

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • MAY 2007 • ISSUE 10



A collection of papier mâché and ephemera masks

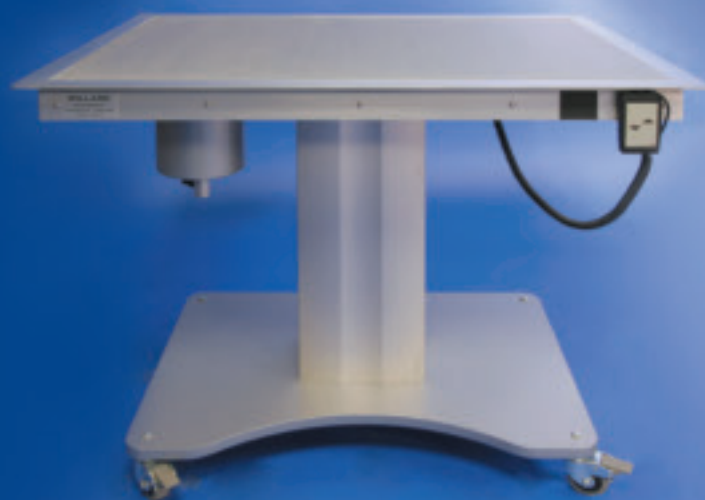
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MAY 2007

Issue 10

An explosive issue! Admittedly, the title of the piece on Exploding Boxes is a bit misleading but the guns and shells depicted in the review of the Don't Panic conference are real enough along with the dramatic pictures of burning cellulose nitrate film. It's not often there are images in conservation publications of things being deliberately destroyed. But, above all, as the summer holiday season draws near, read Janet Berry's piece about the perils of packing and learn how a few innocent conservation items in your suitcase can have a dramatic effect on an airport near you: the conservator as terrorist suspect.

This issue also sees the launch of the second year of the Heritage Lottery Fund supported bursary scheme with twelve placements on offer in widely varying specialisms. (Would-be applicants should get their skates on, as the closing date for applications is 8 June.) We also have news from and about interns already on the scheme plus, as usual, much else to divert and inform you.

Lynette Gill, Editor



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Cover picture:
One of fourteen papier mâché masks, depicting characters from the play Ubu Roi, made for a performance at the ICA London in February 1952. This mask of Bordure is shown after conservation for future housing in the artist's archive

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Deadlines:
For July 2007 issue

Editorial: 31 May

Adverts: 12 June

around & about



© Thomas Demand, YG Bild Kunst, Bonn/ ARS, New York

Silver linings and ill winds

You could be forgiven for thinking that the image shown above is a re-run of one of the pictures we showed a year ago in our May 2006 issue: the landing at the Fitzwilliam Museum in Cambridge where three Chinese porcelain vases were smashed when a visitor collided with them. In fact, the picture is the work of German artist Thomas Demand. In his work, Demand takes photographs of what appear to be quite mundane settings such as an ivy clad house, only on close inspection it becomes apparent that these settings are staged and are made entirely out of paper (ie the bricks and the ivy). After photographing them, he destroys the sets. The artist was so taken by the curious incident with the vases that he contacted the Fitzwilliam, visited the museum and took accurate measurements of the crash site and of the vases and recreated the scene in his studio. Everything you see in the picture is made out of paper, including the grass – an interesting link between art and conservation and with more than an echo of Mrs Delaney's 18th century creations.

The photograph (Landing, 2006 Chromogenic print and Diasec 180 x 286cm) is being sold in an edition of six and

can be seen until 3 June in an exhibition L'Esprit d'Escalier at the Irish Museum of Modern Art (www.modernart.ie).

Fridge ratings for museums

From April 2008 all public buildings, such as museums and galleries, government offices and town halls, must display an energy rating, like consumer-friendly fridge ratings, showing the annual carbon emissions of each building. The measure is intended to encourage energy improvements to public buildings, help cut costs to the public purse and lead the way in cutting carbon emissions. Announcing it, Housing Minister Yvette Cooper said: 'More than 40% of carbon emissions in the UK come from buildings. From the local library to the House of Commons, the public sector must do its bit to cut carbon emissions. Often both those who use and those who operate public buildings have little idea how energy efficient they actually are, nor what could be done to improve them. From April next year, all public buildings will need to be energy rated so we can track progress in cutting carbon emissions and cutting fuel bills too.' Food for thought for collections care.

Peterborough Cathedral up close

Hurry if you want to see Peterborough Cathedral's West Front in close-up. It has been scaffolded for the first time in over forty years in order to conserve the statues and mouldings. The Cathedral Chapter has extended an invitation to researchers and heritage professionals to make the ascent (via stairs not ladders) on Saturday 19 May from 10am to 4pm. Contact Jackie Hall, the Cathedral Archaeologist, at jackie.hall@tesco.net or tel: 01223 890197, so that they know how many to expect.

SPECTRUM News

The heritage industry standard for information management and documentation has been significantly updated, since the 3rd edition was published in 2005. The revision, published at the beginning of March, incorporates relevant parts of MLA London and MDA's Revisiting Collections initiative – described in January's Icon News (issue 8). Another key feature is the inclusion of material to support the Department for Culture, Media and Sport's Cultural Property Unit guidelines on due diligence in combating illicit trade. The revised version of the standard, free for non-commercial use, is available to download from www.mda.org.uk/spectrum.htm. In a separate development, SPECTRUM's publisher, MDA, recently concluded negotiations with Government bodies in Belgium and the Netherlands for the adoption of the standard in Dutch and Belgian museums. This will also support greater mobility of collections between the two countries and the UK.

Olympic raids on lottery

March also saw ominous, but probably foreseeable and possibly not the last, news about the diversion of sums from the lottery funds to the 2012 Olympic Games. Under the latest announcements, the Heritage Lottery Fund is going to contribute a further £90m to the Games on top of already reduced funding after 2008, when HLF's current £290m per year drops to £180m. The move threatens the realisation of the valuable tourism legacy from the 2012 Games and is in strange contrast to the Prime Minister's speech in the previous week at Tate Modern when he recognised the contribution that arts and culture make to the economy, society and to the country. In the same week, the new Heritage White Paper2 published by the Department for Culture Media and Sport also extolled the value of heritage.

Collections Link web award

The Collections Link website (www.collectionslink.org.uk) has been named the Best Museum Professionals' Site at the Best of the Web Awards. Winners were announced at the 2007 Museums and the Web conference in San Francisco. The awards are presented annually to recognise achievement in heritage website design in a range of categories. In making the award, the international panel of judges praised the site as a valuable service with an expansive scope, and described it as 'very informative and also very educational, accessible and easy to use.'

Collections Link is a partnership of more than fifteen national professional organisations and is managed by MDA in partnership with Icon and the National Preservation Office. The site provides easy access to guidance and best practice in the management of collections, featuring a wealth of information on issues from conservation, copyright and environmental monitoring to insurance, security and emergency planning.

NMSI web news

The National Museum of Science and Industry (NMSI), the organisation behind the Science Museum, National Railway Museum and the National Media Museum, has redesigned the Science Museum website to offer its 6.5m online visitors access to over 2,500 objects in the museum's collections. This is part of a bigger project to revamp all of its sites with the aim of increasing interaction between the museums and visitors.



Stop the clocks

With public clocks out of fashion and unnecessary because of the ubiquity and cheapness of watches, those that haven't been torn down are often neglected or frozen in time. So it is cheering to report on efforts to raise £12,000 to restore a clock resonant with history in London's East End. The Heritage of London Trust has made a podcast with BBC Video Nation about the Minnie Lansbury Memorial clock in the Bow Road, Tower Hamlets. This is their first project in a campaign to raise awareness of the vulnerable buildings and monuments in the East End of London.



The Minnie Lansbury is a charming bracket clock which hangs on Electric House in the Bow Road. It commemorates the life of a woman who was a suffragette and heroine of Poplar. Minnie, the daughter of a coal dealer just off Brick Lane, was a school teacher until she married in 1914. She joined the Workers' Suffrage Federation in 1915 and was active in local politics, being elected alderman on Poplar's first Labour council in 1919. In 1921, she and her fellow councillors served a six-week term of imprisonment for their refusal to levy full rates in Poplar. As a result she contracted pneumonia, and died on 1st January 1922 at the age of 32. Her funeral was attended by thousands of mourners.

Restoration dropped

It's good to see Icon Chief Executive Alastair McCapra being called upon for comment by The Independent on Sunday recently. But what a pity that the occasion was the news that the hit TV programme *Restoration* is being dropped. The programme about architecture and conservation drew big audiences and raised millions of pounds to rescue historic buildings at risk from demolition or decay.

Polar news 1

The campaign to restore the huts used by the British expeditionary teams led by Scott and Shackleton during their exploration of Antarctica nearly a century ago has received a £250,000 boost. Culture Minister David Lammy has just pledged the funding, which will be paid to UK Antarctic Heritage Trust to kickstart their campaign to restore Scott's hut at Cape Evans.

Follow the progress of the Antarctic Heritage Trust conservators as they undertake this historic work by accessing the National History Museum's blog webpage: www.nhm.ac.uk/antactica-blog. We first reported on this in July 2006 (issue 5) and since then the second over-winter conservation team has taken over the work and the diary. The team has a strong British make-up: it includes Fiona Cahill from The Royal Armouries Museum in Leeds and Emily Fryer who worked as a sculpture conservator at Tate until moving to New Zealand last year. Team leader is Chris Calnan, who trained in Canada but has worked for the National Trust in the UK since 1993. The fourth member is New Zealander Phillipa Durkin who trained in London in paper conservation.

Polar news 2

A stunning collection of Antarctic paintings from HRH The Duke of Edinburgh's private collection will go on display at Bonhams auction house in London at the end of May, to raise money for the University of Cambridge's Scott Polar Research Institute (SPRI).

The paintings, produced by British artist Edward Seago during Prince Philip's tour of the Antarctic Peninsula and Falkland Islands in the austral summer of 1956-7, have rarely been on public view since they were first displayed at St James's Palace in November 1957, when the artist presented them to The Duke. Seago (1910-1974) is best known as a painter of landscapes and marine views. His paintings, in oils and watercolours, follow the tradition of the Norwich School.

Accompanying the exhibition, which runs from May 27 – June 15 (closed Saturdays and Bank Holiday Monday), will be a display of archives, historic photographs and artefacts, also held by the museum, illustrating the history of polar exploration and science. A fully-illustrated book *The Antarctic Paintings of Edward Seago* by Institute Director, Julian Dowdeswell and Librarian Heather Lane will also be launched.

Money raised will help the SPRI, the world's oldest international centre for Polar Research, to achieve its target of £5million to support the long-term conservation of its



Reproduced courtesy of Thomas Gibson Fine Art

HMY Britannia passing through the Neumayer Channel Oil on board (26 x 39 cm)
From the private collection of HRH The Duke of Edinburgh (MR 285) ©The Estate of Edward Seago

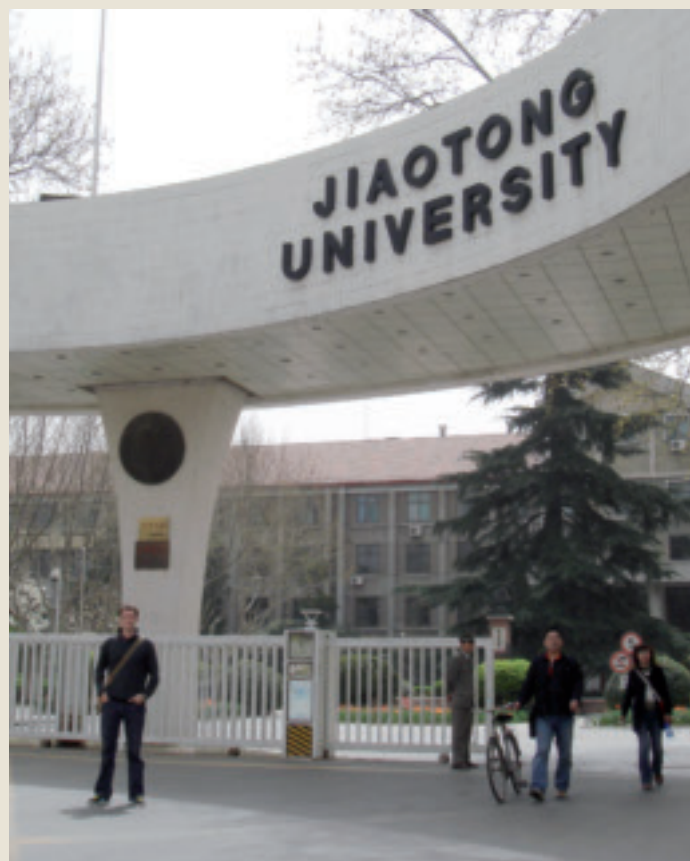
collections of polar artefacts, art and manuscripts. It will allow the University to endow permanent posts to ensure that the museum, library and archives are properly maintained.

China blog

Perhaps inspired by fellow conservators' Antarctic blog, Felix Thornton Jones has started a blog where you can follow his experiences as a student of conservation in China. Felix is a sculpture and decorative arts conservator who graduated in conservation and restoration in 2005 and then worked at Plowden and Smith, until he was accepted onto his present course. This is a Masters degree in the Conservation of Archaeological Materials, jointly run by Bologna University (Italy) and Xi'an Jiaotong University (China) based for eight months in the ancient capital of China, Xi'an. This is the first year the course has been run in the east, having previously run in Venice, and he is the only British student to be accepted onto it. The course covers ceramics, metals, stone and wood taught by leading lecturers from China and Italy. The five Western and eight Chinese students are having to work as hard at breaking down linguistic and cultural barriers as they are at their studies. Different traditions and approaches to conservation between east and west also have to be negotiated.

Catch Felix's blog at www.felixthorntonjones.com

Felix Thornton Jones standing outside the gates of Xi'an Jiaotong University



professional matters

CONSERVATION REGISTER REVIEW PROGRAMME 2007

The annual review programme – the process through which all information in the Conservation Register is checked and verified – will take place during May and June 2007. If you have a business included in the Conservation Register and have not received a form allowing you to update your details and an invoice by 1 June, please contact Caroline at the Icon office (csaye@icon.org.uk).

The review programme is crucial to the success of the Conservation Register. It ensures that the information continues to serve new and repeat clients well by being up to date, by accurately reflecting the skills provided by the business (the periodic renewing of referenced examples of work), and of course it is our means of confirming that each business continues to meet the Register's high standards for inclusion.

Conservation businesses (or departments with a commercial remit) can apply to join the Conservation Register at any time. An updated application form (now available in Word format) is available in the 'Members' section of www.conservationregister.com.

For further information please contact Caroline Saye, csaye@icon.org.uk.

ACCREDITATION – IMPORTANT NEWS

Due to high demand from candidates seeking accreditation, a number of changes have been made to the application process. These will enable Icon to ensure that there are sufficient specialist assessors available to deal with candidates' needs.

Register of Intention It is now a requirement for all candidates to submit a Register of Intention form available on www.pacr.org.uk together with a non-refundable £50 fee by the published deadline.

For most assessment rounds all of our qualified and available assessors are fully committed in working with candidates who have completed a Register of Intention. For this reason, if you submit a full application without having previously submitted a Register of Intention it is likely that it will not be possible to assess you until the following round. Please ensure that your form is sent in good time to reach the Institute before the deadlines.

Application forms Candidates are required to submit two copies of the application form – a signed copy by post to the Institute of Conservation together with an assessment fee of £450 and as an email attachment to pacr@icon.org.uk before the application deadline date.

For full details and the Register of Intention Form - please refer to the Candidate Pack on the PACR website www.pacr.org.uk

Deadlines for 2008

1st application round

Register of Intention – 1 November 2007

Application deadline – 14 January 2008

2nd application round

Register of Intention – 25 April 2008

Application deadline – 20 June 2008

If you have any questions please contact Susan Bradshaw pacr@icon.org.uk or tel 01626 824510

THE PAPER CONSERVATOR

Icon is pleased to announce the publication of *The Paper Conservator* volume 30 this month, co-edited by Jane Eagan and Philip Meredith of the Asian Conservation Centre, Museum of Fine Arts, Boston.

This special issue on Asian art and conservation features contributions by Philip Meredith, Katsuhiko Masuda, Sandra Grantham, TK McClintock, Pauline Webber, Shiho Sasaki, Andrew

Thompson, Andrew Hare, Lin Huanshen, Jacki Elgar, Chi-Sun Park and Robert Minte. In this wide-ranging volume, the authors have covered subjects such as the influence of Eastern conservation on the West, painting techniques and materials in Japan, Japanese tools for conservation, and Korean mounting styles. Readers will also find guidelines for the care of Asian paintings, an overview of Tibetan *thang kas*, information on the preservation/conservation of Chinese painting, as well as treatments of hanging scrolls and folding screens. An updated bibliography of key works arranged by subject is also included.

Volume 30 was conceived as an update to *The Paper Conservator* volume 9, *Hyōgu: The Japanese Tradition in Picture Conservation*, published in 1985 and now out of print. We are pleased to announce that this popular issue is being included on CD ROM with volume 30



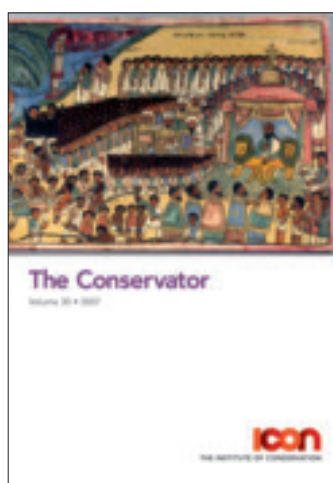
and are grateful to Hiromi Paper International Inc. for sponsoring this project. (You can read more about Hiromi Katayama on page 20) We are also grateful for sponsorship of production of the journal from Talas and Icon's Book and Paper Group.

The Paper Conservator is now seeking contributions to volume 32 to be published in September 2008. The deadline for first drafts is 1 December 2007.

THE CONSERVATOR

Volume 30 of *The Conservator* is also now out. It is as varied as ever and there will be something of relevance to anyone in the profession. It contains the following articles:

- Pippa Cruickshank, Hélène Delaunay and Lynne Harrison, *Painted textiles and canvas paintings: a collaborative approach to lining and mounting*
- Cathy Daly and Tabitha Cadbury, *X-pect the unexpected: X-radiographic investigation of power bundles from central Africa*
- Elizabeth Pye and Dean Sully, *Evolving challenges, developing skills*
- Joel Taylor and David Watkinson, *Indexing reliability for condition survey data*
- Katey-Mary Twitchett, *The hyper realist sculpture of Ron Mueck: implications of damage and deterioration for artistic meaning*



There is also a book review – a new departure for *The Conservator*; Barry Knight reviews *'The Object in Context'* contributions to the last IIC Congress in Munich.

The Editorial Board of *The Conservator* is already looking at proposals for Volume 31, to be published in 2008 and we would like to encourage colleagues to submit original contributions on all aspects of conservation. The deadline for first drafts is 31 May 2007. Guidelines for contributors for both journals can be found on the Icon website.

CITE-SEEING IN THE WORLD OF JOURNALS

A brief introduction to the importance of citation analysis and why it matters to conservators

Mention the term 'citation' or 'bibliographic citation' in relation to academic or professional practice journals and most of us will automatically think of the references authors

make to other articles that they have mentioned within their work, or which they have found particularly useful in the process of their research. To the reader, citations are a useful source of information that can lead them to new resources and allow them to evaluate the analytical processes that a researcher has applied to formulate their methods or conclusions. To authors, citations not only perform the function of guiding readers through their research, but also allow them to give credit to others for work they have done whilst simultaneously negating potential accusations of plagiarism. However, is there more to citation than first meets the eye? Is there another level at which citation is used?

The brief answer to this question is yes! Whilst on the face of things citation is a useful and necessary practice for the aforementioned reasons, **analysis of citation has also become an important factor in measuring the influence of journals and articles within mainstream publishing.** This has repercussions for publishers, authors and research in general.

Citation analysis – history

Eugene Garfield, founder of the Institute for Scientific Information (ISI), first toyed with the idea of citation analysis in the 1950s, as a method of determining which journals were proving most useful to researchers at the time.¹ By the early 1960s, Garfield and Irving H. Sher had devised the journal 'impact factor' to help with the creation of a Science Citation Index (SCI). Initially this simply involved translating their existing records for author citation into records for journal citation, thus showing which journals were cited most frequently. However, it was decided that this method was too simplistic and would penalize smaller, more specialist journals whose frequency of publication and circulation could not compete with larger, more established journals. Simply relying on publication and citation counts did not result in a realistic 'impact' measurement.

To remedy the situation Garfield and Sher came up with a calculation to take the age/publication frequency of journals out of the equation, thus creating a more realistic measurement. The new '**impact factor**' equation was calculated from data taken over a three year period only. For example, the impact factor for a journal in 1983 would be calculated as follows:

A = the number of times articles from 1981–1982 editions of that journal were cited in indexed journals² throughout 1983

B = the number of articles published in the journal in 1983

Impact Factor = **A/B**.

In the early years impact factors were used mainly in the production of the SCI, and were calculated from a large

sample of literature, and so were subject to a degree of error. In the mid 1970s, ISI began to publish the impact factor calculations separately in 'Journal Citation Reports' (JCR). Today, with the citation indexes run by the publisher Thomson Scientific, impact factor calculations are much more accurate. Thomson are now able to include every citation from every journal they index in the calculation – largely due to technological advances – and so sample errors are no longer an issue.

However, this does not mean that the calculation of impact factors is infallible or definitive. The theory has long been open to criticism,³ and Thomson themselves point out that the results of impact factor calculations should be used wisely, as an addition to 'informed peer review',⁴ rather than as an individual measure of quality.

The impact of citation analysis on research

Despite this disclaimer it is believed that the impact factor of a journal may have an indirect effect on research, and specifically where researchers choose to publish. It is only natural for researchers to want their work to be considered influential in their particular area of expertise, and to achieve the maximum exposure possible for their efforts. Therefore, the appeal of being published in a 'cited' journal with a high impact factor is obvious. The prestige associated with writing for such journals is certainly attractive. However, this is not the sole reason for wishing to be published in a cited journal.

Professional researchers in the UK attached to higher education institutions are periodically subject to a form of assessment known as the '**Research Assessment Exercise**' (RAE) to evaluate the quality of their research. The results of RAE (which is run by the Higher Education Funding Council for England, or HEFCE) help to inform the UK higher education **funding bodies** where best to distribute their research grants. Naturally, the allocation of funding is very important for researchers and the establishments to which they are affiliated. Better quality research should lead to the promise of more funding for further investigations, thus providing researchers with the means to continue their work and the academic institutions they belong to with the prestige of hosting important projects.

One of the key elements taken into account in the RAE is the journal articles produced and published by academics, as this is one of the few easily quantifiable results of the research process. The assessment of these articles is supposed to relate to the quality of content only, but it is thought that this is not the only factor that is taken into account. In 2002 the House of Commons Science and Technology Committee reported a suspicion that the place of publication was afforded more importance in the RAE

process than article content itself,⁵ and evidence given to the committee by leading academics in 2004 suggested that they choose to publish in cited journals (and preferably those with high impact factors) because of the importance to the RAE, and the financial benefits that can be forthcoming from a positive assessment.⁶ Although HEFCE denied that journal impact factors formed a basis for RAE assessment criteria, the committee found that this was nonetheless perceived to be the case by many in the academic world, and thus resulted in a bias towards journals with higher impact factors and away from smaller, 'non-cited' publications. **It appears to be an unspoken truth that journals that are not subject to Thomson Scientific's citation analysis are afforded lower status in the scientific and academic communities, and are simply not taken as seriously as those that are.**

Possible effects of citation analysis on published research in the field of heritage conservation and why it matters to us

As has been shown above, the process of citation analysis and the concept of journal impact factor can be important drivers for researchers. But how might this affect conservators and the heritage conservation profession in general? Possibly the most significant effect is the potential loss of directly relevant conservation-oriented research.

Currently there are very few conservation-led journals that are indexed by Thomson Scientific and appear within their JCR publication. Neither of our leading conservation journals – *The Conservator* and *The Paper Conservator* – achieve this status. This lack of representation within a scheme of analysis that has been shown (rightly or wrongly) to have so much influence in the scientific community may ultimately lead to researchers and scientists abandoning conservation-led publications in favour of alternative science journals for reasons of prestige, as well as for academic/career and (ultimately) financial reasons. This migration of skills *may* also result in scientific projects losing any conservation-based emphasis, as research goals are adjusted in accordance with the editorial focus of alternative journals.

The possibility therefore exists that research relevant to the heritage conservation profession may become inaccessible to those who would benefit from it most, should scientists and researchers in the field feel it beneficial for their careers to publish their findings away from conservation-led journals. Furthermore, it is conceivable that research that would have been given a conservation focus in the past may now lose this emphasis from the start, thus potentially slowing progress towards new innovations, treatments, and working practices. The effects of such a trend would be to seriously hamper developments within the profession. As a result conservation science could come to be viewed as a static profession, lacking drive and

ambition to improve on current knowledge and practice. Whether true or not, such a perception could result in the devaluation of the role of the conservator in both the scientific and cultural heritage communities.

The above outcomes are by no means a certainty – they are possibilities based on evidence found in the wider academic community. However, they go a long way to demonstrating the importance of citation analysis and its long-term effects on the science and research communities. Garfield and Sher's 'impact factor' calculations have been with us since the 1960s, and are acknowledged to be far from perfect, but they remain the most accessible and reliable way of gauging the importance and influence of research. Until a better method is devised, citation analysis will remain with us and its influence will continue to be as strong as it is today.

Summary – key points

- Citation analysis, journal 'impact factor' and journal 'prestige' are increasingly important factors for researchers in terms of their publication and career priorities.
- Writing for cited journals is perceived to attract better Research Assessment Exercise results and hence more funding for future research (including heritage research)
- The lack of conservation journals appearing in Thomson Scientific's Journal Citation Reports results in a lower status for the profession in academic circles and may force researchers in the field to publish their findings elsewhere.
- Whilst relevant new research is available, it may increasingly appear away from core conservation-led publications, potentially leading to valuable information being lost to the profession – out of sight out of mind!!

James Andrews

Chantry Librarian

1 Garfield, E. (2005). 'The agony and the ecstasy: the history and meaning of the journal impact factor'. In: *International Congress on Peer Review and Biomedical Publication*, September 16, 2005 [Online]. <http://garfield.library.upenn.edu/papers/jifchicago2005.pdf> [Accessed 4 April 2007].

2 i.e. journals indexed by the company producing SCI and, later, the Journal Citation Reports (JCR).

3 see http://en.wikipedia.org/wiki/Impact_factor for examples of criticism and misuse of impact factors.

4 Garfield, E. (1994). 'The ISI impact factor'. *Current contents* [Online]. <http://scientific.thomson.com/free/essays/journalcitationreports/impactfactor/> [Accessed 4 April 2007].

5 House of Commons Science and Technology Committee (2002). *Science and technology – second report, session 2001–02*.

6 House of Commons Science and Technology Committee (2004). *Science and technology – tenth report, session 2003–04*.

AWARDS

ICON SUCCESSES

Congratulations to Icon's newly accredited members

Anthony Beech – Furniture (Private conservator, Lincoln)

Pauline Birtwell – Paper (Manchester City Galleries)

Elizabeth Cheadle – Polychromed Timber (Private conservator, Taunton)

Rebecca Ellison – Paintings (National Museum Wales)

Paul Ferguson – Woodcarving and Gilding (Private conservator, London)

Angus Lawrence – Stone (Private conservator, London)

Mary McQueen – Preventive (Wakefield MDC Cultural Services)

Jill Plitnikas – Objects (Bristol Museum and Art Gallery)

Katerina Powell – Book and Paper (Oxford Conservation Consortium)

Heather Richardson – Ethnography (Pitt Rivers Museum)

Louise Squire – Textiles (Private conservator, Middlesex)

Congratulations are also due to Elizabeth Walker, who has won the Gilding and Decorative Surface Group's first annual student award for her final year thesis entitled 'The Amalgam Mirror, Why Bother Conserving It?'.

Elizabeth told Icon News: 'I worked as a contemporary picture framer for 15 years during which time I did short courses in gilding and restoration of old frames. I eventually took time out from work and family to complete a BA (Hons) degree in Conservation at City and Guilds of London Art School.

During my studies I chanced upon mercury amalgam mirrors. As I researched the fascinating history of the looking glass (as it was called) and the complexities of tin/mercury amalgam – its composition and deterioration, I have found it is a subject that begs further research.'

QEST SUCCESS

Josephine Beney from Leicester has won a £13,000 Queen Elizabeth Scholarship, which will enable her to complete a three-year degree course at the City and Guilds of London Art School and become a conservator of medieval sculpture. Josephine will receive her award from The Lord Chamberlain, the Earl Peel, at the Royal Warrant Holders annual lunch in London in June.

As the article in January's Icon News (p14) celebrated, since 1991 the Queen Elizabeth Scholarship Trust has



QEST scholar Josephine Beney cleaning a marble statue

made cash awards worth over £1,000,000 to 167 craftsmen and women aged between 17 and 50 plus to develop their skills. Josephine's award is one of seven made this spring totalling £42,500.

Josephine (25) graduated in English and German Medieval Literature from Oxford last summer and then went onto the BA Honours course in Conservation Studies at City and Guilds of London Art School last October. She says, 'As the first in my family to go to university I have already exhausted every available loan and source of government support to fund my first degree, leaving me with precious few resources towards my conservation studies. I am totally inspired by this course, which enables me to pursue my passion for cultural heritage and the desire to become a conservator of medieval artefacts. I was desperate to continue. Being awarded a QEST Scholarship has now made this possible.

'The opportunities and practical training the course affords are unparalleled and the practical nature of the degree

programme is internationally respected. It offers comprehensive hands-on training in all aspects of the conservation of wood, stone, gilded and polychromed objects, and the School has close links with many major London museums and galleries. During the course of my studies I hope to gain as much experience in the conservation field as possible and, thanks to the School's contacts, I will have the opportunity of working at Westminster Abbey this summer.'

Once qualified Josephine would like to work as a conservator of medieval polychrome sculpture in a museum or gallery and one day set up her own specialist conservation consultancy. 'The preservation of our cultural heritage is a cause to which I am deeply committed and prepared to dedicate the rest of my working life.'

Application forms for QEST scholarships may be obtained by sending an SAE (50p) to: The Secretary, The Queen Elizabeth Scholarship Trust, No.1 Buckingham Place, London SW1E 6HR. They can also be downloaded from the QEST website: www.qest.org.uk

**The closing date for Summer 2007 scholarships is 8 June 2007;
for Spring 2008 Scholarships: 18 January 2008**

THE ANNA PLOWDEN TRUST

Don't overlook the opportunity for some CPD funding from the Anna Plowden Trust. The Trust is seeking applications from established conservators for grants towards the cost of attending either a short specialist course or a major conference during 2007. In both cases the Trust will consider funding up to 50% of the cost. Those applying should have more than five years' experience since completing their training. This year's closing dates are June 15 and September 15. Write to Penelope Plowden, enclosing a stamped and addressed envelope, at 43 Lansdowne Gardens, London SW8 2EL or e-mail her for further information at penelopecpowden@btinternet.com. Application forms can also be obtained from the Trust's website, which is annaplowdentrust.org.uk.

institute briefing

NEW MEMBER FOR ICON BOARD

The Icon Board of Trustees is delighted to welcome the first member elected to represent Northern Ireland, John Kelly. He is a director of Litan Limited, whose work includes analytical and conservation/restoration services for stone and related materials. He has worked with a variety of conservators in museums, government bodies and private practice in the conservation/restoration of bronzes, lead objects and statuary, the analysis and oversight of wall paintings and architectural detail, and also with other professionals such as architects and engineers. His varied career has included twelve years working at the Ulster Museum and lecturing in conservation and materials science in the Department of Archaeology at Queen's University, Belfast.

John has been a Board member of ICHAWI since 1991 and was Chair until recently. He assisted with the accreditation of conservator/restorers in Ireland and a bursary scheme to assist in the training of conservator/restorers and in the development of procedures to meet the aspirations of the profession and government.

NEW CONSERVATION TECHNICIAN MEMBERSHIP GRADE

At its meeting on 28 February 2007 the Icon Board of Trustees approved the creation of a new membership grade for conservation technicians. This grade is open to:

- People currently working as conservation technicians
- People working towards the new Icon Conservation Technician Qualification

The annual membership subscription for this grade is £55, and Technician Members will receive Icon News, Iconnect and Iconnect Jobs. They will not however receive Journals.

Please encourage conservation technicians in your organisation to join up. They can use the same application form as other membership grades, which can be downloaded from our website. 'Icon was established to be the voice for the entire conservation community' said Chief Executive Alastair McCapra 'and it is important that everyone engaged in conservation in its broadest sense feels that Icon is their home. We hope that the establishment of this new grade will make it clear to technicians that they are as welcome as part of that community and that we value their contributions'.

WELSH PAGES FOR REGISTER WEBSITE

Thanks to generous funding from CyMAL, four of the popular 'Care and conservation' titles have been translated into Welsh and are now available on the Conservation Register website at www.conservationregister.com/caring.asp

VOLUNTEERS WANTED FOR COMMITTEES

The Icon Board invites members with relevant interests and experience to serve on the following committees. (Members outside the UK who are unable to attend meetings may serve as corresponding members). If you are interested in working on one of these committees please email Alastair McCapra at amccapra@icon.org.uk

If you would like to have an informal discussion about the commitment or have other queries, you can discuss them with Alastair before deciding whether you wish to commit yourself.

Communications Committee

- ensures consistency across the content and style of all Icon communications output
- provides guidance to committees and members' groups on the approaches towards communicating Icon information both internally and externally
- undertakes the monitoring of Icon communications outputs (principally the website and Icon News) for review purposes
- aids the work of the Icon offices in offering guidance and support to members
- increases and capitalises on communications and PR opportunities

Conservation Research & Academic Publications Subcommittee

The promotion and advancement of conservation research as a serious area of academic study amongst government, HE and related research councils and boards.

- Icon-produced conservation research publications including The Paper Conservator and The Conservator, including, specifically, the process for eventually uniting them under one title. Also including the selection of a commercial publisher.
- Recommendations relating to the production of conservation research through regular and one off publications.
- Differentiation between Icon journals and others in the market
- The fitness for purpose of existing editorial structures on our academic publication
- The production, in due course, of a research and publications strategy for Board approval

European Policy Committee

- Maintains strategic overview of important issues in Europe on which Icon needs to adopt a position (currently ECCO, ENCORE, Directive 2005/36/EC, the 7th Framework Programme (including the ERAnet and the European Construction Technology Platform/FACH) and

the CEN346 Standards in Conservation initiative.)

- Identifies detailed technical work which needs to be undertaken in order for Icon to formalise a position on specific issues, and assign this work to individuals
- Recommends policy positions to the Icon Board

Finance Committee

- Monitors management accounts and the creation of the annual budget; sets policy on reserves and investments
- Has oversight of operational risk register
- Formulates Icon policy on minimum salary recommendations

CARE AND CONSERVATION LEAFLETS

Several Icon Groups have printed copies of the new Icon 'Care and conservation' leaflets for their own distribution and use at events. Book & Paper, Ceramic & Glass, Textiles, Paintings, Photographic Materials and Furniture all now have their own stock. This is in addition to the leaflets that the Icon office has for circulation to members of the public and for use in other marketing activities. The leaflets are a good way of providing members of the public, people working in small museums or local history centres, and conservators' clients with basic preventive advice on looking after items in their care. For further information please visit www.conservationregister.com/caring.asp or contact Caroline Saye, csaye@icon.org.uk.

ICON PIN-UPS!

Latest statistics show that the Icon website is receiving over 17,000 visits per month. The second most visited page is the photograph of one of our HLF interns, Richard Moizer, who is based at Canterbury Cathedral. You can see him on http://icon.org.uk/images/stories/staff/richard_moizer1.jpg. The HLF scheme is certainly attracting a major amount of interest because among the other top-ranking pages on our website are Jackie Perkins (Nicolas Boyes Stone Conservation, Edinburgh) (<http://icon.org.uk/images/stories/staff/nicandjackie.jpg>) and Victoria Brown (Marischal Museum, Aberdeen) http://icon.org.uk/images/stories/victoria_brown.jpg. Visits to the Icon website have increased by over 12% in the last year and continue to rise steadily.

RESEARCH & STANDARDS – EUROPEAN DIMENSIONS

The House of Lords report on Science and Heritage last year drew attention to the uneven funding and weak coordination for conservation science research. This year Icon has got involved in several initiatives to try and

remedy this at a European level. Chief Executive Alastair McCapra outlines two of these, ERANet and ECTP, and Freda Matassa completes the round up of developments by describing the project – CEN 346 – to draw up a set of European standards for conservation.

ERANet

The EU aims to establish a common research area just as it has a common trade area, and it provides funding for networks of researchers to coordinate work jointly across national borders. These networks are called ERANets (European Research Area Networks). In January the EU Commission's Directorate-General for Research issued a call for the formation of an ERANet dedicated to cultural heritage and invited interested countries to attend a preliminary meeting in Brussels. At one stage it looked as though the UK would not be represented at all, but eventually Icon got together with English Heritage and the Arts and Humanities Research Council (AHRC) to form a UK delegation to the meeting. Icon thus helped ensure that the proposed ERANet got off the ground, that the UK was properly represented, and that conservation research got a fair share of the focus in the proposed plan of work.

After this first meeting it was agreed that AHRC should be the single official UK representative, with Icon, English Heritage and other organisations acting in a supporting and advisory role to them. The ERANet group will make a formal proposal to the EU Commission for funding in June and if this bid is successful there will be up to 2m euro available to coordinate cross-border research initiatives, with a significant part of it coming into the UK.

ECTP

Another strand of conservation research activity in Europe is the so-called Technology Platforms. These are formed around groups of large industries and the industries in question pool funds for common research agendas. Conservation (including museums, galleries, archives and libraries) is being dealt with by the European Construction Industry Technology Platform (ECTP). This means that large construction firms are in effect setting the research agenda for our sector, determining the priorities and defining the outcomes.

Icon could only possibly have a minor role in this process as it develops, but we have joined the ECTP in order to be able to monitor developments and speak up if necessary. For more information see http://www.ectp.org/fa_cultural_heritage.asp

EUROPEAN CONSERVATION STANDARDS ARE UNDERWAY

The Commission for European Standardisation (CEN) Conservation of Cultural Property project

For the past three years, the Commission for European Standardisation has been working on a project to create standards for the conservation of cultural property. The project, which includes standards for materials, diagnosis and analysis, terminology, environment and the transportation of cultural goods, will eventually result in Europe-wide accepted standards which could affect all conservators.

The CEN is an international non-profit, non-political organisation established under Belgian law in 1961, comprised of the individual standards bodies of each country. In the UK, our standards body is BSI – The British Standards Institute. (It is responsible for BS5454, for the storage and exhibition of archival documents.) The general purpose is to create common standards of practice and safety throughout Europe, largely in the fields of industry, construction and technology. The commission has 29 member states and 5 affiliates, so encompasses all of geographical Europe and beyond.

The CEN works on a vast number of projects with technical teams and work groups of experts drawn from many different countries. New standards have to be approved by all states which means that this can be a very lengthy process. Once the standards are approved and disseminated to each country, there will still be a monitoring period before being finally adopted, so that a project from start to finish could take as long as ten years.

In 2002 the CEN undertook to establish standards for 'Conservation of Cultural Property' (CEN346). This project is divided into five work areas:

- General Guidelines & Terminology
- Materials constituting artefacts
- Evaluation of methods and products for conservation work
- Environment
- Transportation and packing methods

The Working Groups are made up of conservators, conservation scientists, curators and registrars drawn from many countries. They are doing work such as creating conservation terminology, a standard conservation report and definitions of materials and processes that will be recognized throughout Europe.

WG4 Environment group is working on standards for lighting, display cases, temperature & humidity, risk assessment, pest control, principles of museum buildings,

storage, churches and historic buildings and air quality. Each subject is taken up by a sub-section which works independently of the twice-yearly group meeting.

WG5 Transportation and Packing group is creating standards for moving objects between museums or between museum and store. The emphasis is on moving outside the museum only, but will include packing before transport. The group is comprised of registrars, conservators, collection managers and commercial fine art transporters. They are the newest of the groups, having been formed in January 2006, and are currently looking at packing methods, methodology and materials.

What will these new standards mean? A major benefit will be that there will be a single source in Europe for accurate information and there will be a recognized standard accepted by all states for these aspects of the conservation of cultural property. In addition, contractors who want to work in these fields, whether they are conservators, building restorers or transport companies can choose to meet CEN standards and can say so in their promotional literature. For example, if a transport company can prove they meet CEN standards this should be a good recommendation and will save you from having to do research into the company or to ask if any other museums have used them.

The standards are internationally recognized guidelines and are not enforceable by law but do carry considerable weight as they are accepted by all countries in the CEN framework and demonstrate a high level of compliance.

Recently, a small group based at Icon met under the chairmanship of David Leigh, to follow developments, input into the work groups and to disseminate information in the UK. At this stage, Janey Cronyn, David Howell, Barry Knight and Freda Matassa are involved. The Board of Icon has expressed the wish for UK professional conservation to be fully involved in the further development of these standards. The BSI has also now resolved to re-establish a UK 'mirror group' which will enable a wider group of stakeholders to monitor progress, on which Icon will be represented.

If you would like any more information, please contact David Leigh at dleigh@icon.org.uk or Freda Matassa at freda.matassa@tiscali.co.uk.

Or see www.cen.eu/CENORM/index.htm

***Freda Matassa** is a museum consultant and former Head of Collections Management at Tate. She is UK Expert Representative on Work Groups 4 and 5*

Heritage lottery funded training bursaries programme 2006–2010

Conservation internships 2007 year 2 Educational stipend of £14,500 p.a.

Conserving our heritage can be a stimulating and rewarding career. Icon is offering a further 12 work-based internships of 12 and 24 months' duration as part of its successful HLF-funded conservation training bursaries scheme for September 2007. The scheme aims to broaden access to careers in conservation and to increase the UK's fund of conservation skills. Some placements (*) are open to new entrants to conservation from arts, crafts, science or heritage backgrounds. Others are specifically for those who have recently graduated from a conservation course.

12 MONTHS:

Birmingham – Collections Care	(Ref 07/1*)
Devon – Conservation of Carpets	(Ref 07/2*)
Edinburgh – Conservation of Stone	(Ref 07/3*)
Belfast – Conservation of Archives	(Ref 07/4*)
Tate, London – Conservation of Frames	(Ref 07/5*)
National Trust, Bristol – Housekeeping and Preventive Conservation	(Ref 07/6)
Preston – Conservation of Archives	(Ref 07/7*)
Lincolnshire – Architectural Conservation	(Ref 07/8)
V&A, London – Conservation of Ceramics	(Ref 07/9)
London – Conservation Science	(Ref 07/10*)

24 MONTHS:

Wells – Conservation of Stained Glass	(Ref 07/11*)
Durham – Conservation of Books	(Ref 07/12*)

Information on all placements and details of eligibility can be found on the Icon website at www.icon.org.uk
Interviews for short-listed applicants will be held in July.
All internships will start in mid-September 2007.

Apply using the form available from the Icon website

www.icon.org.uk

Forms may also be obtained by e-mailing training@icon.org.uk or by telephoning 0131 240 5038/2.
We request that – wherever possible – you use electronic format for enquiries and applications.

The Training Development Manager,
Icon, 22–26 George St Edinburgh EH2 2PQ

Closing date for applications
8 JUNE 2007



Interns, supervisors and guests at ss Great Britain

HLF BURSARY SCHEME

Year 2 takes off!

Icon is pleased to launch the advert for the second year of its Heritage Lottery Funded Internship Scheme. Following the successes of year one, Icon is offering twelve new places from this September across the UK. The new programme includes placements in a wider range of disciplines than last year and we are pleased to be able to offer the majority of these internships to applicants from other fields – those considering a career change or who have found it difficult to access conservation through more conventional routes. Spread the word and encourage anyone interested to apply – details of all the internships are on the Icon website.

We have changed the application process this year – there is now a form to fill in (ensuring better processing and comparison of applications) and we are encouraging on-line and electronic applications.

Icon acknowledges the fantastic degree of support and interest from public and private sector hosts and supervisors for the scheme – thank you to all involved.

Year 1 below decks...

Meanwhile, Year 1 interns continue to make use of opportunities offered by the scheme. The last few months have seen a series of regional get-togethers and visits. In March, a group of interns and supervisors from West region (supplemented by several keen others from further afield, including HLF staff) met in Bristol to visit the award-winning conservation project the SS Great Britain, followed by a tour of the National Trust flagship conservation project at Tyntesfield. Staff from Eura Conservation and the National Trust kindly gave of their time to show the group around. Books intern Zoe Finlay commented 'It was the first time I had had the chance to really experience other areas of conservation, and it was very interesting and useful to hear how others tackle difficulties and come to resolutions; also sometimes how a compromise must be met as the ideal solutions are not physically possible. The importance of teamwork involved was also very evident in both visits'.

More from interns on page 41

FROM THE LIBRARY

Since my appointment as Librarian in October 2006 I have been gradually cataloguing a large selection of materials that were acquired through the convergence of groups during the formation of Icon. Most prominent in this collection have been conference pre-prints and post-prints from a number of the old UKIC groups. These publications are valuable resources but are largely unavailable for reference, with even the national libraries missing many of them from their holdings. The vast majority of these have now been catalogued on OLIS, the University of Oxford's on-line catalogue (visit <http://www.lib.ox.ac.uk/olis/>) and are available for consultation in the Chantry Library. Here are just a few examples of these welcome additions to our collection:

Bustin, M. & Caley, T. (eds.) (2003). *Alternatives to lining: the structural treatment of paintings on canvas without lining*.

Cannon, L. (ed.) (1989). *Conservation of stained glass*.

Huntley, C. & Starling, K. (eds.) (1987). *Restoration of early musical instruments*.

O'Connor, S.A. & Brooks, M.M. (eds.) (1990). *Archaeological textiles*.

Janaway, R. & Scott, B. (eds.) (1989). *Evidence preserved in corrosion products: new fields in artifact studies*.

Budden, S. & Halahan, F. (eds.) (1994). *Lacquerwork and japanning*.

Keene, Suzanne (ed.) (1990). *Managing conservation*.

Calnan, C. (ed.) (1991). *Conservation of leather in transport collections*.

Rogers, D.A. & Marley, G. (eds.) (1999). *Modern materials – modern problems*.

Entwistle, R. [et al.] (eds.) (1992). *Life after death: the practical conservation of natural history collections*.

UKIC Ceramics & Glass Conservation Group (1994). *Ceramics: gilding, lustre and metals*.

Dawson, L. & Berkouwer, M. (eds.) (2003). *Dust, sweat and tears: recent advances in cleaning techniques*.

Cruikshank, P & Tinker, Z. (eds.) (1994). *Starch and other carbohydrate adhesives for use in textile conservation*.

Don't forget that, although we specialise in book and paper conservation, we also have technical information on preservation, analytical techniques, materials research, disaster planning, pest management, environmental conditions, plus works on specific materials and

techniques, such as textiles, pictures frames, pigments and dyes and many other subjects that may be of interest. The librarian will be happy to provide you with any relevant conservation literature to help you in your work. **Please feel free to come and use this growing collection. We also supply photocopies of chapters from books or journal articles and conference papers which we can send to you free of charge on quoting your Icon membership number.**

Introductory tours of the library for you or your group can be arranged with the librarian. We welcome all donations from members' personal collections of professional literature. Please contact James who will be happy to hear from you.

Librarian	James Andrews
Email	chantrylibrary@icon.org.uk
Telephone	+ 44 (0) 1865 251 303
Fax	+ 44 (0) 1865 251 303
Address	The Chantry Library, Grove Cottage, St Cross Road, Oxford, OX1 3TX, United Kingdom
Website	http://www.lib.ox.ac.uk/ipc-chantry/

Recently published articles

This is only a selection of recently published articles available at the Chantry Library that may interest Icon members. For a complete list visit the website at <http://www.lib.ox.ac.uk/ipc-chantry/> and follow the 'New Titles' link.

From IDP News, 28

Mazumi, M. (2006). 'The Zhufoyaojijing at the Lüshun Museum'. pp. 1–4.

Seishi, K. (2006). 'The British Library sanskrit fragments'. pp. 7–8.

From Studies in Conservation, 51(3).

Cardell-Fernández, C. and Navarrete-Aguilera, C. (2006). 'Pigment and plasterwork analyses of nasrid polychromed lacework stucco in the Alhambra (Garanda, Spain)'. pp. 161–176.

Van der Snickt [et al.] (2006). 'Blue enamel on sixteenth- and seventeenth-century window glass: deterioration, microstructure, composition and preparation'. pp. 212–222.

Rezić, I., Krstić, D. and Bokić, L. (2006). 'A note on the deterioration of the binder composition on an historic painted textile'. pp. 223–228.

From *Studies in Conservation*, **51**(4).

Brysbaert, A. (2006). 'Lapis Lazuli in an enigmatic 'purple' pigment from a thirteenth-century BC Greek wall painting'. pp. 252–266.

Saunders, D. [et al.] (2006). 'A new camera for high-resolution infrared imaging of works of art'. pp. 277–290.

Lee, C.H. [et al.] (2006). 'Deterioration assessment and conservation of a heavily degraded Korean stone Buddha from the ninth century'. pp. 305–316.

From *Western Association for Art Conservation Newsletter*, **29**(1)

Frame, L.D., Segalman, I. and White, C. (2007). 'Conductivity probe prototype: measuring soluble salt content on ancient ceramics'. pp. 12–14.

From *The ephemerist*, **136**

Thorpe, J.G. (2007). 'Scorecards and tally cards'. pp.10–16.

From *Papier Restaurierung: mitteilungen der IADA*, **7**(4)

Forsom, M. and Nielsen, I. (2006). 'H measurement of paper: a micro-extraction method' pp. 26–31.

From *Papier Restaurierung: mitteilungen der IADA*, **8**(1)

Palm, J. (2007). 'Comparison of single and double-sided paper documents printed by copying machines and laser printers'. pp. 9–11.

From *The new bookbinder: journal of designer bookbinders*, **21**

Lindsay, J. (2001). 'The Edfu collection of coptic books'. pp. 31–51.

Smith, P. (2001). 'Four levels of book art making'. pp. 88–100.

Other titles received include *CBBAG Newsletter* **24**(1), (2) & (4), *Association des relieurs de Québec: le bulletin* **15**(1), *ICOM News* **59**(4), *Bull and branch: friends of Dard Hunter, Inc. newsletter* **25**(2), *Conservation bulletin: a bulletin of the historic environment* **54**, *National Library of Australia News*, **17**(6).

The Committee of the Gilding and Decorative Surfaces Group would like to respond to the article in Issue 6 September 2006 of *Icon News* reporting the treatment of a frame by Ipswich Museum.

Over the last two decades the importance of frames has again been rightly acknowledged by museums, led by some national institutions. Currently there are at least six major galleries and museums in London alone that have specialist frames conservators.

The article discusses the treatment of a painting by William Hazlitt of Thomas Clarkson which it describes as 'not a great portrait, only "fair"'. However it also discusses the historical importance of the subject and the painter, and especially the relevance to the town of Ipswich. It is precisely these factors that have led to the decision to treat the painting; rather than its monetary or aesthetic worth. Despite the frame being a 'run of the mill early 19th century oil gilt frame, with applied moulded compo acanthus leaf pattern' its treatment should be approached with the same respect as the painting. Nineteenth-century frames with applied composition ornament encompass, as with carved frames, a fascinatingly broad spectrum of craftsmanship and taste. In recent years more interest has been taken in composition and its importance in the development of frame-making techniques, and an RCA/V&A MPhil has recently been completed on this topic.

Due to its provenance, coming to Ipswich Museum from the estate of its first owner and with its contemporary style, it is likely that this frame is original to the painting. The frame was treated as follows; it was brushed and vacuumed and the bottom edge cleaned with 2% ammonia in distilled water. A wash of Paraloid B72 5% in acetone mixed with mica gold lustre pigments was applied all over the frame. The missing corner ornaments were replaced with casts of an un-attributed shell design. These were made of polyester gel resin and mica pigments and filled with Paraloid B72 and wood flour, and then attached with cellulose nitrate adhesive. As the article stated that the frame was in reasonably good condition structurally, dirty but the 'applied mouldings were complete, and it had not previously been blessed with bronze paint', we found this treatment surprising and wonder whether perhaps a more subtle treatment could have been considered.

Finally, unquestionably one of the greatest reasons for the existence of *Icon* is the sharing of information between conservators for the benefit of the profession and, beyond the available literature, advice can be sought.

The Gilding and Decorative Surfaces Group Committee

DIANE COPLEY RETIRES

Linchpin of the UKIC office for many years, Diane Copley helped smooth the administrative path to convergence and then continued part-time as a member of the Icon team for its first eighteen months. She retired in February and her departure has elicited warm tribute to her sterling qualities. These aren't hard to spot: everyone mentions her good cheer, unflappability and helpfulness! Every office needs its Diane and how lucky we were to have her.

About herself Diane writes:

I went back to work after being at home for ten years raising three children. I first did a TOPS Course for six months to brush up on my typing, English and maths.

My first job was at the Whitbread Brewery where I worked as a secretary for the International Sales Department. After five years I went to work for KPMG which is a very large firm of accountants where I worked as a secretary for fifteen years, first for the Trust Department and when they closed that department for the Pensions Department.

When I left KPMG, I decided that I would like to work only part-time and came to work at UKIC in 1995 at the Whitehorse Mews Office when Annette Culverhouse was the Office Manager and Diane Gwilt was Chair. I have met and got to know a lot of interesting people over the years either meeting them or speaking to them on the telephone. I would like to say how much I have enjoyed my time at UKIC. Also I would like to express my thanks to David and Caroline (we made a great team) who made my time at UKIC enjoyable and rewarding. The rest as you say is history.

About Diane you write:

It's not often you come across someone who routinely spreads calm and good cheer. I consider it my very good fortune to have worked alongside Diane at UKIC, and latterly at Icon. It didn't matter how fraught the rest of us became, how much angst convergence at times seemed to generate, how up-tight people might be on the phone to her, Diane retained the magic touch of a gentle laugh with which she washed everyone's troubles into calmer perspective. I am not sure how she managed it; maybe a better sense than many of us of the bigger picture, of what really matters in life.

Un-sung heroine of UK conservation, Diane managed an extremely busy office, ran membership enrolment and



renewals for UKIC and the attendant database, and oversaw the ever more complicated accounts, first with an in-house bookkeeper and then as primary contact with an external accounting firm, plus all those myriad of tasks which kept the organisation on track and in a fit state for convergence. She was wonderfully helpful to Section Chairs and then, with Charlotte Cowin, Group Chairs, supported editors of the newsletters and the journals, arranged meetings, including the annual general meetings, and answered all queries to the office, whether by phone or email, with unfailing good humour. She was also key to the success of the Conservation Register.

Individually and collectively we owe Diane a considerable debt of gratitude and wish her a very happy retirement.

David Leigh

Former UKIC Director and Icon Policy Advisor

Diane is such a lovely person and work companion - a real star! Over the four years I enjoyed working with Diane on the PACR scheme it was mainly via the telephone or email - a situation familiar to many members as well but it was always good to spend quality time with her in the London

office. Always cheery and happy to help, even when you knew she had lots of other things to do as well.

I know I can say on behalf of everyone involved with the PACR scheme – a very big thank you – for all her hard work to help make the scheme what it is today.

Susan Bradshaw

Accreditation manager

Diane introduced me to the workings of the UKIC office back in 2002 when I started working on the Conservation Register. Always cheerful, she has been a good friend - a real joy to work with over the last four and a half years. In particular, her help with the Conservation Register over the last 18 months has been invaluable and I will sorely miss the opportunity to have a giggle about some of the requests we receive!

Caroline Saye

Conservation Register

Diane has been the unfailingly calm, smiling, courteous and efficient person who ensured that everyone else could get on with their jobs, hold their meetings and meet their deadlines. Thank you Diane

Clare Meredith

Head Conservator, The National Trust for Scotland

We announced to our delegates that Diane had left Icon at our AGM this weekend. Many former Committee members were present and wished to pass on their best wishes to her. The most consistent comments were that she was always helpful, calm and polite and seemed to be able to smooth problems out and was never flustered when others around her were! We will miss her quiet willingness to help and find answers to a myriad of questions and all of the Ceramics and Glass Group Committee wish her well in her new endeavours.

Ros Hodges

Chair, Ceramics and Glass Group

I was disappointed not to have had the opportunity to say goodbye to Diane. I'll always remember her good sense of humour even under the most trying of circumstances. My abiding memory of her will be her working in the small UKIC office at The Chandlery surrounded by huge piles of photocopying related to Accreditation and later by piles of boxes, files and books prior to removal to the Icon office. Thanks, goodbye and good luck Diane!

Sandy Davison

Ceramics and Glass conservator, former chair of CGG

Diane, who always smiled and gave me a job to do when I offered to do some photocopying to help her out,

knowing full well that within minutes she would be re-programming and unblocking the photocopier, again with a smile!

Katharine Barker

Independent Textile Conservator

I can't remember why and when I started calling her 'bunny' but used to wait with anticipation for the chuckle at the other end of the line. I met Diane many years ago when I was Chair of The Institute of Paper Conservation (IPC) during those endless NCCR meeting at UKIC. Having negotiated the Fort Knox-like entry we would chat as we climbed the stairs to the meeting room. Children, grandchildren, nothing very unusual just the ordinary coinage of life. I met her more frequently during convergence; always patient, always kind, always helpful, she has helped to calm those difficult and feverish days. I am grateful for all the help she has given me personally and to IPC when still in existence and hope she will have a rewarding retirement surrounded by family and friends.

Kate Colleran

Paper conservator, former Chair of the Institute of Paper Conservation

Thank you to all members past and present who so kindly contributed to Diane's present. I hope to see Diane soon and will pass on all of your best wishes to her.

Caroline Saye

CONGRATULATIONS!

....to **Steve Clare** of Holy Well Glass in Wells, Somerset, on his two recent appointments as Stained Glass Advisor to the National Trust and Stained Glass Advisor to St George's Chapel, Windsor. His work on important medieval glass included a commission at St Mary and St Barlok at Norbury in Derbyshire, which he wrote about most eloquently in *Conservation News*.

..... and to **Sandy Davison**, whose retirement from full-time practical work was announced in the last issue of Icon News and who has been elected a Fellow of the Society of Antiquaries of London. Founded in 1707 the Society encourages advancement and furtherance of the study and knowledge of antiquities and history. Its interests are inclusive of all aspects of the heritage including conservation.

IN APPRECIATION

Edwin Bowes 1950–2007

In a phone conversation just days before he died, Eddie said how much art had sustained him over the years. He found that sustenance by opening the eyes and imaginations of others to an artist's work, through his own fastidious research and wide-ranging reading, from sharing his passions and scholarship, and through the pleasures and challenges of his own meticulous painting. His knowledge and expertise as a paintings conservator was there too, but for Eddie it was always the bigger picture.

Eddie grew up in Berwick-upon-Tweed, an only child brought up by his mother and grandmother, his father having died when he was four years old. He headed to Edinburgh in 1969 to read art history, his teen-aged appetite for art and travel fired by Bengt Danielsson's *Gauguin in the South Seas*, a book that remained dear to him right to the end. As a student he immersed himself in Edinburgh, its history, galleries, wynds and bookshops and, on graduating, he left for London and the Courtauld Institute to study the conservation of easel paintings under Professor Stephen Rees-Jones. Although dazzled by London and all it had to offer, it was Edinburgh that remained his alma mater and a city to which he returned again and again.

Eddie's professional home became the North West Museums Service based in Blackburn, Lancashire. Following a period of freelance work, he was appointed Art Conservation Officer in 1983 and remained with the Service until 2001, by which time he had become Conservation Co-ordinator and Senior Conservator of easel paintings. In 2001, the conservation services were dismantled and Eddie returned to working as a freelance conservator and fine art consultant.

Throughout those eighteen years, Eddie remained deeply committed to the concept and practice of providing conservation, together with other services, to non-national NWMS member museums and galleries. His contribution consisted primarily in the conservation and restoration of hundreds of paintings from local collections but also increasingly through his writing. Eddie's humour and way with words shone through everything he wrote, from advice notes for NWMS member museums ('Rolling Your Own' is the memorable title of one), numerous catalogue entries and, in 2002, his book *Painting a Lowry: A Reconstruction*.

It was not only in print that Eddie was an ace communicator. Surprisingly perhaps, to those who knew him, when faced with a TV camera or a radio microphone he delivered consummate performances: relaxed, articulate and shot through with his characteristic dry wit.



His reconstruction of Lowry's 1930 painting 'Coming from the Mill' is captured on film and likewise his contributions to *Rolf on Art* and, most recently, the BBC's 'Private Life of a Masterpiece' where Eddie is seen recreating a detail of Breughel's 'Census at Bethlehem'.

Above all, Eddie loved research: the detection and pursuit of the little-known or unappreciated and, especially, the unsung hero. Achievements that gave him particular satisfaction included research for the eighteen panels that make up The Lowry Trail in his home town of Berwick-upon-Tweed, and the two exhibitions he curated for Berwick's Borough Museum in 1989 and 1994 of local artists Thomas Sword Good (1789–1872) and Eric Huntley (1927–1992). The latter being Eddie's art teacher at Berwick Grammar School and a life-long influence on his own painting, a passion he pursued to the last days of his life.

Eddie died on 17 February from multiple myeloma, leaving his wife Joanne and their young children Lewis and Rosalind. His funeral was private and he asked that his ashes be scattered on the River Tweed, near Horncliffe. Friends and colleagues gathered on Friday 4 May at The Lowry, Salford Quays, where the Circle Bar was kindly made available. Informal talks by Julian Spalding and Robert McNab were the focus of a gathering that celebrated the life of a friend and colleague who is, and who will continue to be, greatly missed.

Clare Meredith

Head Conservator, The National Trust for Scotland

Meet Hiromi Katayama



This year Hiromi Paper International Inc., of Santa Monica, will be celebrating its 19th birthday. Icon is very pleased to announce that Hiromi Katayama, founder and President of the company, has decided to celebrate this important year by sponsoring the production of a new CD ROM of *The Paper Conservator volume 9, Hyōgu: The Japanese Tradition in Picture Conservation*. Published in 1985, this volume quickly became a standard reference in the field of Japanese art and conservation but has been out of print for a number of years. Demand for volume 9 has continued and we are pleased to make it accessible again on CD ROM which will be included with the new volume of *The Paper Conservator* (volume 30). This volume returns to the subject of Asian art and conservation and it is hoped that it will also become a standard reference work.

Hiromi Katayama originally trained as an artist in Japan and was part of an avant-garde and performance art movement known as *Gutai Bijustu*. She started to see her paintings differently and instead of using the standard canvas she began using *washi* (Japanese paper) as a canvas. Seeing how her work changed, Hiromi wanted to go further back to the roots of traditional Japanese art and began studying the process of making *washi*. In 1986 she was invited to lecturer on *washi* at the University California at Santa Barbara. It was during this time that she became acutely aware that *washi* in the United States was completely misunderstood.

'I found that there was very little information on *washi* and a very limited selection of quality available. Accurate instructions on making *washi* and information about it were rarely correct; for example Japanese paper being called "rice paper". This lack of accurate information made me interested in introducing *washi* in an informative and accurate way to the Western public.'

Her friendship with the late Faith Zieske, paper conservator at the Philadelphia Museum of Art, also encouraged her to investigate and later import high quality Japanese papers for art conservation. Hiromi recalls with affection the time when she was translating for Zieske in discussion with the venerable Japanese papermaker Kozo Furuta during their visit to Japan. At the time Zieske was working on two damaged Cezanne sketchbooks and was looking for a strong but light transparent repair paper. The result was Usumino handmade paper from 100% Kōzo.

A similar problem was faced at the Getty Research Institute Library when they came to repair the torn edges of the

Jacques Louis David sketchbook. 'Hiromi's contacts in the field are invaluable to us', says Mary Reinsch-Sackett, Head of Conservation and Preservation. The result was *Tosa Tengucho*, made by Sajio Hamada. 'This is supposed to be the thinnest paper in the world. When these incredibly thin sheets are formed, the vigorous shaking of the papermaking mould causes the water to dance splendidly. In the past, hundreds of people made *Tengucho*. However, today there is only one family that can create it. Sajio Hamada, a National Living Treasure, is the third generation of Hamada *Tengucho* makers and his grandson, Hironao, has inherited the tradition'.

'Hiromi puts us into direct contact with many of the old Japanese papermakers, most of whom are national living treasures', says Victoria Blyth-Hill, Senior Conservator Emeritus at the Los Angeles Country Museum of Art, who calls Hiromi 'a great asset to the field of paper conservation'.

'When I started Hiromi Paper International in 1988 I was importing mainly *Honmino* and *Usumino* paper made by the late Kozo Furuta (my papermaking teacher) and *Tengucho*, made by Mr. Hamada. Mr Furuta was born in 1922 into a family of twelve generations of papermakers. He was an expert in the use of papermaking tools such as the bamboo mat which his younger brother, Yozo Furuta also has a special skill in making. Sayoko Furuta, Kozo's wife, was also born into a papermaking family. She worked with her family of papermakers until she married Kozo Furuta and began her career of making paper with him'.

Hiromi is very concerned that the old generation of papermakers are now too old or dying. 'Mr Furuta died five years ago and many of the masters are quite old. Sayoko Furuta herself is old now and no longer makes paper'.

'I remember when her papermaking was in full bloom. In front of her house, in the village of Mino, and especially in the spring, one could see rows of wooden boards with paper sheets drying in the sun. The floors of her house were always wet from the papermaking process and the rooms had stacks of beautiful paper everywhere. Last time I saw her I entered a home with only traces of the old tradition of papermaking that used to be practised there. The drying boards were stacked up and put away. The floors were all dry and there wasn't even a sheet of Mrs Furuta's beautiful papers to see. Unless younger students



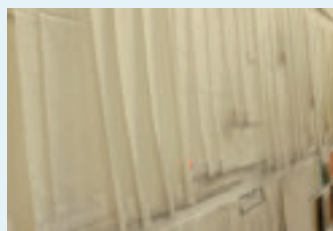
Kozo and Sayoko Furuta with the wooden drying boards



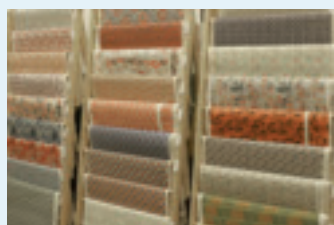
Kozo and Sayoko Furuta '...the vigorous shaking of the papermaking mould causes the water to dance..'



Kyoseishi



Art and conservation papers are displayed on a wall. People can see and touch the actual papers before they make their decision.



Decorative papers (kalazome paper)



HPI staff



Mr Sajio Hamada making the thinnest paper in the world



Mino Gami, made by Satoshi Hasegawa, drying on boards. Hiromi stands by.

learn the process of handmade paper, all of this will be lost. We are fortunate that Satoshi Hasegawa who was apprenticed to Mr and Mrs Furuta in 1991 will continue making paper'.

'Washi for Conservation - I'm not a conservator, my background is as an artist. I've learned through many conservators who are very serious about paper. They have taught and asked me to add different additions of paper as well as Japanese conservation materials and tools to my inventory I currently carry.'

'In 1991 we attended an AIC conference for the first time. Since then we have attended each year, ready to expand our paper selection at the conservator's request. We also attended the 1996 and 2006 Institute of Paper Conservation (IPC) conferences. We know and respect the importance of conservation and Japanese tradition of papermaking.

We have been the direct link between the papermakers in Japan and conservators in the world. Our goals at Hiromi Paper International are not only to be a centre for high quality Japanese paper but also to be a centre of information for Japanese paper and its paper makers. With

an inventory of over a hundred of the highest quality handmade and machine made Japanese papers and personal relationships with the finest papermakers, we are ready to help you with any Japanese paper needs.

During the last 19 years, we have been dedicated to being the bridge between Japanese papermakers and users. I am very happy to celebrate our 19th anniversary by sponsoring the CD ROM, another step in our efforts to help conservators to carry out their work to the highest standard.'

Hiromi Paper International, Inc. offers a large range of Japanese papers for conservation, decoration and printing. Their retail store is in Santa Monica, California but catalogues and sample books are available. Contact washi@hiromipaper.com and on their website at <http://www.hiromipaper.com>

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Papier mâché masks

The owner of a unique collection of fourteen papier mâché and ephemera masks contacted Sophia Fairclough and Caroline Harrison (conservators of works of fine art on paper) in March 2004. The commission was to undertake preventive and interventive conservation before the owner donated them to the artist's own archive.

The masks had been made for a dramatised reading of the play *Ubu Roi* performed at London's Institute of Contemporary Arts in 1952. When it was first performed in Paris in 1896 the play, written by Alfred Jarry, created a scandal with its bad language and schoolboy humour. Père Ubu is an officer of the King of Poland who kills the King, claims the throne and amasses a fortune by executing his subjects and seizing their property; he is finally driven out by the 'Whole Russian Army'. In addition to satirising the mediocrity and stupidity of middle class officialdom, the play is important for its anarchic theatrical presentation – a precursor of Dada and surrealism and influential on Picasso, Satie, Cocteau and others.

The creator of the masks, Franciszka Themerson, was born in Warsaw in 1907, where she studied painting. She and her husband Stefan spent much of their life together working on creative collaborations, and played a major part in the development of 1930's Polish avant-garde film.

They moved to Paris in 1937 but with the disruption of war eventually moved to London, in 1942. Here they founded a publishing house, the Gaberbocchus Press, whose sixty one titles included the first English edition of *Ubu Roi*, illustrated by Franciszka, who was also well known as a painter and designer. Both the Themersons died in 1988 but their archive lives on, with thousands of items – letters, accounts, printing plates, manuscripts, sketches and designs, catalogues and book reviews – relating to their work in film-making, publishing, painting, writing and graphic and theatre design.

Reflecting both the anarchic experience and the political nature of the play, the materials chosen for the masks were intentionally inexpensive and disposable; they were made from newspapers of the time and embellished with other elements, such as matchboxes, wire, velvet, and cardboard tubes. Some have additions such as pieces of leather, wooden batons and rope, which the actors would have used to hold or tie the mask around them during the performance. The intentional use of poor quality materials, the passage of time and previous storage conditions have contributed to the steady degradation and fragility of the works. Our main effort therefore was devoted first to their stabilisation and subsequently their housing and storage for future protection.

There are very few treatment examples of either papier mâché or masks in the conservation literature. Although there is knowledge of these materials amongst conservators, very little has been disseminated to the profession as a whole. Scientific analysis was undertaken and discussions with other professionals, including textile conservators, a globe conservator and a sculpture conservator, all helped to inform our approach to the techniques and methods used. We also attended a symposium in Budapest in May 2005 as part of our research into the use of the material Jun Funori™ for its potential as a consolidant of friable media.

Analysis was undertaken on the adhesives, paint media and pigments of four of the fourteen masks. Our aim was to inform the conservation treatment and also to gain insight into the artist's technique. All the masks are constructed from papier mâché made of two layers of newsprint and many of them have been backed with a layer of linen canvas. Analysis of the adhesive used for making the papier mâché showed it to be a starch-based flour and water paste, a traditional, inexpensive and simply

The Tsar before treatment



Interior of The Tsar before treatment





Detail of The Tsar showing the canvas lifting and fraying, delamination and a bent edge



Detail of The Tsar showing vulnerable paper and canvas around the hole where a wire support emerges

made adhesive. The newspaper layers are separated by a thin coating inferred to be animal glue size, which would have supplied a certain amount of structural rigidity and made the surface less absorbent for applying the paint. The paint was applied directly, without any undercoat, and sometimes patchily, such that the newsprint is still deliberately legible on some of the masks. The date 1952 (the year of their conception) is visible on one of them. On two of the masks thin painted tissue has been applied on top of the paint layers, perhaps to build up surface texture. The paint medium appears to be water based and its components suggest commercially prepared poster paints, which were freely applied in broad brushstrokes. The pigments sampled similarly point to inexpensive, modern synthetic dyes of brilliant hue and high tinting strength. The overall effect adds up to a rough and unfinished style which gives the masks an intentionally naïve appearance.

The condition of each mask varied but examples of common features found on many of them are:

- overall surface dirt, dust and debris, especially in the hollows and crevices and within the fibres of the canvas
- separation of the paper layers
- areas of the canvas lifting and becoming delaminated from the papier mâché above
- areas of the paint surface lifting and flaking in places where the top layer of paint hadn't bonded to those below

- loss of papier mâché around the edges and in many of these areas the canvas was frayed and its fibres starting to separate and lift
- tears and loss of structure of the papier mâché in inherently weak areas such as the space between the nostrils of a mask
- some crushing around the edges of the structure, probably from being stored flat

Evidently, the individual masks also had their own specific problems. For example, the mask *The Tsar* had sustained damage from the long wooden rod which is incorporated into its structure, presumably for the actor to hold up to his face. Holes to insert a rope into the structure of *The Whole Polish Army* had fragile surrounds.

All the masks had undergone earlier remedial treatment by a previous conservator to arrest the most immediate and obvious problems.

Again, the treatment for each mask was individualised according to its structure, condition and needs. But typical treatment for many of them was

- surface cleaning with a vacuum tweezer unit, which was invaluable for reaching every minute recess. Light brushing with sable brushes completed the removal of debris
- consolidation with 0.5% w/v Jun Funori™. This gave a matt and very strong adhesion for the flaking and

The Tsar's nostril area before treatment showing breakage of the paper



The Tsar's nostrils during treatment with Japanese paper support applied



Treatment completed on The Tsar's nostril area





Interior of The Whole Russian Army during treatment: Japanese paper support applied



The Whole Russian Army



Père Ubu

cracked paint areas

- surface cleaning with cotton swab sticks of Industrial Methylated Spirits (IMS). This effectively removed residual surface dirt and the dirt ingrained in the textile fibres on the canvas back
- some masks were then humidified within a Gore-tex™ chamber. This softened the structure where it had distorted and allowed the papier mâché to be manipulated gently back into shape. The masks were then air dried, whilst held in position by soft bean bags in order to retain the newly constructed area
- wheat starch paste was applied with a fine brush to those areas of the papier mâché which needed consolidation where the surface was lifting. Reemay® and bone folders were used to provide localised pressure until it had dried
- structural consolidation was then undertaken on areas of the papier mâché which were cracked and vulnerable to complete loss. For this, Japanese *tengujo* paper was applied with wheat starch. This paper was chosen for its strong fibres which would give enough support whilst at

the same time being translucent enough to be sympathetic to invisible retouching

- retouching of the *tenjugo* repairs was then undertaken with artists' quality Windsor and Newton watercolours
- where appropriate, silk crepe line and Mowlish™ PVA adhesive were used to restructure the support around the linen canvas. This has the advantage of drying invisibly and did not need retouching. It was particularly useful for application to the crushed edges of masks where it provided greater strength and support

Since the purpose of creating and maintaining the Themerson archive is to ensure its preservation for the widest possible accessibility and research, the primary goal of the project was to enable the masks to be easily viewed by the public. Therefore we were keen to devise a simple but effective storage solution that would also double up as a display mechanism.

Our solution was to use ten large textile storage boxes, with some masks sharing a box. The boxes have a lignin-free bond interior and are reinforced with metal edges to allow them to be stacked while in store. We lined them with polyethylene archival foam, leaving a 7.5mm rebate at the top. Two pieces of foam were then glued together to form a double support in the base of the box. A small corner cut in the bottom left of each foam base and a small tie attached enable the base to be lifted out if required. Archival polyethylene foam rods were then positioned and adhered into the foam base of the boxes to provide customised support for each of the masks. Each rod structure was labelled with the name of the specific mask. The masks were then put in and further small hinges added as required, using unbleached tape tied around discreet areas of a mask so that it is not generally visible. Perspex sheets were then inserted and positioned over the foam rebate and taped into the boxes with frame sealing tape before the lids were put on. The creation of these dual-purpose storage and display boxes means that the works are safely contained and easily accessible to anyone visiting the archive without their needing to be handled. The creation of the 'tray' in the bottom of the boxes means

Finally rehoused: King Wencelas and Cotice (L) and The Crowd (R)





Making the housing for Père Ubu

that the masks can be removed without the need for any direct handling. And the boxes will also allow for the safe and effective transport of the masks to exhibitions.

This was a fascinating project in terms of both subject matter and conservation treatment and we hope that we have assured the longevity of the collection to provide pleasure and interest for many generations. As part of the Themerson Archive, the masks are a unique and ingenious collection that form a treasured memorial to a remarkable couple.

Contact Details:

Fairclough & Harrison

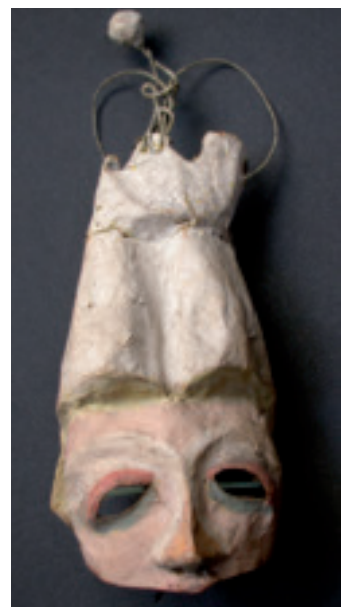
10 Redland Terrace, Redland, Bristol BS6 6TD

Tel: 0117 9739800 E-mail: info@fairclough-harrison.co.uk

With special thanks to Jasia Reichardt, Nick Wadley, Jake Twyford, Lucy Ingham and Laura Hinde for their kind help with this project



Franciszka Themerson working with the ubu masks



Queen Rosamonde

Bougrelas



King Wencelas



Partisans



A cautionary tale

Janet Berry, Course Director at University College London's Centre for Sustainable Heritage, gives you some advice on packing if you're thinking of flying off to do a bit of conservation overseas

As summer approaches, many of us are thinking of packing our bags and heading off for a summer spent working on archaeological excavations in warm Mediterranean climates. It was with these thoughts of sun and interesting artefacts to conserve that my husband and I packed our suitcases at Easter last year for our regular season in Cyprus and boarded our plane at Heathrow Airport. As the plane sat on the runway preparing for take-off, I was asked to report to staff at the front of the plane. Any thoughts of a free upgrade to First Class quickly disappeared as I was escorted to the front of the plane to be greeted by three fully armed policemen who promptly bombarded me with a series of questions about my suitcase.

It quickly became apparent that the police were not interested in the scalpels, syringes and other hardware in my conservation kit (neatly packed in my suitcase as per airline security advice), but interrogated me about the electrical equipment I had packed. An unfortunate arrangement of a metal tape measure, laptop battery, digital camera and laptop leads and a box of nitrile gloves had created the impression of a bomb in my suitcase when it went through the airport's X-ray scanners. The gloves resembled a box of plastic explosives, with leads running off to a power source (laptop battery) and a timer device (metal tape measure). The severity of the situation was such that the entire Terminal 1 building at Heathrow Airport was evacuated and the London Bomb Squad was preparing to blow up my suitcase, dependent upon my answers to the Police.

None of the items in my suitcase were illegal, nor were they items to declare or packed in the wrong baggage. However, the reality that a random set of items can create a

major security alert should prompt every conservator to consider carefully the items they take with them when travelling abroad. With the current heightened security restrictions on baggage (including the European Union Liquid Policy for hand luggage), it is important to check with your airline regarding any chemicals or hazardous equipment that you may be considering taking. Current British Airways Guidelines (www.britishairways.com/travel/bagrest/public/en_gb) state that the following are banned in all baggage:

- flammable and non-flammable gas – aerosols (over 2kg or 2 litres), camping gas cylinders
- carbon dioxide cylinders for soda siphons, lighter refills, butane gas cylinders, filled aqua lung cylinders, mace
- flammable liquids – paints, thinners, solvents
- oxidising materials – bleaches
- organic peroxides – resin kits poisons - arsenic, cyanide, weed killer, tear gas
- radioactive materials – instruments containing radioactive source radioisotopes for research
- corrosive materials – acids, alkalis, metallic mercury, thermometers containing mercury, barometers.

If you are in doubt, it is always safest to telephone the airline in advance of your flight and obtain permission for any hazardous materials.

Fortunately, the bill for the security scare and subsequent closure of the airport was not waiting for us when we arrived back in the UK, and we have been allowed to fly again to Cyprus!





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The course commences in October.

Further details can be found on www.aaschool.ac.uk/bc, or from:



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news from the groups

BOOK AND PAPER GROUP

The second B&PG General Meeting was held in the familiar surroundings of the Art Workers Guild on 27 March. There were many people to thank for their hard work with the committee and others to welcome on board. The thanks started with Joanna Payne who has run the events sub-committee and organised many successful talks and workshops over her period of tenure, followed by Rose Briskman and Ann-Marie Miller both of whom stayed past their leaving time to help support the committee over a transition period, and Christine McNair for her work as treasurer before her return to Canada. Then we were pleased to welcome formally four new members to the committee: Edward Cheese, Isabelle Egan, Linda Eells and Maria Vilaincour. The full committee is as follows:

Helen Lindsay	– Chair
Tony Bish	– Deputy Chair
Edward Cheese	– Treasurer
Lorraine Finch	– Secretary
Isabelle Egan	– Graduate liaison and sponsored membership scheme (SMS)
Maria Vilaincour	– Events
Linda Eells	– Public profile
Penny Jenkins	– Leaflets
Jim Bloxam	– Publications
Sally Esdaile	– Website
Sonja Schwall	– Clare Hampson Scholarship Fund (CHSF)

Everyone has been busy over the last year and there was much to report; highlights include the printing of three of our leaflets, copies of which will be sent to every B&PG member, the timetable for the first awards by the CHSF (look out for the announcement in your July issue of Icon News), and our intention to print a membership directory and to carry out a members' needs survey later this year.

The Chantry Library goes from strength to strength and the meeting was introduced to the new librarian, James Andrews, who gave a detailed description of his activities over the last six months. Discussion of current issues ranged over the recommendations of the House of Lords' report on conservation science, our 2006 International Conference and whether ECCO would succeed in setting a legal definition of what it is to be a conservator. No doubt we'll be hearing more on that issue. Inevitably there were also some appeals to the membership – so please...

- make sure you are on the electronic mailing list Iconnect and if you have problems contact the Icon office

- contact Isabelle Egan, isabelle.egan@ntlworld.com, if you know of any potential candidates for SMS. If accepted they will receive free membership for one year.
- consider standing for the Icon Board of Trustees at the next election and contact me if you want to ask any questions about what this would involve
- contact Jim Bloxam, jpb43@cam.ac.uk, if think you may have a subject that could be turned into an article for Icon News.

And finally my period as Chair of the B&PG will come to an end in March 2008 and one other task for 2007 will be to find a new Chair. Anyone interested in familiarising themselves with this role please get in touch with me. So, thanks to all of you who attended and see you again next year.

Helen Lindsay, ACR

Chair, Book and Paper Group

helenlindsayconservation@goolemail.com

The meeting was followed by a talk by Andy Ellis, Director of The Public Catalogue Foundation who talked about an inspiring project to photograph every oil painting in public ownership in the UK. This is a vast undertaking but the commitment and energy of the staff, trustees and advisors have made it an achievable one.

The photographs are printed as catalogues available for purchase at £20 each and they will also soon be digitised. The catalogues each contain hundreds of images and were described by one reviewer as 'unputdownably browsable'. The incredible range and richness of the paintings, 80% of which are not on show, was in some ways surprising as it might be expected that there would only be endless images of Lord Mayors and river views, but that was far from the case. The project clearly will fulfil its aims which are to broaden access, help raise funds for paintings at risk, stimulate scholarship and alert the public to these neglected collections.

HISTORIC INTERIORS GROUP

We are organising a conference on The Glories of Scottish Interiors from the 17th to the 20th century. It will focus on a variety of aspects of Scottish interiors including the architecture, archaeology, decorative surfaces and furniture. The conference will be held in Edinburgh and Leith, as we hope to arrange a visit to the RY Britannia. Put the dates in your diary now: October 19 - 20, 2007. More details to follow.

PHOTOGRAPHIC MATERIALS GROUP

COLD STORAGE MEETING at Heelis, National Trust Headquarters, Swindon

Monday 11 June 2007, 10.00 – 16.30

HURRY! BOOKING DEADLINE is 1 June.

Costs for the day: Icon Members £25 Non-members £30 Students and unwaged £20. See the Icon website for easy online booking.

FREE STUDENT PLACES. We have extended the deadline for these places. If you would like to apply please send us a short summary (up to 300 words) telling us how your studies will benefit from attending the meeting. Please send your application to: The Photographic Materials Group (Free Places), Icon, 3rd Floor, Downstream Building, 1 London Bridge, London SE1 9BG. Further information about the meeting programme, directions on how to reach the venue by road and rail etc., will shortly be available on the Icon website, or you can contact the meeting chair, Anita Bools: anita.bools@nationaltrust.org.uk or vdperki@aol.com

SCOTLAND GROUP

Icon Scotland Group recently hosted two successful events – one primarily professional (the Iron Gall Inks Meeting in Dundee on 31 March) and one predominantly social (the beer meeting on 13 April). Future events include a walking tour of conserved monuments in central Edinburgh on 20 June 2007, 6 - 8pm, which should prove to be a great combination of the social and the professional! The tour will be led by Paul McAuley, Conservation Officer, City of Edinburgh Council, and for further information please contact Helen Creasy on info@scottishconservationstudio.co.uk or 0131 331 5875. Organising studio tours and the annual Plenderleith Lecture, and planning for an increased focus on providing CPD training for the membership, continues to keep the Events Team busy. Any suggestions for events, including a speaker for the Plenderleith Lecture, are very welcome. Please contact Kirsten Elliott on kelliott@nationalgalleries.org.

In other Committee business, a grant to support conservators in the PACR process has been re-established. Applicants must be full members of Icon, members of the Icon Scotland Group, and living and working in Scotland. An application form can be downloaded from the Scotland Group page of the website or is available by emailing scotland@icon.org.uk. Completed forms should be sent to: The Chair, Icon Scotland Group, c/o Icon, 22-26 George Street, Edinburgh EH2 2PQ. Awards to successful candidates will normally be £100 paid on receipt of confirmation that accredited status has been conferred.

Icon Scotland Group hopes to make four awards a year and, in the event of multiple applicants, preference will be given to equal distribution between the disciplines. Applications are reviewed by Icon Scotland Group office bearers and awards are conditional on achieving ACR status. All applications will be treated in the strictest confidence.

The Group is also looking for a new Scotland Trustee for Icon's Board as Jim Tate will be standing down at the AGM later this year. We would be delighted to hear from anyone who is keen to represent Scotland. Please get in touch with the Chair (Linda.Ramsay@nas.gov.uk) or with Jim himself (j.tate@nms.ac.uk or 0131 2474290) for an informal chat about responsibilities and demands of the role. The Icon Board guarantees one place for a Scotland representative, but Icon Scotland Group members can, of course, apply for any other vacant places on the Board as well.

Finally, Brian McLaughlin recently stood down as Web-master and Vice Chair and the Committee would like to thank him for all his efforts in these roles, and also in his previous position as Chair for the interim Icon Scotland Group committee.

The Committee is as follows:

Chair:	Linda Ramsay
Secretary:	Amanda Clydesdale
Vice Secretary:	Antonia Craster
Treasurer:	Audrey Wilson
Vice Treasurer:	Gill Keay
Events team:	Helen Creasy, Kirsten Elliott, Erica Kotze, Elizabeth Main
Publications/ publicity team:	Stephen Umpleby and Ruth Honeybone
Ordinary Committee Members:	Wilma Bouwmeester, Julian Watson, Sophie Younger and Mo Bingham
Icon Scotland Representative on the Icon Board of Trustees:	Jim Tate
Observers:	Carol Brown and Clare Meredith

TEXTILE GROUP

The **Textile Group's web pages** are always changing and hold the most updated information, so don't forget to check in regularly!

A new addition in the Resources area include a **Suppliers' List**.

Other resources include a **'Swap Shop'** area for conservators to advertise materials available for exchange (e.g. Gutterman Mara threads that you can now only buy in

more news from the groups

single colour boxes), and the **dissertation abstracts** of recent Textile Conservation Centre graduates.

Find us at: www.icon.org.uk (click on Groups, then scroll down to click on Textiles).

Everyone is welcome to contribute, for example with book and event reviews, news items, and short articles. Please send ideas to Nicole Rode at nrode@thebritishmuseum.ac.uk.

Forthcoming events 2007 (full details on the website)

Visit to Kelvingrove, Glasgow on Monday 4 June

Solvent cleaning techniques Monday 23 July

A visit to the Textile Conservancy studio run by Alex Seth-Smith to view their facilities for solvent cleaning historic textiles.

Studio tour and visit to Burghley House, Lincolnshire 10 September 2007

A visit to Burghley House and the conservation/restoration workshops, as seen on BBC's "Castles in the Country" programme!.

A seminar looking at issues of concern to freelance conservators 27 September 2007 Icon Offices, London

'Back to Basics' one day practical workshop
Life After Synperonic N: new surfactants in textile conservation

October 15, repeated on Oct 16, 2007, The British Museum, London

Graduate Voice

The Book and Paper Group Graduate Liaison Committee is very keen to ensure that all conservation and restoration students are represented on the Graduate Voice page. Are there any issues as a conservation student or graduate that you would like to voice or put up for discussion on the page? Would you like to review a conservation book or website? Is there any info you would like to share about your current research or practical work?

If you need any help or suggestions please do not hesitate to contact me, Heather Marshall (who is on the Graduate Liaison sub committee) by email at heatherx.marshall@bl.uk. Isabelle Egan is the Graduate Liaison Committee Member and can be contacted at isabelle.egan@bl.uk

HINTS AND TIPS FOR STUDENT CONSERVATORS

compiled by Heather Marshall

Many conservators who trained initially on a college course will never forget what an intense experience it can be. I've spoken to conservators from various institutions to compile a list of tips and advice that they wished they could have given themselves as a student, in hindsight now as a professional conservator.

Here are a few of the most important and frequently mentioned:

- It is important to choose a research project you will enjoy. Never to choose anything that you are not convinced of fully because research involves several months of hard work and if you are not enjoying it, it can

be very tiring and boring. Furthermore the end product will not represent your true abilities.

- Try to approach and use all the supervisors and tutors available to you; it may be that you receive the most help and guidance from those you are not expecting it from. If you find you are not able to get the advice or information you need from your immediate environment – tentatively approach professionals within institutions: you will more often than not receive a very warm welcome. Don't be afraid to ask for advice and opinions, you can learn a lot from other conservators' experiences!
- Make full use of the resources available to you. As a student you are more likely to have extra time on your hands that you won't have in the future. Use all the library and museum facilities available to you with your college or the city you are studying in – you will always continue to learn – but this is a time when you may be able to indulge in the beginnings of special interests.
- Try to get as much as experience as possible looking at (and handling if possible) the type of material you are training to work on – it will help you to gain confidence and be able to view your own projects in their context.
- Work out early in what area you are particularly interested, for example: prints and drawings; books; archival material etc... This will help you to focus on what kind of courses, experiences and jobs would help you most and be most enjoyable in your career.
- Try to gain as much experience as you can by organising work placements in the holidays and doing voluntary work whilst studying and after graduating. You will learn a great deal from doing so, and it will all add to your C.V. when you are applying for jobs.

- Never assume your way is the best way; and never take it for granted that another's way is the best way either! Trust your instincts - remember you know the object you are working on and don't under-estimate the value that the time you have spent with it has given you.
- Mistakes, as upsetting as they are, are the best way to learn (the lesson will be engraved in your memory!) and you'll understand better the cause, effect and consequences. While no one wants to make mistakes, if you do mess up, build something positive from the experience.
- Remember: always wear covered shoes - we've all had accidents or near misses that we wish we'd prevented!
- Finally: Networking is very important. Make as many conservator friends as you can from all over the world; they can be very helpful in your career, as well as being lovely people.

Thank you to Flavio Marzo, Isabelle Egan, Frances Lunn, Theresa Zammit Lupi, Lara Artemis, Amy Junker Heslip and Ruth Stevens.



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'The Three Graces', a 19th century plaster copy after Antonio Canova from Clondon Park, Surrey: National Trust



An early 19th century carved and gilded candelabrum by Morel and Seddon undergoing treatment in the Royal Collection workshops during a work placement



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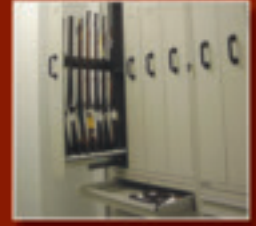
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CORRECTION

The picture of the Ferry Fryston Chariot on page 4 of Icon News 9 was incorrectly attributed to Wakefield MDC Cultural Services. It should have been credited to © Diane Charlton, who was both the photographer and assistant conservator to Sonia O'Connor of the University of Bradford, who is shown lifting the chariot's remains. We apologise to Diane for having got this wrong.

As an Icon Member, you will **NOT GET:**

- A monthly Iconnect email news service
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Unless you give us a current email address. Most Icon members are benefiting from these services. If you're not – perhaps you're missing out?

Email Charlotte Cowin on
membership@icon.org.uk

reviews

BOOKS

MONITORING FOR GASEOUS POLLUTANTS IN MUSEUM ENVIRONMENTS (TOOLS FOR CONSERVATION SERIES)

Cecily M Grzywacz

Getty Publications

ISBN: 0-89236-851-9 160 pages £45



Until quite recently the conservator wishing to find out about the effects of air pollutants on collections had quite a hard time tracking down information. Such information as did exist was spread through the journal literature and could be out of date or incomplete. However, the last ten years or so have seen an intensification of research effort on air pollution issues and now much more is known about the conditions under which damage is likely to occur, and how to monitor and control pollutants. From the point of view of the practitioner this research is now being published in books aimed at conservators and collections care specialists.

2002 saw the publication of Pamela Hatchfield's *Pollutants in the Museum Environment – Practical Strategies for Problem Solving in Design, Exhibition and Storage*, and in 2003 the Canadian Conservation Institute published Jean Tetreault's *Airborne Pollutants in Museums, Galleries and Archives: Risk Assessment, Control Strategies and Preservation Management*. Now the Getty Conservation Institute has published the book that is the subject of this review, as part of their *Tools for Conservation* series.

The book takes as its focus the monitoring of air pollutants, but serves as a complete text book and introduction to the subject area, with the emphasis on pollutants generated inside buildings, particularly organic acids and sulphide gases. It begins with a short overview of the types and origins of air pollutants found inside

buildings and goes on to present briefly the main types of damage caused by air pollutants, nicely illustrated with colour images. The bulk of the book is devoted to describing the principles of passive sampling, the types of device available and how they should be used as part of a museum sampling campaign. The characteristics of a wide range of monitoring devices that might be used are clearly summarised in a series of tables. It is nice to see that this includes such simple devices as metal coupons and indicator strips as well as methods for quantitative analysis. The penultimate chapter deals with how to interpret the results of measurement and mitigation of pollutant effects.

A number of case study 'stories' are presented throughout the book, illustrating real life problems encountered, and how they were solved. The book concludes with a useful set of appendices summarising data on pollutant effects, recommended levels and analytical methods, and a comprehensive bibliography.

I find this book to be a more practical introduction to the subject than the titles mentioned above and it should serve to get anyone started in the field even if they lack a scientific background. Importantly, the book does not oversell the need for air pollution monitoring, which is likely to be a relatively infrequent undertaking for most museums, but it provides the information needed to make a judgement on when to measure and the methods to use. The book is nicely designed with a clear layout and good use of illustration. The author is American and inevitably many of the examples are from the USA. However the author is well aware of the wider context of the subject and the book works well for readers from Europe and beyond.

Nigel Blades

Course Director

UCL Centre for Sustainable Heritage

The book is available from the Chantry Library

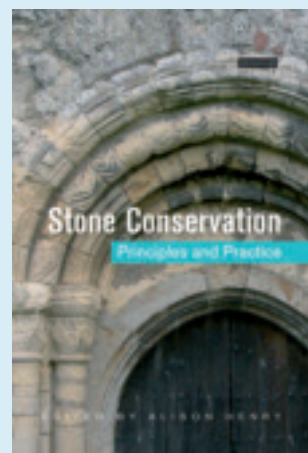
STONE CONSERVATION – PRINCIPLES AND PRACTICE

Alison Henry, ed.

Donhead

ISBN: 1 873394 78 0 352 pages £42

Compact and tightly-written, this book covers many aspects of stone conservation in a concise, clear manner, without being mannered or jargon-laden. It is a collection of relatively short treatises on different aspects of the field, written by practitioners of considerable experience and standing, in an accessible and informative style. After a brief foreword by John Ashurst and introduction by Editor Alison Henry, the



history of buildings' conservation is outlined and then discussed in more detail in opening chapters by Peter Burman and Michael Drury, setting what is to follow neatly into context. One of the outstanding contributions is entitled 'The Role of Archaeology', written by archaeologist Jerry Sampson whose recording of conservation projects on some of our major buildings, including Bath Abbey and Salisbury Cathedral, is becoming increasingly influential.

Any daft romanticism about the nature of the modern mason-conservator's trade is dispelled by the down-to-earth nuts and bolts style of many of the contributions – this is a book for those who do, not those who talk about it: the chapter jointly authored by Nick Durnan and Colin Muir on principles and practice, as well as those on consolidation by Clifford Price and cleaning techniques by Kyle C. Normandin and Deborah Slaton are the distilled essence of years of experience, much of it possibly spent crouched on draughty scaffolding. Limestone, sandstone and marble are each given their own chapter, written by Nicholas Durnan, Colin Muir and Jonathan Kemp respectively. These are useful for conservators who tend to deal almost exclusively with one type of stone, perhaps because they are based in one building or seldom work out of a particular geological area, and don't have the opportunity to acquire a working knowledge of a greater variety – Jonathan Kemp's chapter was particularly helpful in this respect. Several of the contributors discuss the role of building conservation in particular and do not shy away from admitting that it is still fraught with difficulty, from both a philosophical and practical point of view, subject to constantly changing opinions of what constitutes an aesthetically pleasing as well as rigorously recorded and sensitively executed project. The fact that we still don't know the answers to a lot of the problems has to be faced and debated as honestly as possible, something

that Christopher Weeks's fascinating chapter on the care and conservation of polychromed stone meets head-on. Sections dealing with conservation science and geology and petrography are informative and encouragingly accessible to even the non-science trained practitioner. The book finishes with excellent contributions by David Carrington (Church Monuments) and Chris Daniels (Graveyard Memorials), both of which discuss conservation technique and set it against current changes in legislation on health and safety that may eventually dictate future trends in this field more than anything else.

The honest and open style of this volume offers sound practical advice and information for expert and novice alike. It should be on the bookshelves of masonry apprentices, students of conservation and all those currently involved in and aspiring to be the custodians of our built heritage.

Heather Newton

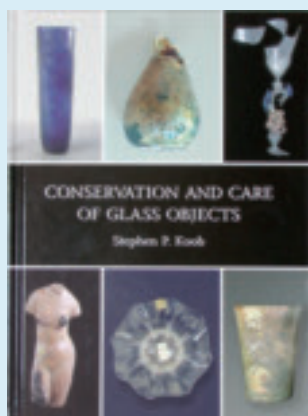
Assistant Clerk of Works Canterbury Cathedral

Members of Icon will be eligible for a 10% discount on this book from three months from the date of this review when they order by telephone from Donhead, citing their Icon membership number.
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CONSERVATION AND CARE OF GLASS OBJECTS

Stephen P. Koob
Archetype 2006

ISBN: 1-904982-08-5 158 pages £35



The Conservation and Care of Glass Objects is a good reference book for the glass conservator but is mainly a key book that covers all the basics tailored to the glass conservation student. It is an excellent practical guide that provides a starting point for the novice as well as a reference manual for the more experienced.

Stephen Koob covers all the fundamental issues of glass conservation, from preventive, by discussing climate control, to practical conservation such as consolidation,

adhesives, finishing techniques and the re-treating of old restorations. The chapter on loss compensation describes a wide and comprehensive variety of approaches for gap filling. One chapter discusses the problematic phenomenon of crizzling and weeping glass and how to best control it. It goes a step further and provides a chapter advising how to set up a laboratory and how to adapt it for the needs of the glass conservator. Finally, the book also covers more general conservation issues: various ways of examinations; the need for documentation; how to best handle, pack, display, and store glass objects.

Throughout the different chapters, the book stresses the importance of health and safety and emphasizes the ethical principles of conservation which guide any of the approaches. It explores the various techniques and reviews in depth the current practice and materials used in glass conservation today. Stephen Koob offers practical advice without providing solution-based recipes, but giving the context in order to better understand the underlying issues. He intentionally does not get into depth on the science and technology of glass, however, I would have liked to see a little more information on the subject as well as an overview of the historical background.

Although topics are not interconnected and each chapter seems more like an individual section, the layout is straightforward and clear. At the end, a non-exhaustive list of sources of materials in the UK and the US is provided, along with a carefully selected bibliography for further reading. Each chapter is complemented with the appropriate illustrations, a very effective and useful aid directly supporting the points discussed within the text.

In summary, this book is an essential guide that provides students with the fundamental practical instruction for the care of glass objects.

Melina Smirniou Ph D. candidate UCL;
Conservator, British Museum
The book is available from the Chantry Library

MEETING

CONSERVATION IN WALES

Cynon Valley Museum 6 December 2006

To the untrained observer, conservation must appear a dissatisfying profession with practitioners constantly seeking to redefine the already exacting standards and regulations imposed upon them. On the contrary, conservation professionals would claim that it is not dissatisfaction but the

increasing demands to safeguard our cultural heritage that drives them to spearhead new research and redefine the existing boundaries.

The 10th annual 'Conservation in Wales' Conference once again brought a unique opportunity for conservators and museum professionals from across Wales and beyond to meet in a professional, yet informal, capacity and share their skills and experiences from the past year. From students to professionals, the speakers covered a vast array of topics yet primarily concerned themselves with training, methodology and improvements in collections care. Whilst the presentations delivered by the professional speakers focused on advancing and funding the science of conservation, the two Cardiff University students, Erin Secord and Anna Barnes, adopted a more people-centred approach to collections care, which in turn prompted the most inquiry and feedback from the audience. Perhaps this is an indication of an area ripe for further research and development.

After Bob Child had opened the conference in his usual inimitable style, the first item on the agenda was a review of Amanda Valentine and Tom Cotterell's recent research into pyrite and marcasite decay in extreme environmental conditions. The impact of this damage upon the geological collections in the NMW prompted the pair to investigate a more ideal storage environment. They found that low temperatures significantly reduced signs of tarnishing and efflorescence, thus delaying the onset of pyrite decay. This presentation prompted further research into the cause of a number of mechanical faults encountered with the equipment during the investigation. Failings such as this show how even the most tightly controlled and intricately planned investigations can sometimes go awry. Additional comments from the audience suggested the future use of absolute humidity as a control condition.

Erin Secord's aptly titled presentation 'The public as conservation professionals', described a project designed to extend the research undertaken previously by Lithgow and Brimblecombe. Erin recounted her experiences working on a vacation placement alongside professionals at the Imperial War Museum to investigate visitors' perceptions of dust in exhibition cases, as well as their views on degradation and collections care. The results reaffirmed the importance of intricate maintenance procedures and revealed that visitors were concerned with the fragility and fading of objects, particularly those with which they could identify such as fabrics and household items.

The technical aspects of conservation were addressed by Julian Carter's talk on the potential of FTIR as a research tool, in this instance to determine the composition of possible Shellac varnish. After a brief introduction Julian outlined his own experiences with the FTIR over the past 3 years. By reflecting an IR beam through materials, such as a range of shellac-like varnishes, and comparing the spectrum to that of a known sample, Julian and his team have determined both the makeup and properties of a variety of materials. Future research of this nature hopes to use protein chemistry to determine the effects of liquid preservatives, such as formaldehyde and ethanol.

The ethical considerations of hiring volunteers has recently received a lot of attention in published material. For Anna Barnes, a show of hands from the audience confirmed initial concerns that whilst the majority of professionals in the field employ volunteers, they have all at one point felt the frustration that inadequate skills and time consuming training can cause. To overcome this issue, Anna proposed formalising both the training and hiring of these individuals through the introduction of schemes such as a grading system, volunteer development plans and training programmes. Audience interest in this topic was great and solutions such as on the job training and formal interviews, were both offered and welcomed. The need for official qualifications was to be reiterated later in the conference by Icon's Alastair McCapra who proposed the creation of a new qualification for 'conservation technicians', aimed specifically at recognising and formalising volunteer skills.

Training was also addressed by Liz Bowerman. Speaking on behalf of CyMAL, she was keen to outline the ways in which her organisation could offer support both financially and educationally to conservation professionals in Wales as well as encouraging cross-domain training events and networking. The future of conservation in Wales can only be realised once funding and training are combined and the ease with which people may access them is recognised.

In a fitting end to a conference which had centred around improving standards in conservation and collections care, Alastair McCapra outlined Icon's intention to formalise a wider array of standards including those concerning membership and training. The audience's attention was drawn to the professional guidelines already accessible, as well as the importance of adhering to them. Mr McCapra concluded the conference by accentuating the need to establish milestones within the profession in

the hope that it would encourage access and thus create a more diverse pool of expertise within the field.

From a student's perspective, this year's conference benefited both those preparing to enter the profession and those already qualified, by offering an opportunity for the further development of skills and encouraging active participation in training and further research.

Lucinda Williams MSc student,
Collections Care, Cardiff University

TALK

COACHING AND MENTORING FOR EFFECTIVE EMERGENCY MANAGEMENT

23 January 2007 London October Gallery

Helene Donnelly began her presentation by asking her audience about their own experiences of disasters and disaster planning. There was a cross-section of people attending the presentation, including some who had been involved in dealing with the library disasters at Lewes and Norwich. Silvia Brunetti and three colleagues had come from Paris: they are in the early stages of setting up their own disaster preparedness unit.

It was emphasised from the outset that disaster plans should not be plagiarised versions of existing plans, rather they should reflect the needs, challenges and realities of specific sites and situations. Helene reiterated this point and referred to the almost total lack of diagrams, pictures or any other helpful short-cuts in the verbiage of most disaster plans.

Helene discussed team selection and recommended considering such issues as height, physique, allergies, back or shoulder problems and so on. All these health and ergonomic factors had to be taken into consideration when selecting a group for certain tasks. She also highlighted the need to take proper breaks during clearance work. Moreover, Health and Safety issues should, of course, never be neglected. Insurance and legal considerations are often major factors and should always be considered.

Emotional responses to disasters will vary: something one is emotionally attached to being destroyed or damaged can provoke a variety of responses. Helene felt that those too close to the scene are often not best suited to dealing with the aftermath. For example, she cited the fact that the librarian at Lewes had only recently been appointed: her relative disassociation with the collection at the time when the flood occurred had

probably helped contribute to her rational decision-making and action.

Helene further emphasised that in the aftermath of a disaster, when the immediate emergency is under control, there is a distinct risk of deflation among the workforce. Team-leaders need to be sensitive and should seek to foster an atmosphere of trust and support. It may well take several weeks following a disaster before one can expect normal behaviour or routines to be re-established.

We were given an exercise: an 'on board ship' emergency. Our ship was sinking. With one hour's grace we had to evacuate eight hundred passengers and one hundred crew from four decks, using forty-five lifeboats. Although the sea was relatively warm the evacuation had to take place in darkness. How to do this? Who has the torches? Are the crew sober and do they know the drill? (Remind me not to go on a cruise!). It was a most stimulating scenario and much discussion ensued during and after the talk.

Thanks to Helene Donnelly founder of the Data & Archival Damage Control Centre.

CONFERENCE

DON'T PANIC!

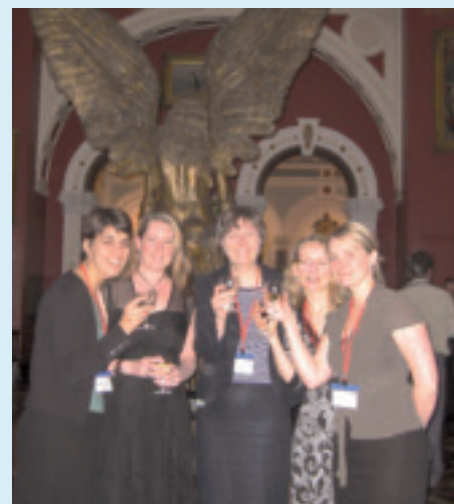
Dealing with Hazardous Material in Museum Collections

Birmingham 21–22 November 2006

When I first saw the Don't Panic conference advertised I knew I had to attend. I am very grateful for being given a free place, as the talks were interesting, informative and relevant to the collections I deal with on a daily basis.

I first heard about the Care of Collections

The conference organising committee





Stills from an Imperial War Museum film showing the test run of a nitrate film cell. Nitrate film is almost impossible to extinguish if it catches fire. IWM researched and trialled the use of individual film cells that vent out any fire (below) to prevent it spreading to adjoining cells. IWM now has a full facility of these environmentally controlled cells in Cambridgeshire.



group whilst working at the Museum of London, and attended my first study trip to the Museum of Science and Industry, Manchester. My professional qualifications enabled me to undertake my work to high standards but I always felt that the conservation element, essential in small institutions, was missing. In an ideal world the budget would be available to consult professional conservators about all aspects of collection care. However in my case, and I am sure many others, this is not always possible. The core function of my organisation is to care for people in crisis; unfortunately this does not apply to its historical resources.

The scope of the conference was just right, with lots of talks timed to provide just the right amount of information. The subjects covered all types of collections. Although not all of the sessions were relevant to me they were all interesting and I gained a good general overview of potential hazards. I look after objects from gasmasks, bullets and thermometers, to medicines and food tins. I found the information about asbestos, mercury, wet spirits and mould growth particularly useful, although I would have found a talk about historic foodstuffs useful too (I understand this might be a little too specific for many people!).

On the first day the focus was on asbestos, explosives and firearms, radioactive materials, mercury and lead. The second day explored film, plastics, wet spirits, pesticides, natural toxins, mould, human remains and pharmaceuticals. The speakers illustrated their presentations with a range of handouts, images and case studies that enabled their subject matter to be interesting at all times. At no time were the effects of hazards over-emphasised and I felt that I was given the right amount of information to deal with any potential problems. A range of institutions was represented and the case studies provided an excellent illustration of what has happened and how it can be dealt with.

A number of horror stories, such as mercury rattling around in Hoover bags and self-combusting film temporarily worried me about the dangers in museum collections but now, a couple of weeks later, I feel confident that no hazard will faze me.

To summarise, I thought the conference appealed to both conservators and curators alike, those who needed a good overview and knowledge to ensure the well being of their collections. The talks were long enough to provide information, enabling us to identify and deal with potential hazards. The talks were reinforced by an excellent conference handbook and pack, with useful supplementary information and signposting to further resources. The location and facilities were also excellent.

Whilst my colleagues back at work might be surprised at my liberal application of hazard stickers on parts of the collection, I feel in a good position to tackle any potential hazards. My only suggestion for improvement might be to advertise future

George Greear with shell — George is a Free From Explosives (FFE) consultant



conferences to a broader audience to fill a gap in knowledge amongst other museum professionals.

Jen Young Collections Officer – Curator British Red Cross Museum and Archives
jyoung@redcross.org.uk

The aim of the conference, organised jointly by the Care of Collections Group and the Metals Group and hosted by Birmingham Museum and Art Gallery, was to highlight issues of risk and offer solutions to storage, transport, display and disposal of both organic and inorganic hazardous materials found in museum collections. The conference gathered together almost a hundred museum professionals, not just from the conservation discipline, and presented a very busy but well organised programme of twenty three papers over the two days. There was something for everyone; papers covered topics from radiation, asbestos, lead, mercury, heavy objects, explosives and firearms to plastics, narcotics, pharmaceuticals, pesticides, mould, spirit collections and human remains, and addressed important issues ranging from risk management and

Discussing FFE legislation and examining firearms



emergency planning to legal matters and staff training.

Overall, the presentations gave an excellent overview of the approaches available for successful management of hazardous materials in museum collections. Although all presentations were highly informative and worthy of a mention, I am concentrating on those which stood out for me as being particularly interesting, relevant or otherwise memorable.

From this standpoint, the highlights of the conference were talks by Peter Smithurst and George Gear. Peter Smithurst, Senior Curator of Firearms from the Royal Armouries, had brought a few guns with him as examples to illustrate his talk on identification and handling of firearms. George Gear, an explosives engineer and a museum consultant, specialising in making explosives safe without expending them, presented a paper on the safe handling and storage of potentially explosive collections. Both speakers spoke from direct personal experiences, and gave many fascinating, funny and hair-raising accounts of incidents and accidents relating to firearms and explosives, which left the audience both gasping in horror and roaring with laughter. The moral of their presentations could be summed up with 'If in doubt, don't touch it but leave it to the experts!'

David Walsh, Head of Preservation from Imperial War Museum, gave a presentation on the hazards associated with cellulose nitrate film. He discussed the importance of knowing one's film collection, identifying the first signs of film degradation, testing for deterioration, storage problems and solutions. The synopsis was that cellulose nitrate film is unstable in unpredictable ways. So far it has not been proven to decompose at room temperature, but has been known to explode dramatically in the back of a vehicle on a warm day. David demonstrated the instability of cellulose nitrate film in true 'mythbusters' style by showing video footage of a test, in which 500 reels of CN film were allowed to burn unchecked in order to find out whether the special film storage facility which the Imperial War Museum has invested in is effective in the event of fire (which it was). The ferocity of the fire highlighted the importance of storing CN film in a secure place away from other collections.

Simon Houghton, National Health and Safety advisor from English Heritage, gave an entertaining talk on how to be sensible about risk management. He demonstrated the need for a balanced approach so that any action taken is proportionate to the risk presented. Simon's presentation included definitions for panic and risk, with amusing examples where safety had gone mad. All risk cannot be removed, but a sensible risk

management strategy should ensure a balance between benefits and risks, enabling innovation and learning, not stifling it. In other words, 'don't panic: manage the risk'.

Owen Yorath, an Inspector for the Health and Safety Executive, gave a very accessible and helpful presentation, covering the role of the Executive, legal requirements and risk assessments. He stressed the importance of a systematic approach to ensure that a business or organisation runs smoothly with regard to hazardous materials, which gives the additional benefit of saving money in the long term. It was interesting to find out that there is no set down way to carry out risk assessments and compile the data.

Andy Holbrook, Acting Head of Collections Care for the Imperial War Museum, talked about his parent museum's perspective on the management of hazardous materials. The scale and nature of the Imperial War Museum, a large organisation with five sites, means that an overall framework for identifying, quantifying and raising the profile of hazardous collections was needed to manage risk effectively at all the sites. The setting up of the Hazardous Materials Group was the solution to take this issue forward. Andy's talk introduced the aims of the Group, its current activities and future plans, and explored some of the outcomes of the Group's initial work, as well as discussing implications of museum life that demand a co-operative approach. This was a very useful and informative talk: a number of the ideas presented can be transferred to and utilised in other museums and institutions as required.

John Burns, Health and Safety Coordinator from Birmingham Science Museum, and Jackie Britton, Head of Technical Services from the V&A, both talked about asbestos. Their presentations covered issues of legislation, identification, documentation and the conflict between whether to preserve or dispose of objects containing asbestos. Both presentations reiterated museums' duty to manage asbestos in their collections, especially important now with new legislation in place, as there is no safe exposure limit for asbestos fibres. The dangers of the material became clear with the scary examples which both John and Jackie gave on the range of illnesses asbestos can cause. It was surprising to find out how much asbestos has been used over centuries; even Egyptian collections can contain these hazardous fibres. The presentations also provided supporting evidence on a personal case, proving why wartime gas masks should not be tried on – or even handled – by museum visitors.

Jannicke Langfeldt, Conservation Manager for the Science Museum, gave a very interesting and informative account of the

way the Science Museum manages its radioactive collections. Her presentation introduced the policy and procedures which the Science Museum has in place for radioactive materials and covered legal issues, identification, measurement, documentation, handling, storage and disposal.

Martin Bastone, Senior Safety Advisor from the V&A, presented a talk called 'Can I Panic Now?' about what happens to hazardous collections when fire, flood or some violent action takes place. Martin gave a comprehensive guide to the risk assessment of the likely interactions of hazardous materials in the event of a disaster, and to the salvage process of potentially contaminated materials. It was noted that objects may become hazardous when they break down or get involved in accidents. This demonstrated the need to manage collections properly and have a disaster plan ready. The presentation also illustrated the need to locate and document hazardous and potentially hazardous materials so that emergency services and salvage teams can equip and protect themselves accordingly.

All presentations underlined the importance of knowing one's collections, recognising the risks associated with them, and having proper collections management procedures in place, so that hazardous objects are easily located, correctly identified – with expert help if necessary – , risk assessed, documented, labelled, appropriately stored and handled only by trained and competent individuals. All museums have a legal duty to protect both visitors and staff from hazardous materials, and comply with all relevant legislation. It became clear that this requires input not only from conservators, but also from other museum staff, therefore demanding a co-operative approach.

The conference was very educational and enjoyable, and the evening reception gave an opportunity to catch up with colleagues from other museums. The only minus points were that there was no time during the conference to explore the collections on display at the host museum, and that the handout was not put together in the most durable way, but was starting to fall apart from the constant handling by the end of the second day.

A big thank-you to the organisers for such a successful event.

Hannele Hentula Assistant Conservator
(Social History and Decorative Art)
Glasgow Museums

STUDY TOUR

TEXTILE STUDY TRIP TO INDIA

3-19 November 2006

The 'Great India Plan', as it was known before we set off, was conceived with the idea of studying at first hand some of India's extraordinarily rich textile heritage and, in particular, the traditional craft techniques still in use today. It was hoped moreover that we would establish new links between conservators and museums in the UK and in India, and foster on-going exchanges of information and expertise. To this end we brought with us for presentation information packs and relevant publications, tailor-made for the individual museums and workshops we visited.

The Textile Study Trip to India was organised by Janie Lightfoot; there were seventeen participants, all but two of us conservators from UK Museums and the private sector. A great deal of ground was covered in the two weeks, and it was all impeccably organised. Our travels took us from Mumbai (Bombay), through Gujarat and Rajasthan, to Agra and Delhi, visiting museums and textile producers. In addition, we were able to visit many temples of Hindu, Jain and Muslims faiths, as well as palaces, forts, and gardens. Throughout we were accompanied by Satendra Sharma, our excellent tour leader from 'On the Go Travel Inn, India Ltd' and local guides who themselves found our textile visits very interesting.

First stop Mumbai. Straight from the airport we went to Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly known as Prince of Wales Museum of Western India), where we were met by the Assistant Director S. Mukherjee, who, like many curators in India, doubles as a conservator if required. Unfortunately we could not visit the textile galleries as they were being refurbished, but Mr. Mukherjee gave us a fascinating and very detailed tour of the early stone sculptures and the outstanding miniature paintings collection.

From Mumbai we took the express train to the industrial city of Surat, a three-hour journey, bang on time and an impeccable service. Here our little party created quite a sensation, as usually the only visitors are diamond dealers and the buyers of the specialised metal threads that are made there. We visited the Kishorchandra Jariwala Silverware and Brocade Factory (our host was Mr Paresh Jariwala), which produces a wide range of metal threads, both machine and hand-made: these have their uses in a great variety of textiles, saris, headgear, shoe decoration, uniforms, etc. First we saw the copper wire being drawn out between diamonds in preparation for electroplating



Electroplated silver metal thread is flattened further prior to winding it around a cotton core. Surat, Gujarat.

by passing them through baths of silver cyanide to produce silver metal threads. In a separate process we saw the gold lacquering of the copper wire. The prepared metal threads are wound around a cotton thread core and into spools for the Indian and export markets – mainly the UK and the Arab Emirates. Having seen the initial production processes of metal threads we visited weavers (working from home) who use the metal thread to make braids and we also saw the making of crocheted trimmings. Our visit ended with a view of the extensive archive of the Kishorchandra Jariwala Company samples, stored in large paper folders. Mr Paresh Jariwala noted that this large resource was 'in need of urgent conservation' (which would be a rewarding task for any volunteers).

Our next stop was Baroda (Vadodara), a full day's coach drive away, with a stop off at Champaner, a former Rajput capital with remains of many 15th- and 16th-century mosques and palaces. Baroda itself is a university town and textile centre. Our visit was to the Baroda Museum and Picture

Gallery (founded in 1887), where Curator Mr. Satish Shatashivan showed us the collections of Indian paintings and works of applied art, textiles, wood, lacquer, ivory, jewellery and pottery, as well as Japanese, Nepalese, Tibetan and Chinese works. There is also a fine collection of Western art, including a representative collection of paintings which were exhibited at the V&A before the First World War and stored there during it.

Next day, another long drive to Bhavnagar, via Lothal, one of the southernmost outposts of the Indus valley civilisation and an archaeological site of great interest. Outside the small museum here we met a group of college students, who regaled us with an impromptu performance of Gujarati singing and dancing, in which we were all soon involved. In Bhavnagar itself in the afternoon we visited Gandhi Smriti, a museum, library, gallery and memorial to Mahatma Gandhi. We were most warmly welcomed to this small Government-run Museum, which houses a beautiful collection of Gujarati embroidered textiles,



The Salvi family, three generations of Patola weavers, in front of one of their looms in their workshop in Patan, Gujarat.

Gujarati costumes, metal work and wooden furniture as well as antiquities. The collection displayed on the top floor is in need of some urgent attention. The Ghandi archive is of outstanding quality, and very moving.

An early start the next day took us to Ahmedabad where the main object of our visit was the extraordinary Calico Museum of Textiles, one of the finest textile museums in the world, housed in one of Gujarat's most beautiful wooden carved Havelis (palaces) set in a lovely park. It has wonderful collections of not just textiles, costumes and accessories but also furniture, temple artefacts and crafts. 'It has no less than five centuries worth of the finest fabrics spun, woven, printed and painted in different parts of India'. Unfortunately it is only possible to see it by guided tours, which are rather rushed and thus very frustrating for us. A good bookshop and extensive collection of postcards and other materials on sale made up somewhat for the lack of time available with the exhibits themselves.

Friday 10th November took us to Patan, famous for its Patola silk saris. This small village houses the last family weaving the double-Ikat Patolas. Using natural dyes exclusively (turmeric, marigold flower, onion skin, pomegranate rind, lac, catechu, madder, cochineal, indigo) the complete production process is carried out by three generations of the family. Double Ikat weaving is a highly skilful technique of great precision and beauty. According to legend, 700 families of weavers were first brought to Patan in the 12th century. In addition to the traditional saris, the family also weaves smaller pieces for the export market. The family are trying to establish a museum for their existing collection of Ikat, not only from Patan but also from around the world. Mr Bharat Patolawala kindly showed us around. Before leaving Ahmedabad we visited the Shreyas Folk Museum, an extremely well run museum with very fine and extensive collections of Gujarati folk arts, including many textiles, embroideries, beadwork, costumes and interiors. They have in place a very sensible programme of conservation and pest control, with the help of a local scientist, now retired but who had spent many years at the museum. The Curator, Meena Rajput, showed us around and introduced us to the staff, and later we met the chairperson Leena Sarabhai, the inspiration behind the museum, who also established a very forward-looking educational programme.

Then on to Udaipur, where on the Sunday we visited Bharitiya Lok Kala Museum with a collection of rural costumes and crafts from the region and where we were given an entertaining puppet show. We also visited the City Palace and housed within its walls the fascinating Miniature Paintings School.

We travelled for most of the day on Monday, staying that night at a beautiful village called Bundi, a real treasure in the hills of Rajasthan. Our hotel was a beautifully restored Haveli. The next day we went to Kota region with its cluster of handloom weaving villages: these are staging a fight back against power loom fakes, supported by a number of NGOs (Non-Governmental Organisations). We were taken around by K.P. Jayan, commercial representative of Pakittu, 'The House of Traditional Sarees', who had travelled a great distance to guide us around, accompanied by the lady representative of the Kota craftspeople. We saw the open air warp preparations and the weavers' cottages housing the Jacquard looms on which the very fine silk and cotton Kota Doria saris are made. In the office we saw cupboards full of stunning saris: the choice was difficult, but most of us left with brightly coloured bundles under our arms.

That evening we had a hair-raising drive to Jaipur (driving in India is not for the faint hearted, especially at night). We visited the magnificent City Palace, which houses on two floors the Maharaja Sawai Man Singh II Museum, which has a large collection of 15th century weapons, carpets, and collections of textiles and royal costumes, and an abundance of miniature paintings. We were welcomed by Curator Mr Pankaj Sharma who gave us a very thorough and stimulating tour of the collections. We also saw the restoration of a 15th-century carpet in progress.

On Wednesday afternoon we visited Bharat Museum of Indian Embroideries. This museum of textiles opened in November 2005. It 'is committed to creating and stimulating awareness of the preservation of India's natural and cultural heritage'. We were shown around by its Director and owner Mr. Brij Bhasin, who had a fund of witty and colourful anecdotes relating to the exhibits. A splendid shop is annexed, stocked with the produce of underprivileged women artisans' co-operatives in Lucknow, commissioned by Mr. Brij Bhasin, proclaiming 'Empowered Women-Empowered Communities: Self employed women's association' – 'WE HAVE NO BRANCH'.

On Thursday morning we rode on elephants up to the famous Amber Fort (begun in 1592). In the afternoon we went to the Anokhi Museum of Hand-Printing, housed within a beautiful restored Haveli in the old city of Amber. The Museum opened in 2005,



The preparation of silk and cotton warp for the Kota-Doria saris by the river bank. Kota, Rajasthan.



Indigo vats, Bagru, Rajasthan.

and besides caring for a large collection of hand-printed textiles, 'attempts to focus attention on the existent tradition of hand block printing. It intends to depict the traditional inherited wisdom of a living indigenous craft in all its facets and unbroken historic continuity, working towards the crafts furtherance to contemporary aspirations, newer design initiatives, markets, technical improvements, and greater sustenance to its practitioners the craftspeople'. This is a beautiful museum, a visionary enterprise, curated since its opening by the very enthusiastic English textile historian Emma Ronald.

In the afternoon we went to nearby Bagru to visit the Chippa Mohalla, the printers' quarter, where about three dozen families are engaged in the trade. They specialise in the practice of mud resist block-printing technique and use only vegetable dyes. One of the families showed us around their workshops, where we witnessed all stages of the process, ending up in the stockroom – a sea of indigo.

On Friday we drove to Agra, via Fatehpur Sikri, City of Victory, joint capital with Agra in the 16th century, but it was abandoned after only ten years. It remains largely intact, a silent reminder of the grandeur of the Emperor Akbar. In Agra we visited the 16th-century Fort and from its terraces admired the Taj Mahal.

The last day was spent in Delhi. While most



Taking a break from the bus to experience real India

of the group visited Shankar's International Dolls Museum, I was lucky enough to meet a friend currently living in the city, who took two of us around the bazaar, giving us a taste of Old Delhi. In the afternoon we rejoined the group for the final visit of the trip, to the fantastic Crafts Museum at Bhairon Marg, housing a collection of 20,000 objects – including truly spectacular and gorgeous textiles - very well displayed in five separate galleries. Our host was the Senior Director, D.S. Gangwar. We also visited the conservation studio and met two of their conservators, who explained to us their method of encapsulating textile objects by stretching softened sheets of polypropylene within a treated wooden case or frame. The Museum has a programme whereby fifty craftspeople from all over India come for a month's residence to work, display and sell their wares. Like many of the places we visited, this museum has a conscious policy of promoting ancient crafts, with their attendant social benefits.

This is a very brief summary of what was a packed and totally enthralling visit, which took us to the heart of the production of some of India's most beautiful and exquisitely made textiles. The experience brought us into contact with the people responsible for these crafts who were everywhere most generous and welcoming to the group, making us feel at home amongst them. They said they were honoured to have us as visitors, but truly it was we who were honoured to be their guests. Finally, a huge thank you to Janie Lightfoot and Jayna Hirani of the Textile Conservation Restoration Studio for their tremendous efforts in making this trip such a rounding success.

Susana Hunter

Victoria and Albert Museum

All material in quotation marks is taken from the relevant institution's promotional literature.

My thanks to Textile Conservator Clodna Devitt for reading the final draft.

HLF INTERNSHIPS

AN INVALUABLE OPPORTUNITY

Pilgrim Trust and Heritage Lottery funded two-year Stained Glass Conservation Internship

Having worked for more than sixteen years as a product designer mainly utilising 3D CAD I have gained a wide range of skills, knowledge and experience. However, this role became increasingly unsatisfying, which led me to seek a practical and more challenging vocation. A job in Edinburgh Crystal over ten years ago introduced me to glass as a practical but decorative material from where my interest grew. Moreover the qualities of glass as used in architecture have always been a fascination to me and therefore a decision to work in stained glass became a natural choice. Historical stained glass was where my main interests lay and I began looking for suitable training in this field. After a period of searching, it became apparent that opportunities for conservation training in the UK were limited. I therefore applied and was accepted for a full time course at Telford College, Edinburgh, in Stained Glass and Glazing under the tutelage of Hamish Dick.

It was during this period, while perusing the possibility of professional development, that I came upon the two-year Stained Glass Conservation internship being offered by Icon. This significant opportunity was with the respected, accredited conservator Mark Bambrough at Scottish Glass Studios (SGS) in the East End of Glasgow. The requirements for the Pilgrim Trust and Heritage Lottery funded internship were not necessarily for someone with full knowledge of the craft of stained glass and were specifically for someone from a non-conservation background. Training in both the craft of stained glass construction and conservation was being offered. I applied and fortunately was awarded the placement.

As the internship runs for only two years

Construction of quarry panel with a steel core



while full conservation training takes many years, the extent to which all the necessary skills will be acquired is clearly going to be restricted. Emphasis in the first year will balance craft training with elements of conservation study. This will include:

Core craft skills

- bench skills
- allied decorative glass techniques
- installation
- health and safety knowledge
- glass painting
- site work
- production of working drawings

Conservation study

- materials science
- science of conservation
- documentation
- conservation techniques
- environmental protection
- historical and philosophical context of stained glass

The stress on core craft skills directs training in that the program places emphasis on the use of traditional skills, tools and methods of working. This includes gas soldering irons, old style cutters and gauges, gauging boards. I am learning in detail about all the processes from cutting through to cementing. For example spending many hours endeavouring to cut the perfect quarries (diamond shaped panes) utilising gauges then many more hours ensuring that the leads line up perfectly for soldering. Then repeating the process!

A project at the Eric Liddell Centre in Edinburgh was my first encounter with site work. Scottish Glass Studios have just completed this relatively large project. It involved removing a substantial amount of stained glass, much of which had bowed quite badly, flattening the panels, making sure they fitted the site size, repairing where necessary and reinstating them. We also had to remove and replace much of the protective glazing due to it having been initially installed without an air gap, which could damage both glass and stone. My experience started off with simple tasks such as cleaning the glass, painting bars, later moving on to more complex tasks such as site puttying (a lot harder than one would think) and helping remove then reinstate windows and the protective glazing. Where glass had broken due to excessive lead work deformation, I was able to work alongside one of SGS's conservators to bond the glass within the panel. In one instance, the lead work deformation had caused pressure on some of the glass panes, which broke within the panels. These



Clayton and Bell window (c.1920) at the Eric Liddell Centre



Carolyn and Mark Bambrough looking at the Burlison and Grylls panel

pieces were removed from the panel then bonded and then re-instated with a thin (1mm) layer of protective glazing to protect the repair. Building on this experience I have just begun a new project working with historic glass involving leading and soldering a beautiful early 19th Century panel by Burlison and Grylls. Involving quarries again!

This coming year SGS have some very exciting projects pending with which I will be closely involved. The training will concentrate in even greater depth than before on the craft and conservation techniques. Among other interesting events, I hope to attend The Forum for Conservation and Restoration of Stained Glass Windows in Namur, Belgium, in June. Furthermore in September I am getting the opportunity to spend up to a month at Canterbury Cathedral - a rewarding and challenging prospect.

The internship is proving to be an invaluable opportunity that will lay down the foundations of both stained glass craft and conservation for my future professional career.

Carolyn Halcrow

Scottish Glass Studios email:
info@scottishglasscentre.co.uk
Heritage Lottery Fund www.hlf.org.uk
Pilgrim Trust www.thepilgrimtrust.org.uk

The British Society of Master Glass Painters
www.bsmgp.org.uk

Canterbury Cathedral www.canterbury-cathedral.org

Information about The Forum for Conservation and Restoration of Stained Glass Windows in Namur, Belgium can be found on the Icon web site.

TRIP TO THE NATIONAL MUSEUMS SCOTLAND (NMS)

or a tale of spangly pants

A group of the HLF-Icon interns were recently invited to the NMS. Accompanied by Alison Fraser, the Northern Internships' supervisor, the interns were given a tour of the Conservation Departments, and the Museum's Collection Centre in Granton. Two of them, Claire Armstrong, intern in Archive Conservation with Devon Record Office, and Marie Le Saux, intern in Metals and Macro-conservation, with Eura Conservation, have written reports on their visit. These are summarised here but the full accounts in all their enthusiasm and with some lively pictures can be seen on the Icon website.

In the morning, we were shown the Paper and Textiles Department, the Scientific and Analytical Department and the Artefacts Department, the latter of which specialises in ethnographical and archaeological objects. We also saw the work of the Preventive Conservation Officer and her efforts to combat the 'Great Clothes Moths Infestation' in one of the main galleries.

One of the many highlights of the morning was a fabulous suit shot through with silver thread and designed by James I, which we were shown by one of the textile conservators. At some point in the last fifty years this matching doublet and pants had been covered with netting and this was being removed by two of the conservators as it was felt that the suit now needed a different sort of support. The lining will be changed to a more sympathetic material and, to help with conservation of the garment, a mock-up had been made by a local professor of historical costume. This enabled the conservators to work out how they could get the new lining material into the very delicate garment. Unfortunately, the doublet was proving hard to treat as the best place to go in with fresh lining is also the only place that still has the original stitching!

The Museum is about to undergo a £46.4M refurbishment, which will see the stores and the conservation departments moved out to the Collection Centre in the Granton area of Edinburgh. This was the venue for the afternoon visit and here we met conservators from the Engineering



Theo Skinner (NMS waterlogged wood conservator), Victoria Brown (Ethnographic Artefacts intern, Marischal Museum, Aberdeen) and Rose Lees (Metals intern, Royal Armouries, Leeds)

Department and the Furniture and Wooden Artefacts Department. We also saw a massive old-fashioned tractor patiently waiting for restoration in the entrance way, then, as we went up the stairs we saw, through the opening of a door, dozens and dozens of shiny motorbikes in line, and as we arrived on the mezzanine we could see, down below, a 9m long Bronze Age wooden longboat being treated!

The afternoon highlighted the outstanding way the team of conservators at the NMS works together sharing their specialist knowledge to solve complex problems. The more people, the better the solution!

Finally, a last cup of tea and a last exchange of ideas and we all made our way back home. This visit was an opportunity for us to meet professionals with different ways of working and we were able to share the thrill of the conservator treating a very special or puzzling piece and for that day we were privileged guests in the Museum's hidden landscape.

The textile conservator showing the silver spangly pants





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in practice

EXPLODING BOXES

by **Deborah Farndell, book and paper conservator at Cambridge University Library**

Amongst its wide range of holdings Cambridge University Library houses some two thousand palm-leaf manuscripts, about a thousand of which are Sanskrit. They are part of an important collection of South Asian manuscripts, representing a full range of literature in Sinhalese, Tibetan, Malay, Pali, Malayalam and Burmese, with smaller collections in Bengali, Cambodian, Javanese, Lolo, Lao, Gujarati, Hindi, Marathi, Moso, Newari, Punjabi, Shan, Sindhi, Tamil, Telugu, and the like.

A major focus of the collections is on Buddhist manuscripts; Cambridge University Library has one of the most important collections of Buddhist Sanskrit manuscripts in the world and some would say the most important. In the editions and translations of many Buddhist Sanskrit texts it is common to see Cambridge manuscripts cited: often they are early sources and sometimes the earliest. It is a delicate and sometimes difficult balance between making these sources as widely available as possible, whilst ensuring that the preservation and conservation needs of the more fragile material are not compromised.

The palm-leaf manuscripts have folios which are long narrow loose leaves held between two boards. Some are strung together with a cord, which has been threaded through the boards and the leaves, and then wound tightly around the boards to hold everything in place. Others are simply placed between two boards and wrapped in a textile wrapper. In certain cases the wrappers or boards are missing and some have cracked or warped boards. Although some of the manuscripts are made from paper, they still maintain the format of palm-leaf manuscripts.

Whilst the structural composition of palm-leaf manuscripts is challenging, ethical considerations encompassing respect for the physical integrity of the artefact dictate that the manuscripts should retain their current format. The most effective way of preventing damage to palm-leaf

manuscripts is to store them correctly. A variety of storage options were reviewed, with the aim of providing sufficient protection to ensure safe handling and transportation of each manuscript when it is moved from the shelf to the trolley and then to the reader.

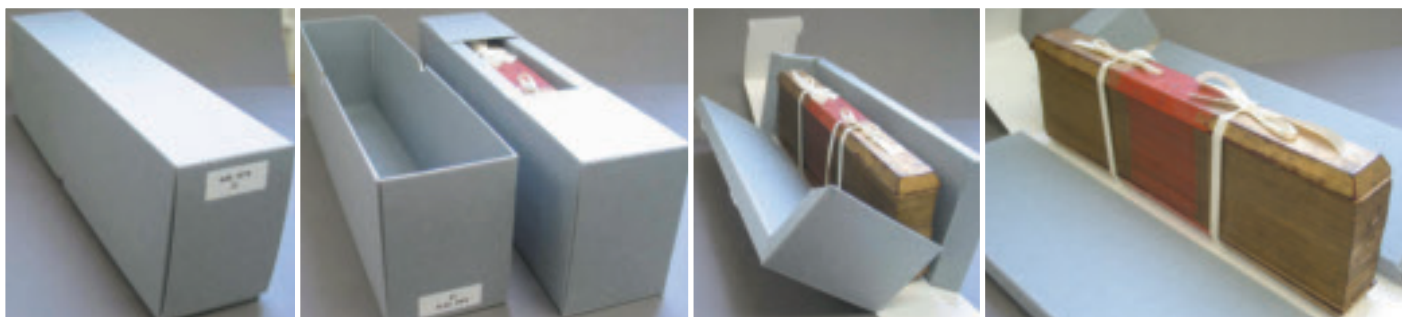
Wrapping the manuscripts in linen and housing them individually in pigeon holes was considered inappropriate. Not only is there inadequate storage space, but some of the manuscripts are too high (approx. 200mm high) and therefore would not be supported adequately. Indeed, a particular challenge with such tall manuscripts is to provide secure housing when the box is closed whilst also providing easy access when the box is open.

A bespoke four-flap linen portfolio encasing the manuscript, which then slots into a linen covered drop-spine box, could be seen as the most desirable option. However, given the size of the collection, allied to the most effective use of resources, such a programme would take too long to implement and be prohibitively expensive. So an interim workable solution was sought: working with Stuart and Duncan Welch, from Conservation by Design, the 'exploding box' was designed, utilising the CXD AG / Kasemake KM System, which can produce complex individual sized boxes using a parametric design programme. After an appraisal of several designs, prototypes and tests, the final modified design provides an effective enclosure.

Made from 1300micron Premier grey/white archival board the 'exploding box' is designed in such a way that the walls of the box fold down completely allowing good access to the manuscript. When the box is closed the walls are sturdy and provide good protection for the manuscript.

Obviously every collection has its own individual requirements and there will not be one solution that suits all situations. The 'exploding box' fulfils all our requirements, at this time, for this specific collection and once the programme has been completed will ensure the safety of these unique manuscripts.

Further information can be found by contacting Conservation by Design.



Acknowledgments: Craig Jamieson, Indian Department, Cambridge University Library; Stuart Welch and Duncan Welch, Conservation By Design.

Further Reading:

Anupam Sah (2002) 'Palm leaf manuscripts of the world: material, technology and conservation', *Reviews in Conservation*, No. 3, pp 15–24.*

Florian, Mary-Lou E, Dale Paul Kronkright and Norton, Ruth E. (1990), *The Conservation of Artefacts Made from Plant Materials*, Getty Conservation Institute.*

Jamieson, R.C. (2000), *The Perfection Of Wisdom*, London.

* Available from the Chantry Library.

Supplies: Conservation By Design, tel: 01234 853555, email: info@conservation-by-design.co.uk

COMPUTED RADIOGRAPHY (CR) IN CONSERVATION.

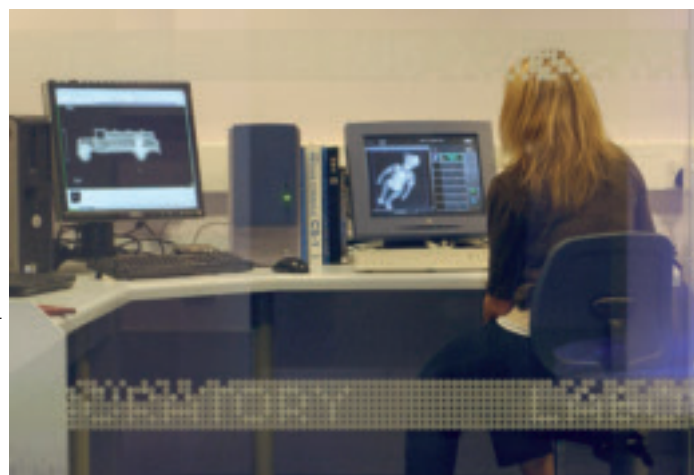
A new technological application in Liverpool

by David Crombie, Senior Paintings Conservator, National Museums Liverpool

When the National Conservation Centre of National Museums Liverpool re-opened in June 2006, a new permanent exhibition called *Reveal – The Hidden Story of Objects* showed the public a number of different analytical and examination techniques employed in conservation as part of a new interactive science gallery. Funding for *Reveal* came from a grant of £570,466 from the ReDiscover fund, a renewal fund for science centres and museums across the UK, funded by the Millennium Commission, the Wolfson Foundation and the Wellcome Trust.

A major part of the new display, which has been open for nearly a year, is a working laboratory, where people can see investigative work being carried out. The lab has glass doors and a glass fronted counter area where the public

The public's view of the X-ray area of the Reveal laboratory seen through glass doors.



National Museums Liverpool

X-raying a Wedgewood snake handle vase on a 35 x 43 CR digital plate

can see and discuss with conservators and scientists various techniques and the results. Images from equipment within the lab can be shown on a large plasma screen on the back wall.

From the outset we were keen to show visitors the processes involved in examining objects from museum and gallery collections, to give a view of the actual work taking place, not just the end results. We particularly wanted to include X-ray examination, as the results are often fascinating and there has always been a great deal of visitor interest in this.

In common with many other conservation departments, National Museums Liverpool has had its own in-house X-ray facilities for a number of years. We have two X-ray units at the Centre, a Gilardoni Art-Gil set, purpose designed for low kV work between 0 and 80 kV, and a Torrex 150 cabinet machine for higher densities, operating up to 150 kV. We wanted to install the Torrex cabinet in the new lab area, but having to rely on conventional wet process developing meant that it would be impractical to undertake the whole process in this space and show the results to the public in a meaningful way.

We began to look at Computed Radiography (CR), which had the potential to offer a digital solution to bringing the whole process into public view. CR systems have been developed for both industrial and medical applications, and the technology is broadly similar in both cases. Despite potentially high initial set-up costs, we could see



1880s doll in pink dress with a bisque head

that speed of use and quick access to digital images could make the whole operation accessible to the public in a unique way. It was this advantage that gave it particular significance and priority for the funding partners of *Reveal*. The system we selected was a **Konica Minolta Regius 190** CR unit.

A typical CR package consists of re-useable X-ray sensitive plates with a photostimulable phosphor (PSP) layer held in a variety of cassette sizes, a dedicated plate reader unit with review screen and an archive workstation screen. The whole process is 'dry', easily contained within a lab area, and is normally applicable to existing X-ray apparatus – the cassettes simply replace X-ray film. It is also a rapid technique, with the whole exposure and image reading process taking only a few minutes.

One of the main advantages of the system is how quick and convenient it is to X-ray different objects. While



X-ray of the 1880s doll

X-raying most things has always been theoretically possible, the inconvenience of wet processing and the need to take a number of different film exposures for some objects meant that it was not always seen by colleagues as being an easily applicable investigative technique. The wide dynamic range of the CR plates means that only one exposure is needed to investigate composite objects of greatly varying density. Different density ranges within an image can be selected on the review workstation and saved as separate X-ray views.

This convenience and flexibility means that we are now X-raying a greater variety of objects than we would have previously, including 19th century dolls, teddy bears and 1930's Dinky toys! This has often revealed important information about condition or structure that perhaps would not have been looked for in the past. One area we

Konica Minolta CR cassettes





Loading CR cassettes into the Regius 190 unit

need to look at is whether the medical systems work better with organic objects, as the units were designed to give good results for densities within the human body. We don't know what the limits are yet, but initial observations would suggest that it is possible to get good results from higher density material.

Are the results as good as X-ray film? We wanted a system that we felt could replace our wet process X-ray film archive for the most demanding applications. After a number of tests on a variety of materials and objects, we concluded that the image quality from the Regius 190 CR unit was closely comparable in a majority of cases to what we could get with film. The resolution isn't the same as a fine grained X-ray film, such as Agfa Structurix D7, but a digital image is always going to be different in character to film and it is necessary to re-evaluate how you look at the image, and critically assess what information you need to see.

The background to the technical specifications of different CR systems from different manufacturers, (particularly as regards image resolution) and the assessment of the results is quite complex and outside the scope of this note – please see references below. We are very keen to start a programme to investigate the performance and properties of our own CR system, which we hope will include working with other partners towards publishing our findings. This should make more information available about the possible suitability of the technique for conservation applications.

In *Reveal* we can now show the public the whole process of X-ray examination from start to finish in one place and display the results on a plasma screen for everyone to see. It would never have been practical to do this in such a location without digital CR. This is a very exciting

development for publicising the work of museum conservation, and we think it is the first time that this sort of CR system has been used in a public exhibition gallery in this way.

Colleagues who would like to see this system in operation, or discuss any of the technical details, would be very welcome to contact me or visit us in Liverpool. Contact me on david.crombie@liverpoolmuseums.org.uk or tel: 0151 478 4823

Notes:

1 When choosing our CR system, we referred to comparative information contained in reports commissioned by the Centre for Evidence-based Purchasing, (CEP), which is part of the NHS Purchasing and Supply Agency. Anyone considering such a system would be advised to check the data in these reports. For CEP reports, see www.pasa.nhs.uk/cep. Reports are found by following 'CEP Outputs' and then 'Radiology equipment' then 'X-ray'. See in particular report 06033, 'Computed Radiography Systems for General Radiography: a Comparative Report, (Edition 3) June 06', and the earlier version of this report, number 05035.

See also: www.konicaminolta.co.uk

2 Image size and resolution with CR are governed by a number of parameters. The pixel pitch of the reader (the distance between each traverse of the laser which reads the plate) determines image resolution – broadly speaking, the smaller the pitch, the higher the image quality, (and consequent file size). Pixel pitch is normally measured in μm and some manufacturers refer to it as 'spot size'. Similarly, the sampling frequency relates to resolution/file size and is measured in pixels/mm-1. A further consideration that affects the image is the software written by each manufacturer to process the digital image, which may or may not have user adjustable functions and which can have a significant effect on the final image.

In broad terms, current technology offers a number of 'steps' of image resolution, with the highest being at a pixel pitch of around $50\mu\text{m}$ (sampling frequency of about 20 pixels/mm-1), employed in the medical field for mammography and in industry for other high resolution requirements. This may only be available on some units by using extra software at additional cost, and/or only on certain small or medium size image plates.

The next step is around $100\mu\text{m}$, (10 pixels/mm-1) and represents a medium to high resolution standard on most image plate sizes for most manufacturers. Beyond this, there may be steps at around $175\mu\text{m}$ (~6 pixels/mm-1) or perhaps $200\mu\text{m}$ (~5 pixels/mm-1) depending on manufacturer.

Konica Minolta Regius 190 CR unit: Our unit offers two resolution settings, a medium setting at $175\mu\text{m}$ pixel pitch (5.7 pixels/mm-1) and a higher resolution at $87.5\mu\text{m}$ (11.4 pixels/mm-1). Both settings are applicable to all plate sizes up to the maximum of 35 x 43 cm. The 35 x 43cm plate has an image size of 4200 x 5160 pixels at the higher resolution setting. Konica Minolta also offer a facility for mammography applications at a pitch of $43.75\mu\text{m}$ on the Regius 190. This is only available at extra cost, and we were not able to assess whether the combination of higher resolution and different image processing software specifically designed for this application would give better results for museum objects of varying density. We do not have this facility on our unit in Liverpool.

3 Our Radiation Protection Adviser body, the Health Protection Agency Radiation Division, was able to advise us that the extremely good radiation shielding of the Torrex unit meant that they were happy to approve the location of the unit in the new laboratory space.

listings

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

15 May, 6pm

Icon Book and Paper Group

An investigation into the appropriateness of using fixative prior to the cleaning of pencil drawings and inscriptions.

Venue: The October Gallery, Londonia House, 24 Old Gloucester Street, Bloomsbury, London WC1N 3AL.

Cost: £6 (students £3, with card) – correct money at the door please.

15 May, 7pm

Conservation Lecture Series

England Expects: the Textiles of HMS Victory

Venue: Benjamin Franklin House, 36 Craven Street, London, WC2N 5NF.

Cost: £8 per lecture

Contact: Book now as places are limited by emailing info@BenjaminFranklinHouse.org or tel: 020 7839 2006.

21 May, 6.30pm

The Impact of Climate Change on Cultural Heritage

Venue: British Library Conference Centre, 96 Euston Road, London, NW1 2DB.

Public Conservation Lecture and Reception to celebrate the opening of the new Conservation Centre at the British Library and to coincide with the Seventh international Dunhuang Project's Conference on the Conservation of Silk Road Materials.

Speaker: Sarah Staniforth, Historic Properties Director of the National Trust.

Cost: £10 (concessions £7.50)

Contact: Box Office tel: 01937 546546

23–25 May

Plastics: Looking at the future and learning from the past

Venue: Victoria & Albert Museum, London.

Contact: Dr Brenda Keneghan, Conservation Department, Victoria & Albert Museum, South Kensington, London SW72RL. Tel: + 44 (0)20 794 22119, email: B.Keneghan@vam.ac.uk

23 May–31 July

KINKARAKAMI: Takashi Ueda and the art of Japanese leather paper

Venue: Daiwa Foundation Japan House, 13/14 Cornwall Terrace, London NW1 4QP.

Exhibition showing the work of craftsman Takashi Ueda, the only practitioner in the world of kinkarakami, the making of gold-embossed wallpapers from Japanese paper (washi). Cost: free.

24 May

Icon Metals Group

AGM and Spring Meeting

Venue: Museum in Docklands, London.

Cost: Students – £35.00, Metals Group Members – £40.00, Non Members – £45.

Contact: Sharon Wilson, tel: 0191 2772195, email: Sharon.Wilson@twmuseums.org.uk

24–25 May

LIBER Think Tank

The future value of the book and of digital documentary heritage

Venue: National Library of Sweden, Stockholm.

Programme and registration on

<http://abm-centrum.se/ThinkTankPresentation.htm>

31 May–1st June

ICOM

Preparation for painting: the artist's choice and its consequences

Venue: The British Museum, London.

Contact: Jaqueline Ridge on 0131 624 6308

4 June

Icon Textiles Group

Visit to Kelvingrove, Glasgow.

Kelvingrove has recently reopened after a major refurbishment and redisplay. The day will include a brief overview of the museum with curatorial and conservation talks, followed by guided tours of the museum.

9 June

ICOMOS-UK & ICOMOS International Scientific Committee on Cultural Tourism

Finding the Spirit of Place – Are we 'Loving our Heritage to Death'?

Venue: International Study Centre, Canterbury Cathedral, Canterbury.

This Symposium will explore the idea of Spirit of Place through the lens of cultural tourism and the focus is mainly, but not exclusively, on issues relating to World Heritage sites.

Cost: £40 for members of ICOMOS-UK, £60 for non-members and £30 for students.

Contact: Mrs Rikke Osterlund, International Council on Monuments & Sites UK, 70 Cowcross Street, London EC1M 6EJ. Tel 020 7566 0031

11 June

Icon Photographic Materials Group

Cold Storage

Venue: National Trust Headquarters Heelis, Swindon.

Costs: Icon Members £25, Non-members £30, Students and unwaged £20.

Contact: Anita Bools, anita.bools@nationaltrust.org.uk or vdperki@aol.com.

12 June

**Document SOS
Risky Business**

Venue: Barber-Surgeons' Hall, Monkwell Square, Wood Street, London EC2Y 5BL.

Conference to provide solutions to curtail key risks and illustrate disaster recovery options with relevant case studies. IRM Members will receive a discount of 25%
Contact: Kirsten Rix, Document SOS on 020 7498 8080 or email marketing@documentsos.com.

14–16 June

**Forum for the Conservation and Restoration of
Stained Glass Windows**

Stained Glass Window Techniques in the 19th Century
Venue: Moulins de Beez, Namur, Belgium.

**The Anna Plowden Trust
CPD Awards for 2007**

Grant application deadlines: June 15 and September 15. Established conservators are invited to apply for grants towards the cost of attending either a short specialist course or a major conference during 2007. In both cases the Trust will consider funding up to 50% of the cost. Those applying should have more than five years' experience since completing their training.
Contact: write to Penelope Plowden, enclosing a stamped and addressed envelope, at 43 Lansdowne Gardens, London SW8 2EL or e-mail: penelopecpowden@btinternet.com for further information. Application forms can also be obtained by following a link from the Icon website.

22–24 June

**BAPH
Annual Conference**

Venue: Chester, Cheshire
Contact: rod.morley@ukgateway.net, bvenables@tesco.net or phil.crockett@btinternet.com

23 July

**Icon Textiles Group
Studio visit and review of solvent cleaning for textile conservation**

Afternoon visit to see the Textile Conservancy studio run by Alex Seth-Smith and view their facilities for solvent cleaning historic textiles.

Afternoon tea will be provided at The George Hotel in Cranbrook where further discussions can take place over cake and scones.

Cost £8

9–12 August

**Society of Bookbinders
Education & Training Conference**

Venue: The University of York, York.
Contact: SoB Conference Organizer, 8 Wildwood Close, Woking, Surrey, GU22 8PL.
www.societyofbookbinders.com

20–24 August

**ICOM Triennial Meeting
Museum and Universal Heritage**

Venue: Vienna, Austria.
Details from <http://2007.icom.museum>

27–30 August

ICOM-CC working group Glass and Ceramics interim meeting

Venue: Nova Gorica, Slovenia

5–7 September

**AIC and Northumbria University
Printed on Paper: The Techniques, History and
Conservation of Printed Media**

Venue: The Sage Centre, Newcastle-upon-Tyne.

6–7 September

**The Parker Library Now
A Two-Day Symposium in honour of
Professor R.I. Page**

Venue: Corpus Christi College, Cambridge.

Cost: £90 (non-residential) includes all lunches and refreshments.

Contact: Visit the website via Icon or contact Christopher de Hamel, tel: 01223 339994, email: cd281@cam.ac.uk, or Gill Cannell, tel: 01223 338025, email: gc110@cam.ac.uk

6–8 September

**Icon Archaeology Group and the Fitzwilliam Museum,
University of Cambridge**

**Decorated Surfaces on Ancient Egyptian Objects:
Technology, Deterioration and Conservation**

Venue: Cambridge

Contact: Julie Dawson, tel: 01223 332930 or email: fitzmuseum-aeo2007@lists.cam.ac.uk

10 September

Icon Textiles Group

Studio tour and visit to Burghley House, Lincolnshire.

A tour of the textile and furniture studios and a visit to Burghley House and sculpture gardens. Morning coffee, lunch and entrance into the house are included.

Cost: £28.

11–14 September

**BigStuff 2007 International Conference
Large Technology Objects: Beyond Conservation –
Industrial Heritage Management**

Deutsches Bergbau-Museum, Bochum, Germany.

Contact: info@BigStuff07.net

12–14 September

**Art History Department at Glasgow University
Art, Conservation, and Authenticities: Material,
Concept, Context**

Contact: Erma Hermens, History of Art Department, Glasgow University. email:

E.Hermens@arthist.arts.gla.ac.uk or tel: 0141 3303943/5677.

14–15 September

**Icon Book and Paper Group
Islamic Binding Workshop**

Venue: Book Conservation Studio, Victoria & Albert Museum, Cromwell Road, London SW7 2RL.

Organiser: Jane Rutherford ACR (Tel: 020 7942 2085)
Cost : £145, six places available. Students will need an additional £30 for materials which will include goatskin leather (grade II) ready thinned, paper for textblock, silks for endbands, thread for sewing, board and aerolinen. Tutors will provide these items.

Contact: Charlotte Cowin, tel: 020 7785 3805, email: ccowin@icon.org.uk for booking

17–21 September
11th IADA Congress
50th Anniversary
Venue: Vienna, Austria.

17–21 September
International Symposium: Studies on Historical Heritage
Venue: Research Centre for Preservation of Cultural Heritage, Yildiz Technical University, Antalya, Turkey.

24–28 September
CCI Symposium 2007
Preserving Aboriginal Heritage: Technical and Traditional Approaches
Venue: Ottawa, Canada.

25 September
Icon Book and Paper Group
Day Out in Oxford
Contact: Sophie Laubin, Conservation, The British Library, 96 Euston Rd, London NW1 2DB. Tel: 020 7412 7847, email: sophie.laubin@bl.uk.

27 September
Icon Textiles Group
Issues of concern to freelance conservators
Venue: Icon Offices, London
A seminar day to look at aspects concerning the everyday practice of freelance conservators. Topics that are hoped to be covered will include insurance, VAT issues and standards in report writing.

27–29 September
Forbes Symposium: Scientific Research in the Field of Asian Art
Venue: The Freer Gallery of Art, Smithsonian Institution, Washington D.C, USA.

27–29 September
Best in Heritage 2007
Venue: Dubrovnik, Croatia.

October
Icon Stone & Wall Paintings Group
Autumn Meeting: Polychromed Wood
Venue: TBA London.
CALL FOR PAPERS
Contributions are invited for a conference on the care and conservation of polychrome and gilded wood including architectural panelling, structural timbers and wooden statuary both in-situ and in museums. Themes to be covered include: History and significance; Technical examination and analysis; Effect of environmental changes on polychrome wood and methods of control; Treatment and control of bio-deterioration, such as mould and insect pests; Remedial treatment; Methods of display and interpretation; Recent case studies.
Contact: Richard Lithgow, email: richard@perry-lithgow.co.uk

15 October (repeated 16 Oct)
Icon Textiles Group
'Back to Basics' one day practical workshop
Life After Synperonic N: new surfactants in textile conservation
Venue: The Textile and Fibre Studio, The British Museum, London.
This workshop will focus on the use of the 'new' surfactants since Synperonic N, and will involve demonstrations, discussions, and practical elements.

16 October, 6pm
Icon Book and Paper Group
The Do's and Don'ts of Photographic Conservation
Venue: The October Gallery, Londonia House, 24 Old Gloucester Street, Bloomsbury, London WC1N 3AL.
Speaker: Susie Clark
Cost: £6 (students £3, with card) – correct money at the door please.

19–20 October
Icon Historic Interiors Section
The Glories of Scottish Interiors from the 17th century to the 20th.
Venue: Edinburgh and Leith.
The conference will focus on a variety of aspects of Scottish interiors including the architecture, archaeology, decorative surfaces and furniture. We hope to arrange a visit to the RY Britannia.

6–10 November
6th NATCC
Facing Impermanence
Venue: Washington DC, USA.

December
Icon Archaeology Group
Christmas Meeting 2007: Classic Conservation Cock-ups
Venue: TBA London.
CALL FOR PAPERS
We would like to invite you to present any archaeological conservation project you've been involved in, large or small, that has gone wrong, the causes of the problem, how the work was salvaged (if it was!) and what can be learned from the experience.
Contact: Jim Spriggs on email
spriggs.conserve@hotmail.com with your proposals.

17–19 January 2008
Third International Architectural Paint Research Conference 2008
Venue: the Historic Preservation Department in the School of Architecture at Columbia University, New York, USA.
Contact: Mary Jablonski, email: maj152@columbia.edu

21–22 February 2008

The British Museum

'Holding it all together; ancient and modern approaches to joining, repair and consolidation'

A look at the methods by which artefacts have been manufactured, repaired (both in antiquity and modern times) and conserved by joining together a series of components, using such techniques as gluing, casting, soldering, luting, etc.

Contact: Department of Conservation, Documentation and Science, The British Museum, Great Russell Street, London WC1B 3DG. Email: science@thebritishmuseum.ac.uk
Fax: 020 7323 8276.

27–30 May 2008

IPH Congress

Birth of an Industry – from Forest to Paper during the 19th Century

Venue: Stockholm, Sweden.

Contact: Jan-Erik Levlin, email jan-erik.levlin@iki.fi

2–4 July 2008

VI International Conference

Evaluating Safety and Significance

Venue: Assembly Rooms, Bath.

CALL FOR PAPERS – Deadline: 31 May

15–19 September 2008

IIC: 22nd Congress

Provisional title – The role of conservation in the protection and presentation of the world's cultural heritage.

Venue: TBA London.

Contact: IIC, 6 Buckingham Street, London, WC2N 6BA

22–26 September 2008

ICOM-CC Triennial Meeting

Diversity in heritage conservation: tradition, innovation and participation

Venue: New Delhi, India.

Further details to be announced

TRAINING

14–18 May

University of Reading

Venue: The Department of Typography and Graphic Communication, Berkshire.

"Print under the magnifying glass" by Professor Michael Twyman

Workshop on identification of various types of prints from traditional processes to the industrial processes that began to emerge in the 19th century.

"Hands on printing" by Martin Andrews

Workshop of various types of printing process, including demonstration of industrial printing presses (letterpress and off-set litho), to inform understanding of processes and print identification.

Contact: Polly Harte on email: p.j.b.harte@rdg.ac.uk or tel: 0118 378 6314.

14–15 May

10–11 September

19–20 November

National Museums Liverpool

Introduction to Laser Cleaning

23 May

PACR events

Introduction to PACR

Venue: London

Contact: Susan Bradshaw, PACR Accreditation Manager, email: pacr@icon.org.uk or tel/fax: 01626 824510.

Next PACR application deadline 25 June

8–9 November

IADA Seminar: Conservation of Transparent Paper

Venue: Berlin, Germany

Lecturer: Hildegard Homburger

Cost: 285EUR (240EUR for members of IADA)

Contact: Hildegard Homburger Krefelder Str.17, 10555

Berlin, Germany. Tel/Fax: +49-30-3912503 or email:

hombu@freenet.de

Florenceart.net

Decorative Painting, 'Trompe L'Oeil' and Gilding Courses.

Contact: Alison Woolley Bukhgalter, Florenceart.net, Via San Bartolo a Cintoia 15r-97

Firenze 50142. Tel: 055 733 2865

Heritage Conservation Network

Building Conservation Workshops

Annual series of hands-on building conservation workshops in association with local preservation partners in order to further the sites' preservation and provide an educational experience for participants.

International Academic Projects Ltd

Conservation Training

Contact: International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, tel: 0207 380 0800, email: info@academicprojects.co.uk

Ironbridge Institute

Historic Environment Conservation Training

Contact: Harriet Devlin, Ironbridge Gorge Conservation Trust, Coalbrookdale, Telford, Shropshire, TF8 7DG, Tel: 01952 435969 or email: harriet.devlin@ironbridge.org.uk

West Dean College

Conservation Short Courses

Including Building Conservation Masterclasses, Professional Conservators in Practice and CPD courses.

Contact: West Dean, Chichester, West Sussex, PO18 0QZ, tel: 01243 818219.

York Minster Library and Archive

CPD Workshops for Paper, Book and Photographic Conservators

Individual workshops on leaf-casting, lining and care of glass plate negatives. Cost: £125 per workshop.

Contact: Christine Harbisher, Secretary, York Minster Library, Deans Park, York, YO1 7JQ, email: c.harbisher@yorkminsterlibrary.org.uk

Full details for all entries in Listings can be found at www.icon.org.uk under either "Events" or "Education and Training"

intervention

'Not to put too fine a point upon it'...

by David Odgers, Conservator and Conservation Consultant,
Chair of the Stone and Wall Paintings Group

In the Intervention column of January 2007 Velson Horie asked the question 'Can Conservators read (or write?)'. The thrust of his concern was with regard to the submissions (or lack of them) to technical peer reviewed journals and yet the problem, the writing bit of it anyway, seems to start at an even earlier stage than he suggests.

In most areas of conservation, when presented with an object (whether it be an artefact, monument or building), the first action might be to inspect it and then prepare a report which provides a summary of the condition and proposes a programme of conservation, including methods and materials to be used. In the private sector these reports often form the basis for grant applications or, at the very least, are the means by which clients (and other individuals and bodies) are informed, by the conservation profession, as to what should be done. They are a major way in which conservators can educate the public.

And yet the quality of the reports is, at best, mixed. No one should expect literary prose of the highest order although some lyricism might be in order for the most elegant and beautiful of objects. However some element of narrative or, at the very least, logical progression would make reading the reports easier. There also tends to be a lack of simple grammatical and syntactical understanding which can make the red pen brigade very busy – such a comment is of course the height of folly when writing an article and opens the author up to being not just hoist but hung (or should that be hanged) by his own petard.

It is perhaps in terminology that we let ourselves down most. If a report is to be read by those who might not understand the subtleties between 'disaggregation' and 'powdering', then we need to explain what the terms mean or at least be consistent in their use. Most branches of conservation are littered with terms that may have multiple meanings to conservators so how can those

outside the profession be expected to understand them? Clarity is of the essence and yet, even when describing factors that do not need interpretation, there can be confusion – one report managed in the space of a page to refer to an element of a monument as on the 'sinister' side, 'to the left of' and 'easternmost'.

There is also a tendency to encourage complexity when it comes to specifying materials that we might use. Why is it that we insist on trying to impress people by using 'methylene chloride gel' when what would be more impressive would be to call it Nitromors and educate them that it is the way we use the material that is at the core of our skill. Does this not reflect an insecurity that, if people knew we used commonly available materials, they would go and do the work themselves?

Any report should be checked by the author and he or she should be able to read it objectively from the point of view of somebody who may be ignorant of the object and decide whether it provides the information required. It is only with this re-reading that the Microsoft Spellchecker can be over-ruled so that the proposed *pointing* (not in the Gates lexicon) of a façade is not described as its rather more radical *painting*.

Flippancy aside, there is a serious need to make sure that reports which conservators prepare for public consumption should be a reflection of the profession and should be able to tell in a clear, well written way of how we can make a difference.

With thanks to Charles Dickens: "'Not to put too fine a point upon it' – a favourite apology with plain-speaking Mr Snagsby." Bleak House, chapter 11



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