning Deepstore.

Fred van de Geer, Conservator at The Museum of English Rural Life, University of Reading had this to say: The Deepstore Record management system appears to be a good solution for (mainly) archival storage. Space is not an issue and though they prefer a standard size box to maximize the use of the racking, anything goes. There were no apparent negative environmental conditions with a possible exception of fine dust. Disasters like flooding or fire risks are extremely low and there is no need for Integrated Pest Management. Immediate access is not possible but the team at Deepstore offers a very good service with next day delivery as standard.

Elizabeth Ingleston, Volunteer, Mansfield Museums sums up the feelings of all when she says 'I was in awe, initially I was unsure what to expect from the visit but by the end of the presentation by Kevin Matthams and Philip Johnson (Deepstore staff and guides) I was fascinated. I was engrossed in the engineering and science behind the concept, including how the natural behaviour of the rock salt lends itself to becoming an ideal environment for storing paper.'

The idea of bespoke, acclimatised rooms built into the rock salt got me thinking of some of the museum artifacts I have had the pleasure of working on and I would be interested to learn if materials other than paper could be stored safely long-term within this environment. (Maybe this is already being looked into and is the next step?)'

And finally, neither dinosaur fossils nor shells have been found in this salt bed, the remains of a 250 million year old sea, which covered the area we now know as the Sahara.

Lucia Scalisi, Conservator of Paintings

THE ETHNO CRAWL

June 2010 London

Dennis Severs House and 19 Princelet Street

We find ourselves outside 18 Folgate Street, if we look one way we see the steel and glass cladding that is the City, more so we hear the din of the traffic. Look the other way and you become aware of the contrast. Folgate Street is a mix of original late 18th century merchant houses and faithful recreations to retain the feel of the area. In the 1970s, an American named Dennis Severs came to London to seek his destiny. Dennis Severs House is a folly; it is one man's tribute to a way of living long gone. Debates continue about the authenticity of the recreation and the desire that Severs showed of wanting to live in the past. However, at the end of the day, Severs used 18 Folgate as an artist uses a canvas and, if not for him, at best the house would be a private residence or worse an image in a photograph having been replaced by the office blocks that have persistently tried to wipe Folgate Street off the map.

A light canter through Spitalfields brings us to Brick Lane where the group extract themselves from the madding (maddening) England crowd jostling for a place in any bar with a TV screen. You are spoiled for choice when it comes to Asian food in this area and we were definitely spoiled. We amble to 19 Princelet Street – you are not in a recreation you are straight back to some unknown point between the 1870s and the 1920s. The house reveals itself somewhat majestically – down a corridor you find yourself in a synagogue built over what would have been (and indeed still is on either side) the garden of the house. Beneath it and enlarged by hand is a cellar of identical space. The building is now a time capsule to itself, the Jewish community, to events outside and the immediate area. Nestling on the edge of the City in what was formerly a self governing parochial area or a Liberty.

Dennis Severs House sees a regular throughput of paying visitors, that's not to say that its future is secured but it's off the starting blocks and a permanent fixture on the tourist trail. 19 Princelet Street's future remains uncertain in that it is very clearly aging as forgotten, neglected buildings do!

For a very gregarious look at the history of the area look no further than This Bright Field by William Taylor. Rachel Lichenstein has plenty to say on Princelet Street in her book *Rodinsky's Room*. Oh, and if you find yourself on Brick Lane a visit to the Eastside Books will provide more literary finds and support one of the few small independent bookshops in the area.

Denise Troughton and Steve Watson, Conservation by Design

in practice

THE CONSERVATION OF FIRE DAMAGED 16thC STAINED GLASS ROUNDELS FROM ST MARY AND ST EANSWYTHE CHURCH IN FOLKESTONE

by Bettina Koppermann, Cathedral Studios Canterbury

In 2006 a largely unknown collection of seven English and continental sixteenth-century roundels was severely damaged by arsonists who broke into St Mary and St Eanswythe, a medieval church in Folkestone. The Cathedral Studios were commissioned with the conservation of these seven panels. The main issue was to find a method to preserve an incomplete collection of highly vulnerable fragments which allows them to be safely presented to the public. Innovative solutions had to be found to once again display them vertically as leaded panels.

The Objects

The roundels were given to the church by a local parishioner and benefactor in 1955. Shortly after their donation the panels were installed in a quarry glazed partition in a newly built vestry annexe. Because of their location they were not seen by the public and remained largely unknown. Three of the panels are figurative and of continental origin, the other four are heraldic and almost certainly English. They are painted and silver stained on lightly tinted mouth blown glass with small amounts of coloured glass in two of them. Fortunately all of the panels were professionally photographed before their installation in the vestry. Without these excellent black and white photographs our task probably would have been impossible.

Damage

In September 2006 the vestry of St Mary and St Eanswythe was attacked by arsonists during a break-in. The fire was started close to the vestry screen and as a result the roundels were badly damaged. The panels of St Luke and St George

were furthest away from the fire. They stayed in their lead matrix and escaped with a layer of brown deposits and several stress fractures caused by the rapid cooling when the fire was extinguished. The other five panels disintegrated and ended up on the floor in hundreds of small fragments, mixed up with glass from the quarry background, molten lead and the charred remains of vestments and furnishings. In the aftermath of the fire churchwardens and members of the congregation sifted through the debris and collected the larger fragments on trays. Most of the remaining charcoal, lead and glass mixture was swept up and saved in two buckets.

Assessment, cleaning and identifying fragments

The roundels which had survived in situ were removed by the Cathedral Studios shortly after the fire for cleaning and repair. The trays and the two buckets of fragments were delivered to the studio some time later. In April 2008 the condition of the glass was assessed in detail. As a result of sifting through the debris buckets many more glass fragments were found, some of them very small and some of them firmly embedded in molten lead. Several large lumps of lead had to be melted down to release the glass hidden within.

Thanks to the photographs taken in 1955 we were able to have life-size images of every panel printed onto clear acetate film. Piece by piece the fragments were cleaned and reassembled on top of the acetate image. (They were cleaned dry with hair and bristle brushes. The splashes of molten lead were removed with a scalpel. The glass paint proved to be sufficiently stable and did not require consolidation.) Of all the fragments recovered only twenty five tiny pieces could not be identified because of their total lack of distinguishing features.

Once the fragments were in their correct positions the extent of the damage became clear: about 20% of the glass had been lost and most of the losses were not contiguous but scattered across the panels. Moreover, although the paint was relatively stable this was more than could be said for the glass itself: apart from having shattered into hundreds of fragments,

Some of the unsorted fragments



Molten lead on glass





The black and white photographs and the surviving fragments positioned over the acetate copies

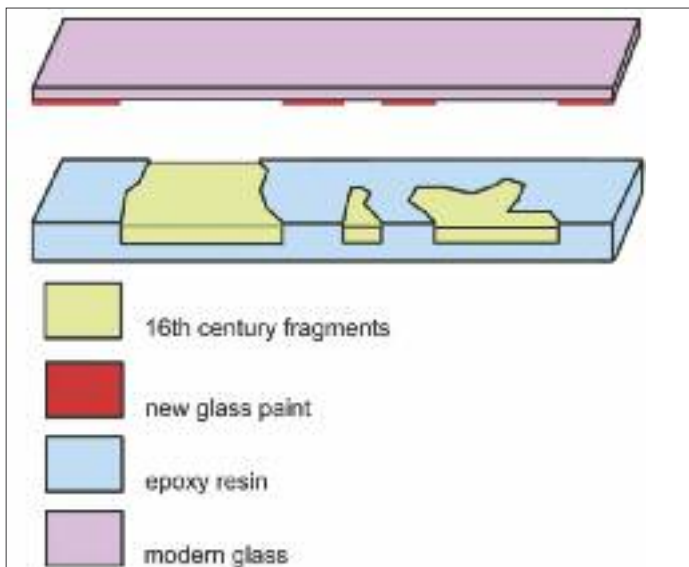
many of the individual fragments also displayed the craquelé so typical of fire damage. Traditional repair and infill methods were not an option due to the complex shapes and patchy survival of the historic glass. This in turn seemed to make releading the panels impossible.

From the moment work began on the glass the architect, the vicar and members of the congregation took a keen interest in the project. Although the roundels were not indigenous to the church, some of them were found to have strong links to the area. This added to the shared interest of client and conservator to once again be able to display these little treasures, possibly in a more prominent position within the church.

Trials

After some thought and discussion with colleagues we concluded that in order to achieve this it would be necessary to support the fragments with clear resin casts in the size and shape of the pre-damage pieces of glass. The casts had to have precisely placed 'pockets' into which the fragments could be inserted. When covered by a piece of clear plating

Schematic diagram of support technique

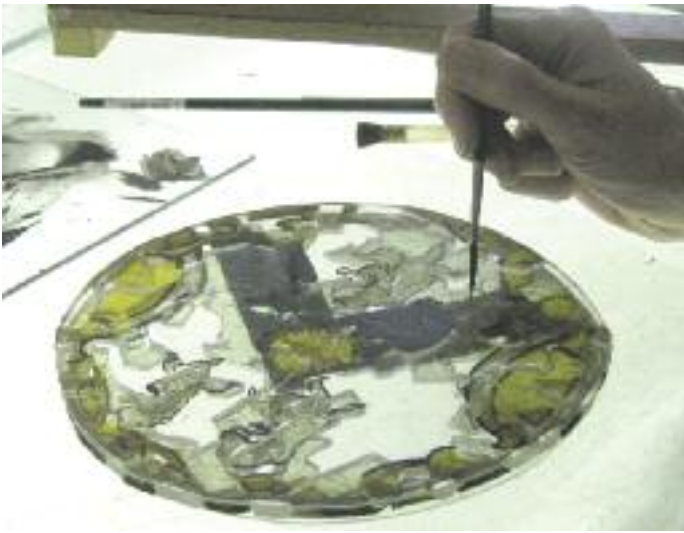


glass (1.2 mm thin) all fragments, however small, would be securely held in position. This 'sandwich' could then be leaded up. This concept appealed as it not only kept the glass very secure in a completely reversible way, it also allowed missing surface decoration to be filled in on the plating. This was desirable as the irregular pattern of loss had made the objects visually very confusing. Once all connecting fragments had been edge bonded, trials were started on a small but representative piece. In order to present a proposal to the client and to the insurance company the viability of the method and the time/cost involved had to be established.

Araldite 2020®, an epoxy resin which had been chosen as adhesive for edge bonding and which is widely used to create resin infills in glass, also promised to have the required qualities for the supporting casts. Adapting some of the methods used to produce infills, sheets of dental wax were used on a Melinex® base to build the moulds for casting the Araldite 2020®. Dental wax was chosen to substitute the historic glass in the casting process as it can be cut with relative ease and precision into complex shapes. The wax surface however was too rough and made the cast slightly opaque. To achieve a smooth finish the wax had to be covered with Melinex®, which was attached with silicone Blue

Pouring Araldite 2020® into mould





Painting the glass plates

Star®CAF 3. This was also used to prevent seepage between the wax and the Melinex® base. Acid free Soudal Silirub 2® was considered for the job but did not handle as well. However, great care had to be taken that the Blue Star® silicone had properly cured otherwise it disturbed the setting process of the Araldite 2020®. Other adhesives tested either did not perform or took too long to cure.

Another problem then encountered was the tendency of the resin to set with a rounded edge giving the cast a bevelled appearance. This was avoided by casting the pieces slightly too big and then sawing them to the required size.

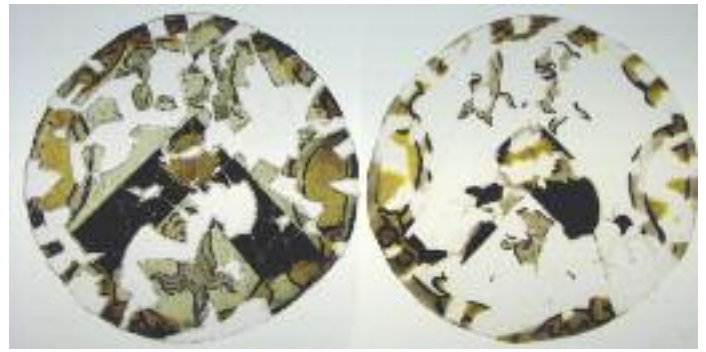
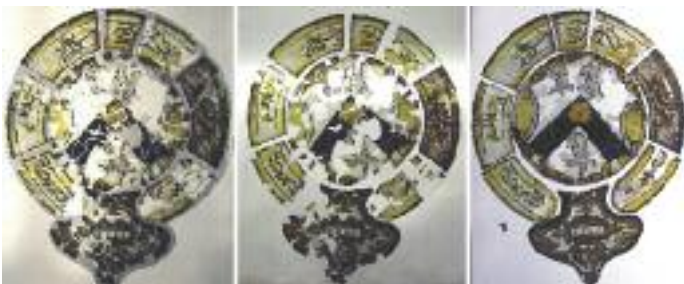
Producing casts and replacing lost surface decoration

Once the proposed method of conservation had been approved the casting of the larger pieces began. At this point the importance of scale became very noticeable. Cutting precise copies of the more complex fragments in wax was disproportionately more time consuming. In addition, greater surface areas of setting resin proved to be even more prone to disturbance, spoiling the required clear finish. Environmental conditions during the setting process – temperature, humidity and dust – had to be closely monitored and controlled. Once the resin had set the wax substitutes were taken out and the fragments were placed in the casts.

A recurring point of discussion was the issue of how to reconcile the need for simplicity with the desire for a consistency of approach. It was decided that pieces of glass which had only suffered minor losses of substance would not be fitted with casts but be repaired with glass infills. Depending on the stability of the piece some of these infills were just edge bonded while others were supported with plating glass.

Determining the degree to which the original visual appearance should be restored called for a similar balancing

Fragments on acetate image/ Edgebonded fragments in resin cast/ Casts and fragments complete with painted plating glass



Fragments and painted plating glass

act. It was decided to recreate all the missing oxide paint and silver stain on the plating, in order to improve the legibility of the images. The paint was applied on the inside of the front plate with the aim of minimising parallax. The slight tint of the historic glass on the other hand was not recreated. This saved time and helps to distinguish original glass from resin. Once the painting was completed the plating glass was lightly attached with a few tiny dots of silicone around the edges to the casts holding the original glass fragments. The pieces were now ready for re-reading.

Conclusion

This technique allows the glass to be read again, while still giving some indication of the catastrophic damage suffered by the objects. At the same time the intervention is completely reversible. It is now possible to display the roundels safely within the church. The seven panels will not be returned into the vestry



Completed Panel (leaded up)

screen. The aim is to display them in a more accessible place together with information about their history and conservation.

For additional photographs of the panels and more information on their history visit: www.vidimus.org/archive/issue_32_2009/issue_32_2009-04.html

Conservators Bettina Koppermann and Simone Schmidt with completed roundel



listings

Full details of all the events listed here can be found on the Icon website www.icon.org.uk

Icon Offices: Please note that many events are now being held at the Icon Offices at 1st Floor, Downstream Building, 1 London Bridge, London SE1 9BG. Security clearance for entry into the building must be arranged in advance so please follow any instructions included in the listings entry. The Icon website provides comprehensive directions on how to find the offices – from the home page, go to 'About Icon' and then to the 'Find us' page.

15 September

**Icon Stained Glass Group
Colleges, Parishes & Villas, Stained
Glass Conservation in the South of
England**

Venue: Cripps Auditorium Magdalene College, Cambridge.
Cost: £78 (£88 non members)
Contact: Peter Campling on email: peter@mcleadglaziers.co.uk or tel: 01603 891505.

20–24 September

IIC Istanbul Congress
Conservation and the Eastern
Mediterranean

23–27 September
IPH Congress 2010

Venue: Angoulême, France
Three main themes for the event; Side-industries and crafts connected to papermaking, Paper Economy and Trade: national and international interactions, The Uses of Paper: gestures, words, expertise.

28 September, 6pm

**Icon Book and Paper Group
Fakes & Forgeries in Archives and
Libraries**

Venue: Icon Offices, London;
Speaker: Dr Brian H. Davies
The lecture deals with the various methods that have been used over the centuries both to create forgeries and to detect them.
Cost: £10 (£15 non-members, £6 students)
Contact: register by 24 September with Maria Vilaincour on email mariavilaincour@hotmail.com.

October tbc

**Icon Textiles Group
Visit to Albert E Chapman,
Upholsterers, London**

Visit this long established upholstery and soft furnishing business, where they undertake conservation, restoration, or complete re-upholstery.
Cost: £10

4 October

**Icon Textiles Group
Visit to New Galleries and Textile and
Costume stores at the Museum of
London**

Including presentations on the store's refit project and specifications for the boxes used. There will also be opportunity to visit the recently opened galleries and the textile and costume store.
Cost: £5

5 October, 6.30pm

**Icon Paintings Group
Photographing Works of Art**

Venue: Icon Office, London
Speaker: Andrew Smart, Director of the Fine Art Photographers, A.C.Cooper.
Cost: £5 (£10 non-members)
Contact: register by 1 October with Clare Finn on email: FinnClare@aol.com or tel: 020 7937 1895.

6–8 October

Big Stuff 2010

Venue: The Imperial War Museum, Duxford
A conference for large object conservators.
Cost: £65 per day, £185 for 3 days.
Contact: advancebookings@iwm.org.uk

8–9 October

**Stichting Ebenist
Restoring Joints, Conserving
Structures**

Venue: Amsterdam
10th International symposium on wood and furniture conservation.

11–15 October

**ICOM-CC Metal WG
International Conference on Historic
Metals Conservation**

Venue: Charleston, South Carolina, USA

12 October

Introduction to Conservation

Venue: Icon Offices, London
An event supported by the Icon Metals Group and BHI
Aims to address the conservation approach, assessment and treatment of composite organic and metal objects. Plus a short session for those considering a PACR application.
Cost: £10
Contact: Shulla Jaques, PACR administration on email pacr@icon.org.uk

4–7 November

**Costume Colloquium II: Dress for
Dance**

Venue: Florence, Italy

5 November

**Icon Stone and Wall Paintings group
Going Beneath the Surface**

Venue: St Bride Foundation, London.
The first day of two, one day conferences looking at the removal of unwanted deposits from decorative surfaces – decorative plaster, wall-paintings, sculpture or architectural detail. The conferences will focus on case studies and the practical application of a variety of methods, including; Laser cleaning, Latex removal methods, Removal of overpaint from wall paintings, Poulticing, Laponite RD water cleaning.
Cost: £45 (£60 non-members; £25 students).
Contact: register via Icon website; S&WP events page or petermartindale@btinternet.com, tel. 01722 714271

11 November

**Icon Metals Group
One Day Conference and AGM**

Venue: The Royal Institution of Naval Architects, London.
An eclectic programme will explore the pivotal role of the conservator and project management tasked with conserving the Staffordshire Hoard, the conservation and interpretative challenges faced by English Heritage at J.W.Evans Works, the unique and extreme personal and professional demands of project conservation in Antarctica to the responsibilities of being the Queen's Armourer. Additional specific case studies will explore sector attitudes towards the use of traditional wrought iron, an update of current work on archaeological iron to innovative specialist treatment of Damascus Steel.

Contact: Jacqui Ready. Hampshire County Council Museums Service, Chilcomb House, Chilcomb Lane, Winchester, Hampshire. SO23 8RD, email: jacqui.ready@hants.gov.uk Tel: 01962 826737

16 November
The Historic Buildings, Parks and Gardens Event 2010

Venue: The Queen Elizabeth II Conference Centre, London
Cost: Free
Contact: Tel. 01462 896688 or email events@hall-mccartney.co.uk to reserve a place.

16 November
Church Buildings Council Conservation Forum 2010

Conservation Issues Caused by the Presence of Bats
Venue: The Guard Room, Lambeth Palace, London, SE1 7JU
Contact: Debbie Cunningham on tel: 020 7898 1863

18–19 November
Icon Textiles Group
Workshop: Upholstery - History & Techniques

Venue: Hampton Court Palace, Surrey
Speaker: Lesley Wilson – a freelance conservator working on public and private collections specialising in upholstery and the historic development of upholstery techniques and materials.
Cost: £130

18–20 November
MUTEC 2010
Museums and the Digital Challenge

Venue: Leipzig
International trade fair for museum and exhibition technology.

1 December, 5.45pm
Icon AGM

Venue: Royal Institution, London. To be followed by the 2010 Conservation Awards ceremony at 7pm.

6–8 December
Conservation Methodology – Exploring the relationship between theory and practise

Venue: Sir John Soane Museum, London
A repeat of the successful course held last November.
Contact: Helen Hughes on email hh@historicinteriorsresearch.co.uk

Winter
Conservation Matters in Wales
Scary Objects

Venue: Cynon Valley Museum, Aberdare
Case studies of work on scary or dangerous objects or on work that presents safety challenges because of the location.
Contact: Lyn.Weaver@museumwales.ac.uk

2011
A Pest Odyssey 2011: Ten Years Later

Venue: The British Museum, London
Focussing on developments that have been made in the last ten years, highlighting international priorities and how these have changed.
Contact: Dee Lauder at dee.lauder@english-heritage.org.uk

March 2011, evening
Icon Book and Paper Group
'The Conservation of Lord Byron's Screen'

Venue: TBA
Speaker: Graeme Storey
In an illustrated talk on the conservation of a four panel decoupage screen built by Lord Byron in the early nineteenth century, the speaker will describe the practical conservation and then focus on a consideration of the ethics of preserving the bonds between maker and object.
Cost: £10 (£15 non-members, £6 students)
Contact: register in advance with Joanna Payne on email: jw@joannapayne.com

6–18 March, 2011
Papermaking and Printmaking Tour in Japan

Providing an opportunity to understand Japanese papermaking and printmaking and experience of Japanese culture and life style.
Contact: Megumi Mizumura on email: megumimizumura@aol.com

Spring 2011
Icon Stone and Wall Paintings Group
Going Beneath the Surface

Venue: TBC
The second conference about removing 'unwanted' deposits from decorative surfaces.
Cost: TBC
Contact: Peter Martindale at petermartindale@btinternet.com, tel. 01722 714271

14 May, 2011
Icon Ceramics and Glass Group
Losing Your Lustre?

Venue: Hochhauser Auditorium, V&A, London.
The conservation and restoration of lusted ceramic and glass surfaces presents a unique problem arising with a variety of objects, whether in response to conservation based priorities or when working with approaches suited to the private collector and the commercial market.
This conference is concerned primarily with practical approaches to conservation and restoration treatments. However, there is scope for a presentation that examines the evolution of the processes involved in the production of lusted ceramics over time; and a presentation that considers the cultural and historical contexts of production.

Call for Papers
Deadline: 19 November
Contact: Nancy Sharpe on highfired@fsmail.net or rswiftccg@hotmail.com

29 August–2 September 2011
12th IADA Congress

Venue: Berne, Switzerland
A platform to present research developments in the field of book and paper conservation.
Call for Papers
Deadline 1 November 2010
Contact: Birgit.Reissland@icn.nl
www.isda-online.org/abstract_submissions.pdf

19–23 September 2011
ICOM-CC 16th Triennial Conference
Venue: Lisbon, Portugal

- Visit www.icon.org.uk for more events and full details of all the entries listed here. There is also lots of information about short training and CPD courses available from a variety of providers. On the website Home page choose Events and Careers & Training and follow the links.
- More PACR information and booking forms are in the Accreditation/CPD section.