

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • JULY 2008 • ISSUE 17



A facelift for an old timer

Also in this issue

Cultivating the RHS collections

Fragile! Framing face-upwards

Collecting colleagues' memories

Benefits of individual Icon membership

- 1 The peer-reviewed Journal of the Institute of Conservation – two issues per year
- 2 Icon News – six issues per year
- 3 The e-newsletter Iconnect – monthly
- 4 The e-alert Iconnect Jobs – usually weekly
- 5 Recent job vacancies posted on the Icon website
- 6 Training Exchange service on our website to match conservators offering work experience to those seeking it
- 7 Access to all the Group Forums on the Icon Website
- 8 Accredited, Ordinary, Affiliate, Technician and Student/Trainee Members may elect to join up to five groups at no charge.
- 9 Discounted rates for many events
- 10 A 10% discount on insurance for Accredited Members on the Conservation Register
- 11 Eligibility for the HMCA Hospital, Sickness and Injury Cash Plan
- 12 20% discount on conservation publications from Butterworths
- 13 20% discount on conservation publications from James & James Earthscan
- 14 Occasional discounts on relevant publications from Donhead
- 15 10% discount on selected conservation short courses at West Dean College
- 16 Model contract terms and conditions for conservators in private practice
- 17 Comprehensive insurance for conservators in private practice

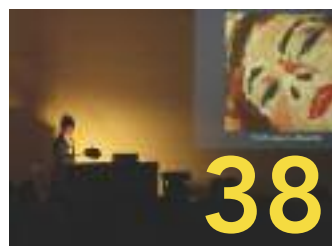
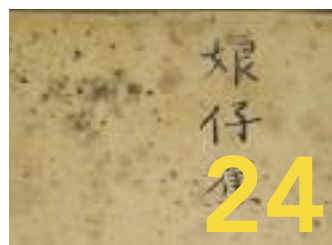
JULY 2008

Issue 17

When you think about it, it's obvious that somewhere like the Royal Horticultural Society, with major collections accumulated over its long history, will have need of conservation services. So it shouldn't be a surprise to find a conservator on the staff there and we learn about her job in this issue. But how many more such posts are there tucked away in institutions and organisations around the country? At the June summit meeting organised to discuss the future of conservation education (see page 8), there were lots of comments about the low profile of the profession. Well, perhaps some of that is our fault because we aren't all that good about being visible even to ourselves. So, all you unsung heroes and heroines in practices and conservation departments everywhere, why not share your work or your latest project with us in the pages of Icon News? It doesn't have to be lengthy – a couple of paragraphs and a picture perhaps.

Because, frankly, if we don't even celebrate our own achievements, how can we expect the world around us to know and to care about the important work we do?

Lynette Gill, Editor



**2
NEWS**

From boats to cinemas and on-line treasures

**8
PROFESSIONAL MATTERS**
The training summit; new Library website; oral history interviewing

**12
INSTITUTE BRIEFING**
Staff and Board changes; intern and other partnerships

**16
PEOPLE**

**18
HENRY VIII'S CLOCK**
Conserving the astronomical clock at Hampton Court Palace

**23
THE RHS COLLECTIONS**
Looking after the Royal Horticultural Society's picture library

**27
TALKING HEADS**
Camberwell students throw light on drawings in Saffron Walden Museum

**29
NEW LABS FOR WILTSHIRE**
New facilities at the Wiltshire and Swindon History Centre

**31
GROUP NEWS**

**34
REVIEWS**
Globes; varnishes; pest management; stores issues

**42
IN PRACTICE**
Framing a fragile textile

**45
LISTINGS**

**48
INTERVENTION**



Institute of Conservation
3rd floor
Downstream Building
1 London Bridge
London SE1 9BG, UK

T +44(0)20 7785 3805
F +44(0)20 7785 3806

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

Chief Executive
Alastair McCapra
amccapra@icon.org.uk

Conservation Register
T +44(0)20 7785 3804
info@conservationregister.com
www.conservationregister.com

ISSN 1749-8988

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

Listings editor
Mike Howden
mike.howden@lineone.net

Production designer
Malcolm Gillespie
malcolm@ls-printing.com

Printers
L&S Printing Company Limited
www.ls-printing.com

Design
Rufus Leonard
enquiries@rufusleonard.com

Advertising
DP Media
T 0117 904 1283
F 0117 904 0085
sales@dpmedia.co.uk

Cover photo: The sidereal dial from Hampton Court Palace's Astronomical Clock undergoing restoration treatment.
Copyright HRP and News Team

Disclaimer:
Whilst every effort is made to ensure accuracy, the editors and Icon Board of Trustees can accept no responsibility for the content expressed in Icon News; it is solely that of individual contributors

Deadlines:
For September 2008 issue
Editorial: 1 August
Adverts: 14 August

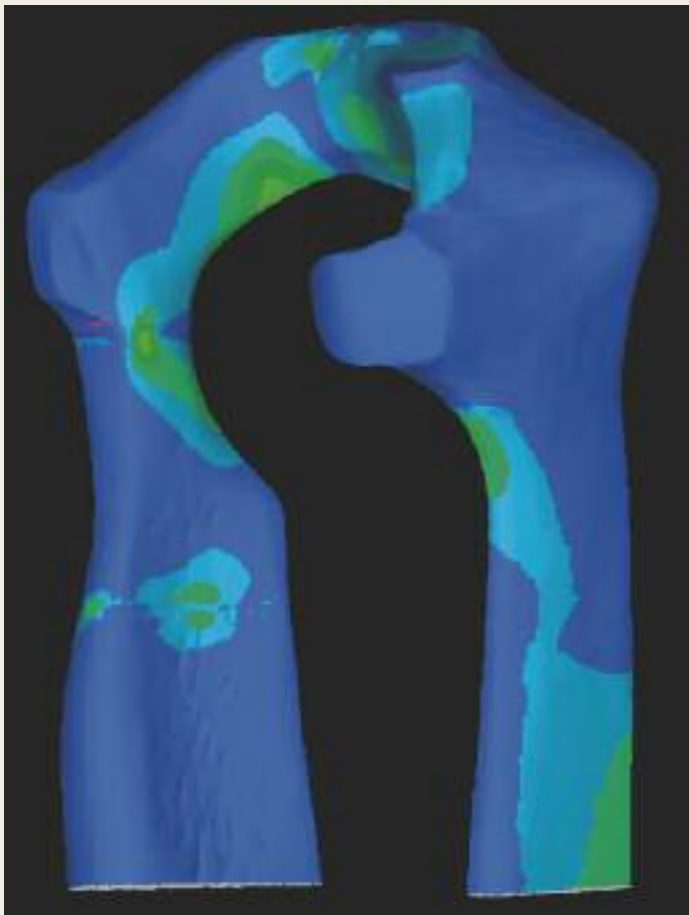
around & about

Rock engineering to the rescue

A dismantled Henry Moore sculpture could be re-erected in Kensington Gardens, London, thanks to the latest rock engineering techniques. The Arch, a six metre tall sculpture modelled on sheep collar bones joined together, was created in 1980 by Henry Moore and was dismantled into its seven component pieces in 1996 because of safety concerns about structural instabilities.

Engineers at Imperial College London, in collaboration with the International Drawing Institute, Glasgow School of Art, and Tate, carried out a detailed analysis of the Arch to see whether engineering computer simulation and analysis techniques could be used to understand and preserve complex artefacts which experience structural problems. The team gathered data which was used to generate 3D computer simulations of the sculpture for analysis. By modelling how the structural stresses exerted pressures on the Arch, they found that its unusual shape, the poor

Computer simulation of Henry Moore's Arch showing the structural stresses



location of the structural joints which held the blocks together, and the use of brittle travertine stone all contributed to its unsteadiness.

Using this information, the team believes that it has devised a new method to allow the sculpture to be held together without compromising its structure. This includes attaching the rock legs and top section together with fibreglass bolts and dowels and placing the structure on a base of specially reinforced concrete. The team is currently waiting for further funding to resurrect the Arch in Kensington Gardens.

Dr Harrison of Imperial College's Department of Earth Science and Engineering commented that 'the basic concepts of understanding how rock behaves when it is subjected to loads are immediately applicable to stone sculptures. We can now apply this knowledge to preserving some of the nation's most important and historic artworks'. Derek Pullen, Head of Sculpture Conservation at Tate, said 'Our aim is now to expand across a wide range of artefacts from armoury to pottery and painting. Our methods could remove much of the guesswork from planning conservation treatment and could become an indispensable tool in the care of collections'.

Conservation: blessing or curse?

At Stratford-upon-Avon, workers conserving the flaking stone on Shakespeare's tomb in Holy Trinity Church are hoping that the great man will keep his word with the blessing in his inscription to whoever 'spares these stones'. The verse on the tombstone, which is thought to have been written by the playwright himself, goes on to threaten a curse on anyone who moves his bones.

Digitizing the Bodleian

The Bodleian Library's digital collections are growing apace to judge by a string of recent announcements. The latest news is of the release of the online collection of Medieval Manuscripts and Early Printed Books. Started in 2005, this digitization initiative is a collaboration between the Bodleian Library and the non-profit organization, ARTstor. Including a large proportion of the illuminated manuscript leaves from Bodleian manuscripts through the 16th century, as well as selected 19th and 20th-century manuscripts in the medieval tradition, the entire digital collection consists of 25,000 high-quality images. The collection will feature well-known works such as the Romance of Alexander, the Ormesby Psalter and the



The Romance of Alexander, 1338–1344



A single-sheet advert printed for John Hunter & Son, Edinburgh 1897



1894 souvenir

Ashmole Bestiary and the project also includes a selection of significant bindings, illuminated initials and text pages.

Earlier in the spring, the Bodleian announced that it had joined forces with electronic publisher, ProQuest, in launching The John Johnson Collection: An Archive of

The Ashmole Bestiary, 13th century



Printed Ephemera. The aim of the two year project, which started in 2007, has been to catalogue, conserve and digitize approximately 65,000 items from the Collection. It will allow users access to over 150,000 high-resolution full-colour images accompanied by detailed descriptive metadata, searchable text and introductory essays delivered in an interactive interface. The web-based resource will feature five broad subject headings: 19th-century Entertainment; Booktrade; Popular prints; Crimes, murders and executions; and Advertising. This is one of the largest and most important collections of printed ephemera in the world, consisting of over 1.5 million items, which provide extensive documentary evidence of our cultural, social, industrial and commercial history over the last five centuries. Digitization is making available a little known resource to the wider world.

Another spring announcement promises online availability of the world-wide collection of Shakespeare Quartos next year, in a collaborative project with the Folger Shakespeare Library, Washington DC and other British and US libraries. The resultant Archive will reunite all seventy-five pre-1641 quarto editions of Shakespeare's plays into a single online collection. The project's website will feature high-resolution reproductions and full-text of surviving Shakespeare quartos in an interactive interface. Functions and tools such as the ability to overlay text images, compare images side-by-side, search full-text, and mark and tag text images with user annotations will facilitate scholarly research, performance studies, and new pedagogical applications. In the first instance, full-functionality will apply to all thirty two copies of Hamlet, held at participating institutions.

St Pancras award

The praise that followed the unveiling of the newly restored grade I listed St Pancras station has been formally recognised by the announcement that the Gothic masterpiece has been awarded the RIBA London and English Heritage, *Building in a Historic Context*, accolade



for 2008. It is not necessarily a conservation award but the jury may chose to recognise exemplary conservation work. The ten year conservation scheme set a huge challenge of providing a railway terminus of the highest standard whilst retaining the grandeur of the Gilbert Scott's original design. Every stage of the restoration and alteration of William Barlow's grade I listed train shed was studiously explored – from major structural issues to the appropriate shades for the repainted ironwork. Icon News reported on this latter aspect in March (issue 15).

'Dirty British coaster

*With a salt-caked smokestack
Butting through the Channel in the mad March days,..'*

The Cutty Sark may seize most of the limelight when it comes to vessels in distress but spare a thought for the little ss Robin – one of three ships in London on the Core Collection of the National Historic Ships Register (the nautical equivalent of a Grade 1 Listed Building) – alongside Cutty Sark and HMS Belfast. It is the oldest remaining complete steamship in the world, still boasting its original steam engine, lifeboats and winches, and the 3rd verse of John Masefield's poem could have been written for it. .

One of a pair of coasters built in Bow Creek at the height of the Industrial Revolution in 1890, the ship was originally intended to carry

*'...With a cargo of Tyne coal,
Road-rail, pig-lead.
Firewood, iron-ware and cheap tin trays'**

First stage of the trip to Lowestoft: towing the ss Robin from West India Quay to Thames Quay on 14 June



The ss Robin is demasted on 4 June

around the UK and northern Europe. Such steamships were the very latest in naval technology. For many years the ship was used as a coastal steamer around the northern Spanish coast, until 1974 when she was saved from the breaker's yard by the Maritime Trust and returned to England. In 1991 she moved to London's West India Dock but steadily fell into disrepair until given a new lease of life in 2002 under the ownership of the SS Robin Trust. Robin has operated for six years as a learning centre, running innovative education projects with disadvantaged children from local schools.

Now she needs urgent repair work and a loan from Crossrail has made this possible. The Trust contracted work to dismantle and de-rig masts, funnel and davits to Cutty Sark Enterprises, bringing the expertise and professional knowledge of Cutty Sark's conservation crew to the project; the delicate process of removing its three 25m tall masts and original steam funnel was undertaken at the beginning of June. Ten days later she left her home berth, towed by

The ss Robin on her last trip to dry dock in 1991



Ambrose Greenway



The ss Robin on her last trip to dry dock in 1991

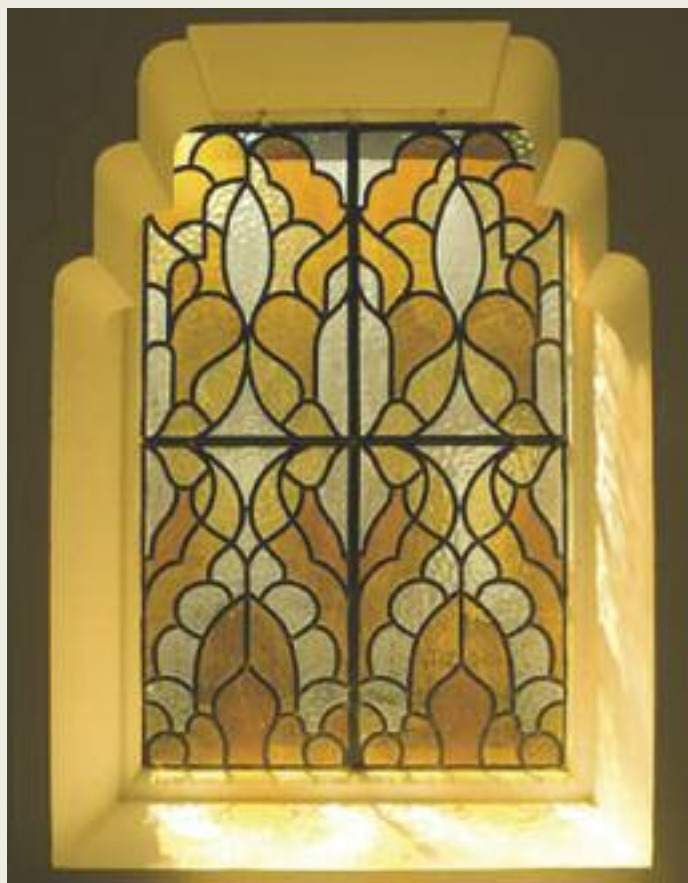
four tugs to a holding berth at Thames Quay where final preparations were made for her 20-hour tow to drydock in Lowestoft, on the east coast, on 28 June. There the ship will be repaired using so far as is practicable largely the same craft skills with which she was built. The refit is likely to take some six months, and then she will be towed back to her home berth at the end of the year in order to continue the Trust's learning programme with schools.

* Permission to quote from *Cargoes* is gratefully acknowledged to The Society of Authors as the Literary Representatives of the Estate of John Masefield

The Tyneside cinema reopens

Built in 1937, the Tyneside is the last surviving purpose-built newsreel cinema in Britain, which has been running as a dedicated art house cinema since 1968. The listed building was originally designed by Dixon Scott, great uncle of Ridley and Tony Scott and it has been painstakingly restored to its former Art Deco glory, with the foyers and stairwells carefully renovated to reveal the original spectacular mosaics, ceiling decorations and stained glass windows. Recently reopened to the public, the venue is not just about showing films and serving as a memorial to past glory. Looking forward to the digital future of film, the building now incorporates new

The foyer



Stained glass window in the foyer



In the auditorium

education and film production facilities available to filmmakers and trainees.

A towering conservation project

Giving conservation a high profile, a full size drawing on the east face of the Tower of London's White Tower protects the 1000-year old stonework as a £2m, three-year cleaning and conservation project takes place. The work will continue until October 2008 and then the north and west faces will be cleaned over the following two years. (The south face was cleaned in 1997.) The drawing by artist Rydal Hanbury from St. Albans was selected in a competition and has been realised on scaffolding sheeting at a size of 15m by 23m. Like the printed replica of York Minster's East Window (see January's Icon News), the high



The White Tower with its protective sheeting. The message reads 'Giving the White Tower the care it deserves'

visibility of the drawing celebrates conservation rather than being apologetic about it and an online blog at www.hrp.org.uk by the White Tower Project Manager will give readers insights into the day-to-day management of this enormous conservation project.

Heritage at Risk

Early July sees the launch by English Heritage of a new Register of England's historic environment at risk. The new initiative is based on the success of EH's Buildings at Risk Register, which has been published annually since 1998. The Heritage At Risk Register will be built up over a period of three years, gradually extending the existing formula to Grade II buildings, scheduled monuments, archaeology, historic landscapes, parks and gardens, places of worship, conservation areas, battlefields and even designated maritime wrecks. Eventual coverage will include everything from prehistoric standing stones to collieries, town halls to country parks and farm buildings – any bit of protected heritage which is deemed to be at risk of loss through decay or damage. It will constitute the most detailed picture ever gathered of the true state of the nation's heritage. It is not intended to be a name and shame exercise but to focus attention on the neediest cases, bringing the owners,

Lowther Castle, Nr Penrith, Cumbria: A Grade II* building at risk. Unoccupied for over 50 years, the castle, built in gothic revival style by Robert Smirke, has fallen into dereliction. Work to prevent further decay and plans to transform the ruins and gardens are ongoing.



Birkrigg Stone Circle, Birkrigg Common, Cumbria: a prehistoric scheduled monument at risk from vandalism and bracken encroachment. Dating from BC 1700–1400, this important site is thought to have been used for burial. English Heritage has advised on methods of removing spray paint.

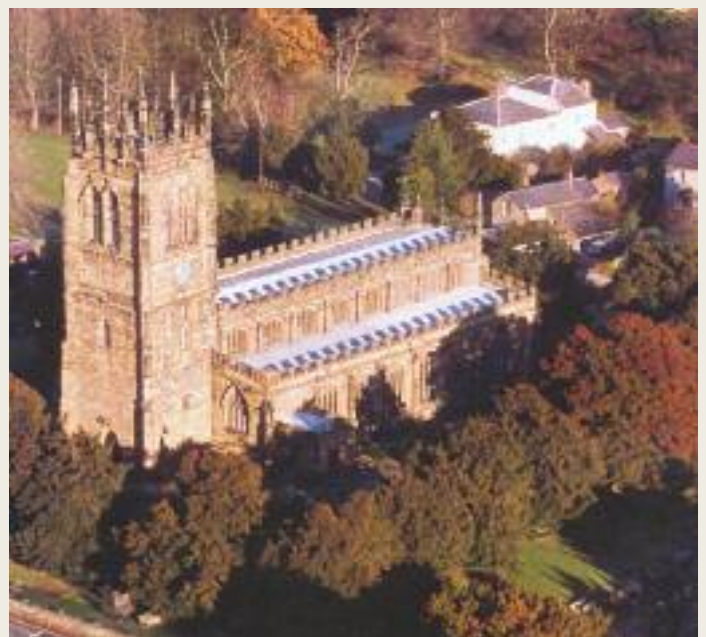
councils and others together to prioritize need and save the nation's rich, varied but sometimes fragile past. The launch of the Register is sponsored by Ecclesiastical Insurance, who have worked with English Heritage for more than 20 years across various initiatives.

Lottery money for Welsh churches

Thirteen landmark churches across Wales are set to be restored to their former glory as the Heritage Lottery Fund (HLF) earmarks around three quarters of a million pounds to carry out crucial repair work. One of the churches set to receive a grant is All Saints Church Gresford in Wrexham which features in an anonymous nursery rhyme from the late 18th century, subsequently called the Seven Wonders of Wales:

Pistyll Rhaeadr and Wrexham steeple,
Snowdon's mountain without its people,
Overton yew trees, St Winefride wells,
Llangollen bridge and Gresford bells.

All Saints Church, Gresford



Workbenches for hire

The Conservation Studio

Is a fully equipped workshop, established in 1983 for restoration and conservation of Ceramics and Glass in Central London

We now have available 2 workbenches for hire to self-employed conservator/restorers on a weekly/monthly basis starting July 2008

The workshop is situated just outside the congestion charge within 10 minutes from public transport and free customer's parking

From September 2008 there will be a third workbench for hire till January 2009

For further details please contact:
Florence Hayward on 02073874994
Email: flu_flo@yahoo.com



Megatron manufactures a range of very high quality digital and analogue light meters to the BS 667 Standard. Our standard instruments register from 0.01 lux to 100 000 lux; they are suitable for a very wide range of illuminances - from emergency lighting to bright sunlight. Megatron calibrates and repairs both its own light meters and those of other manufacturers. Megatron also manufactures a range of lighting control components - amplified photocells for interfacing with Building Management Systems (BMS), and with data loggers for light monitoring, and light-sensitive switches. Most of these products are individually tailored to our customers' requirements.

For more information please visit our web site
www.megatron.co.uk or phone us on 020 8365 9797

Megatron Ltd
 Unit 24F1, N17 Studios, 784-788 High Road
 London N17 0DA

Preventing condensation and corrosion
 is not something everyone can do well ...

Don't let humidity cost us our heritage

Galleries, museums, libraries
 and archives need
 constant conditions



Munters can.

For more information please contact us:

Tel: 08708 505 202 | Fax: 01480 413147
 email: dryair@munters.co.uk | Web: www.munters.co.uk



**Insurance specialists to the
 world of Art and Antiques**

Professional indemnity
 and Related Insurance
 for Conservators

Contact: **Alexandra Storey**
 Heath Lambert Group
 Specie and VIP Division,
 133 Houndsditch,
 London EC3A 7AH

Tel: +44 (0) 207 234 4382
 Fax: +44 (0) 207 234 4267
 Email: astorey@heathlambert.com

Heath Lambert Limited is authorised and regulated by the Financial Services Authority

Heath Lambert Group

Surprisingly different

professional matters

PLANNING A POSITIVE FUTURE FOR CONSERVATION EDUCATION IN THE UK

Under this heading, the Textile Conservation Centre and Icon summoned educators, managers and practitioners in the conservation community to a summit meeting at the Courtauld Institute of Art on 12 June. The two principal aims were to consider how conservation and conservation education can be brought further up the government's policy agenda and to identify new forms of partnership between universities and employers.

Providing food for thought in the morning session were interim reports on two pieces of research currently being undertaken by Demos, an independent think-tank, and by Dr David Leigh. Both studies have been commissioned by the TCC Foundation with a view to achieving higher political leverage and securing the future for university programmes. They are due to be completed in the autumn.

Sam Jones of Demos delivered a challenging message with his paper *Saved for the nation: The cultural value of conservation and conservation education*. Conservators must learn to see themselves within the bigger cultural heritage picture and find different ways of looking at and demonstrating conservation's value; the future of the sector depends on being able to link conservation values into a changing social and political context. Public engagement is vital if successful engagement with the public policy makers is to follow and this means not just communicating with the public but also involving it in the processes and decision making of conservation. Jones made a persuasive case for this being entirely consistent with conservation's remit and the maintenance of the highest levels of conservation expertise. He went on to identify an eighteen month window of opportunity to make the case for conservation and education in the run up to the Government's 2009 Comprehensive Spending Review. Components of that case include the benefit of conservation to the tourist economy, to multi-culturalism and to cultural diplomacy (via international exchange and skills transfer).

David Leigh is studying the current university provision of conservation education and to identify the challenges and possible solutions. The resulting data will support the case for the importance of conservation and conservation education. His analysis is not yet complete, but he was able to give the conference a tantalising taste of the kind of data which will emerge from his work. Numbers of courses, teachers, applicants and graduates, course levels and entry points, the quality and problems of placements, ongoing training opportunities, who does the research – the picture to emerge is one of complexity and mixed fortunes but knowing the starting point is clearly a prerequisite to determining where to go with conservation training and how to get there.

Icon Chair Simon Cane reinforced the emerging messages with his reference to the current 'patchwork quilt' of training provision and to our need for a much clearer sense of the value of conservation to the UK. Remaining small and disjointed and clinging to the notion of ourselves as special and different will get us nowhere. Only when we have made a sober assessment for ourselves of what we would like to contribute, can we develop a national strategy based on a partnership between the educators, the employers and the government. Many national and international mechanisms and pathways to education already exist, which we should be able to make full use of. But we'll have to do it for ourselves, Simon warned; we don't have any Nobel prize winners to make our case for us.

In the afternoon, participants were divided into working groups to consider a variety of questions aimed at shaping and improving the relationship between employers and the higher education institutions and to draw up concrete proposals for next steps. Every group was also tasked with addressing how to raise the profile of conservation and its education on the government's policy agenda. In a general feedback session, each group then presented its findings and the ideas came thick and fast. Particularly striking was the uniformity of the responses across the groups to the common question about raising awareness of conservation. There was general consensus about the need for a few high profile champions of conservation and also a task force to ensure there was action following this debate. The success of the TV programmes 'Time Team' and 'Restoration' was noted as a precedent. The importance of engaging with related bodies and making common cause across the whole of the heritage sector was another common theme. As were ideas such as winning support for conservation in the workplace; sharing good practice more widely; the need for outreach and for conservators to be good communicators; the need for a coherent vision and for government policy objectives to be more clearly identified and targeted.

At the end, Kate Foley, one-time Head of Conservation at English Heritage, drew together the key points of the day. Heritage only exists if it matters to a living community, she noted, so taking on the concepts explored in the Demos paper, such as social capital and cultural diplomacy, is not an optional extra, it is an integral part of conservation. 'So what's it got to do with me?' she asked. 'It's always somebody else's job: Icon's, the government's, the higher education institutions...' But this time, she argued, we all have to take responsibility to help resolve the current challenges by taking every opportunity to make the argument and create such a momentum that the policy makers come to see conservation as a public benefit rather than simply a cost – and for curators and museum directors to see conservation as a gateway to collections, not a closed door.



NEW CHANTRY LIBRARY WEBSITE

The Chantry Library has recently re-launched its website, with more information and a better structure to enable you, the customer, to maximise the value of this resource.

The site contains improved information on Library collections (including a full list of journals holdings with direct links to catalogue records), better instructions on how to search the Library catalogue, and direct access to the Library Web resources and Heritage Conservation Search Engine. Additional features include a Library News section, providing real time updates on new acquisitions and journal accessions, and full details of our added value remote services.

The new site is based within the Icon website, so the inconvenience of switching between Icon and Chantry Library sites has been removed. Finding information and accessing Library services has never been easier – visit <http://www.icon.org.uk>, follow the links to Chantry Library, and find everything you needed to know about what we can offer you.

James Andrews
Chantry Librarian

PIGMENT COMPENDIUM

Painting conservators, conservation scientists and anyone dealing with paintings and painted objects will be interested to learn that Elsevier are re-publishing the Pigment Compendium, this time combined in one volume with the Pigment Dictionary. At £95 it represents good value, being a good deal cheaper than buying the two separately. (ISBN:9780750689809).

ORAL HISTORY INTERVIEWS ARE FUN !

Recently (I guess this is a sign of well-established middle age), I have become so interested in the history of our profession that I decided to help collect it. Knowing that the Oral History Project of the Foundation of the American Institute for Conservation (FAIC) was archiving the memories of European as well as North American conservators, I got in touch and proposed a distinguished colleague for interview. My suggestion was welcomed and I was off.

So, I purchased a digital voice recorder, read the guidance notes sent to me by Dr. Joyce Hill Stoner, who leads the project, and set up an appointment with my interviewee. Joyce's list of questions was helpful in getting me started in planning the interview. My first victim was Dr. Vincent Daniels, formerly of the British Museum Scientific Department, and currently a colleague of mine on the

Royal College of Art/Victoria and Albert Museum Conservation Programme. My task was made easier by the fact that I had worked with Vincent and knew him fairly well. This helped me draft my own questions in addition to those suggested by Joyce. When it came to the day, I was nervous. I think he was too! It is true that the presence of a voice recorder makes everyone a little shy. However, after a while we both got used to it and after a slightly awkward start, got into the swing of it. The interview lasted between two and three hours. It took me a while to get the hang of listening without commenting, and to stray from my script when something interesting came up. With a bit more practice, these techniques should come naturally, I hope!

The Oral History Project takes care of the transcription of the digital files and sends back the transcripts for checking. The interviewee has the final say over the wording and access to the file. A photograph and curriculum vitae are final additions to the record.

This is a good time to get involved in the oral history project. The bulge of baby-boomers (post-war babies) is getting to retirement age and their careers have spanned what might yet be considered in retrospect the golden age of conservation: the formation of the profession, growth of formalised training and education, scientific and technological breakthroughs, compilation of a body of literature and so on. The memories of the people who were actually involved are invaluable documents for future researchers. It is important to try to capture this knowledge before it starts to disappear. The Oral History Project has been going since 1975 and has archived over 200 interviews.

If you have an interest in the history of conservation, interviewing is very satisfying. It is a good way to get to know your subject, as well as the context in which he or she worked.

If we are to collect this information, many volunteers are needed. If you would like to learn more about the project, please contact Dr. Joyce Hill Stoner, Winterthur Museum, Winterthur DE 19735 Tel. 302-888-4888; Fax: 302-888-4838, jhstoner@udel.edu

Alison Richmond
Deputy Head, RCA/V&A Conservation
Conservation Department Victoria and Albert Museum

COLLECTIONS TRUST & COLLECTIONS LINK

A consortium of the Collections Trust and four UK universities has won funding from the Arts and Humanities Research Council to develop a series of training resources to improve the use of collections for research. The project runs from now until March 2010 and the resources will cover a range of disciplines from the use of collections databases for research to the ethics of working with cultural material. Further information will be found on the Collections Trust website at <http://www.collectionstrust.org.uk>

The Trust has launched the first in a new series of Collections Management publications. *Documentation: a practical guide* includes chapters on key documentation procedures such as object entry, acquisition, cataloguing, location and movement control and object exit. It also includes examples of completed documentation forms and flowcharts illustrating Collections Management processes.

Available for £20 directly from the Collections Trust at www.collectionstrust.org.uk/book or via the online Collections Link shop at <http://shop.collectionslink.org.uk>

Collections Link has announced the publication of a free records management e-learning tool, available for use online at <http://www.collectionslink.org.uk/RM-Tool/>. It is designed to help museums manage their records, and to make the most effective use of the information they hold. It guides users through a practical summary of basic records management concepts with museum context examples; introduces the idea of records as corporate assets to the museum; reviews records management tools commonly used; and provides an overview of related legislation such as the Freedom of Information and Data Protection Acts. It should take no longer than twenty minutes to complete and is designed to be used as part of an induction programme and as refresher training.

Awards

THE PLOWDEN MEDAL AWARD

As reported in our last issue, David Pinniger is the 2008 winner of the Plowden Medal and the award was presented to him at a lunch of the Royal Warrant Holders Association on 3 June. The citation reads as follows:

For his longstanding and invaluable contribution as an entomologist, teacher and author to the significant improvement in the conservation of collections by reducing and managing the threat posed by insect pests.

Over the last two decades David Pinniger has revolutionised the approach to pest management in museums, historic houses, libraries and archives and as a result has provided a lasting and hugely important legacy to the conservation profession. His enormously valued input has come through his practical work, written material that is widely read, comprehensive teaching programmes and highly respected research. He has also been instrumental in introducing the Integrated Pest Management System to UK museums and historic houses which has had an extremely beneficial impact on costs and treatment strategies.

A natural and entertaining orator, he occupies a unique position in the conservation world as someone who has come from outside the profession, yet is now fully integrated into it. As a result he has provided an impartial

and balanced view and, by working with so many individuals and institutions, he has set up numerous valuable and informal national and international networks of fellow professionals.



David Pinniger (l) being presented with the gold medal and certificate by The Viscount Thurso, MP at the Royal Warrant Holders' Association lunch

EUROPEAN CONSERVATION PRIZE

The call for entries for the 2009 European Union Prize for Cultural Heritage in Conservation are now open, and entries must be submitted before 1 October 2008. The Awards are granted annually to identify and promote best practices in the conservation of tangible cultural heritage, to stimulate the exchange of knowledge and experience throughout Europe, to enhance public awareness and appreciation of Europe's cultural heritage, and to encourage further exemplary initiatives through the power of example. Outstanding heritage achievements will be awarded in the following categories:

- 1 Conservation
- 2 Research
- 3 Dedicated Service by Individuals or Organisations
- 4 Education, Training and Awareness-Raising

Past UK winners have included the top prize in 2005 for Conservation of Works of Art which went to the Edward Chambré Hardman Photographic Collection in Liverpool. Other examples include Diplomas awarded in 2002 for Glasgow Central Station and Newhailes, a 17th century house in Edinburgh. Further details from www.europanostra.org

ANNA PLOWDEN TRUST

The next deadline for CPD awards from the Anna Plowden Trust is September 16. You should have more than five years' experience since completing training to apply and the Trust particularly welcomes applications from teachers of conservation and those working in the private sector. Write to Penelope Plowden with an s.a.e. at 43 Lansdowne Gardens, London SW8 2EL or email penelopecplowden@btinternet.com. Application forms can also be found on the Trust's website: annaplowdentrust.org.uk

GILDING AND DECORATIVE SURFACES STUDENT AWARD 2008

With a view to encouraging and rewarding the work of conservation students, Icon's Gilding and Decorative Surfaces Group would like to invite applications for the 2008 Student Award. It is given for a completed piece of practical work or written research in the field of gilding or decorative surfaces. For further information or to download an application form, please see the Gilding & Decorative Surfaces Group webpage. Closing Date: 31 August 2008.

Clare Hampson Scholarship Fund Publication Grant

Clare Hampson was a founding member and Secretary of the Institute of Paper Conservation for over twenty years before her untimely death in 2002. She was deeply committed to promoting professional development opportunities as demonstrated by her generous legacy 'to provide for an annual scholarship for the study of paper conservation'.



To support this aim, an innovative programme is being launched to encourage individuals engaged in the field of book or paper conservation, or in related activities to enable them to complete an article or a chapter of a book to peer reviewed publication standard.

Applications are invited by authors with advanced drafts based on completed research. Funding can be sought to support time away from work, travel, subsistence, translation and/or illustration costs. The award panel is keen to support individuals who have not yet published and to facilitate this, editorial support and mentoring may be provided to successful candidates. Grants can be sought up to £3,000.

Further information and application forms can be downloaded from www.icon.org.uk and returned electronically to sophie@zedat.fu-berlin.de by **31 December 2008**.

Successful applicant(s) will be informed by **1 March 2009**.

If you have any questions please contact Sonja Schwoil sophie@zedat.fu-berlin.de.

institute briefing

STAND AND DELIVER !

At our AGM on 8 December, Simon Cane will complete his term as Chair of the Board of Trustees and stand down. In accordance with our byelaws the Board of Trustees will decide on a preferred candidate to replace him when it meets in July. All Ordinary and Accredited members of Icon are eligible to stand for election to the Chair of the Board. A number of other Board members will also be completing their terms and standing down at the same time, so there will be several Board seats up for election this autumn.

The formal call for nominations, both for members wishing to stand for election as Chair, and for those wishing to stand for election to other Board seats, will be included with the September edition of Icon News. Ballot papers will go out together with the November edition to members eligible to vote. There will be a short period for voting and the results will be announced on 8 December at the AGM.

Please think about whether you can make a contribution to the leadership of your professional body by serving as Chair or as a Trustee. For an informal discussion, please contact any of the current Trustees – information about them is on the Icon website under the 'About Us' section on the menu.

CHANGING FACES AT ICON

This is the last Icon News under the aegis of Chief Executive **Alastair McCapra**, who is moving on in July to take up a new post as Chief Executive of the Landscape Institute. 'The conservation profession was extraordinarily ambitious and far-sighted in setting out to merge six organisations into one' said Alastair. 'That attracted me to the job right away. I remember thinking 'If they think they can pull this off, they are the kind of people I want to work with'. 'Through Icon the conservation profession has, I believe, done an excellent job in stating its case to the world more effectively than ever before. I am delighted to have been able to play a part in this transformation.'

Simon Cane ACR, Chair of the Icon Board of Trustees, said 'Alastair's work with Icon as a fledgling organisation has laid a solid foundation on which we can continue to build. We have all enjoyed working with Alastair enormously and shall miss his professionalism, his commitment and his humour. We wish him all the very best in his new post.'

Simon added that 'The Board has asked **Caroline Saye** to take on the role of Senior Executive Officer after Alastair leaves'.

Also moving on is the Chantry Librarian **James Andrews**, who is leaving Icon to take up a new job in charge of knowledge management for the British Red Cross in

London. James has enjoyed his time with Icon and states 'It's been a pleasure and a privilege to work with and for members of the conservation profession'. Icon has greatly benefited from James' energy and enthusiasm over the last twenty one months and we would like to thank him for all his efforts and wish him well in his new job.

It's all change, too, at our sister publication, Icon's academic Journal. In issue 16 of *Icon News* we reported that Jane Eagan was standing down as editor of *The Paper Conservator*. Irit Narkiss, who has served as voluntary Editor of *The Conservator* for the last three volumes, has also stood down following the publication of the May issue. We are very grateful to Irit and to the other voluntary members of the Conservator Editorial Board – Velson Horie ACR (Deputy Editor), Janet Berry, Spike Bucklow, Linda Bullock ACR, Michael Corfield ACR, David Howell ACR, William Lindsay, Alison Lister ACR, Sandra Smith ACR and Siobhan Watts – for their sterling work.

We now have a new Editor in the shape of **Shulla Jacques** ACR, who has also served until recently on the Editorial Board of *The Conservator*. Shulla will be Editor of the new unified *Journal of the Institute of Conservation* and she will be assisted by a new Editorial Panel comprising Lara Artemis ACR, Janet Berry, Kate Collier ACR, Mike Corfield ACR, Jane Eagan ACR, Ruth Honeybone, Vicki Humphrey, Jake Kaner, Joanna Kosek ACR and Sandra Smith ACR.

The Journal will need renewed support from members in the shape of articles submitted, so please take this as an opportunity to share your knowledge and experience with other conservators by writing up your own work and sending in an article.

Shulla is also working part-time for Icon in a second capacity as the new PACR assistant. She can be contacted on pacr@icon.org.uk, which will be the email address for general PACR enquiries such as those linked to the Icon website e.g. PACR event bookings, Register of Intention, PACR applications and CPD reviews.

Susan Bradshaw, Accreditation Manager has a new email address sbradshaw@icon.org.uk for your specific enquiries about PACR.



HLF INTERNSHIP SCHEME

Interest continues to be strong

The advert for Year 3 of Icon's scheme closed in June and we received a heartening response of 221 applications from 183 people for the ten internship placements due to start in September this year. Fewer than last year – as we are offering fewer placements overall and a greater proportion for conservation-trained individuals. Demand for the places for those without conservation training is still very strong, with a remarkable 54 applications alone for the internship based at Sheffield Archives and 25 for the placement in Metals conservation at the National Maritime Museum. There is clearly a big demand for new types of entry route into the profession and many applicants have remarked on the unique opportunity offered by the HLF scheme.

Other trends indicate that the proportion of non-British applicants is rising, as is the number of candidates from British Black & Minority Ethnic groups. The gender divide is still evident – men making up just 18% of this year's applicants. Initial sifting has begun and we have fixed interview dates for July – we will report back on progress in the next edition!

New Regional Co-ordinator appointed

We are very pleased to welcome Fiona Macalister, who has been appointed as interns co-ordinator for the West Region for the duration of the HLF – funded scheme. Fiona will join Lorna Calcutt (E region), while Gillian Drybrough and Carol Brown are covering the North region until September this year.

Fiona is currently working as an independent conservator and part-time as the Conservation

Development Officer for Bristol's Museums, Galleries and Archives, providing support advice and training for staff in museums and heritage organisations in the region. Fiona was formerly Preventive Conservation Adviser – Technical for the National Trust until early February 2008; she has broad experience of local government, university and national museums as well as extensive experience as assessor, mentor and CPD Reader for the PACR accreditation scheme. Fiona reports, 'I'm looking forward



very much to helping support the Icon Interns and to working with the supervisor and host organisations who have done so much to sustain this scheme'.

ICON PARTNERS TATE

– in two new Internships

In parallel with the successful HLF-supported scheme, Icon has been working with other external funders over the last year to establish internships that benefit from the framework and monitoring system already established. The aim is to encourage employers, charitable trusts, HLF and other training funders to route training funds through Icon to establish an accepted model for what an internship should be: a clearly-defined period of work-based training linked to professional standards and recognised across the conservation industry. Icon interns also currently benefit from tax-free stipends and mentoring support from a local co-ordinator.

We are pleased to welcome two new interns based at Tate as part of this scheme. **Sarah Styler** is working for one year with Stephen Hackney on a Conservation Science Projects placement from June this year and **Patricia Falcão** will be joining Pip Laurenson at Tate in August for the first year of a two-year placement in the conservation of time-based media.

If you are interested in making use of the Icon framework to run an internship in this way, contact Carol Brown in Icon's Edinburgh office on 0131 240 5032.

FROM THE LIBRARY

The Chantry Library – for all your conservation information needs

The Chantry Library's recently re-launched website is the ideal place to find out more information about our collections and services. As well as access to the Library Web resources page and the Heritage Conservation Search Engine, there is detailed information about our journal, monograph and conference proceedings collections, along with all you need to know to take advantage of our many remote services. You can also keep up to date with all the latest developments from the Library (including new acquisitions) as and when they happen through the new Library News page. Visit <http://www.icon.org.uk> and follow the links to 'Chantry Library' to find out more.

Recent monographs to arrive at the Library contain a mixture of new and classic texts, and include:

Brooks, M.M. (ed.) (2000). *Textiles revealed: object lessons in historic textile and costume research*.

Martin, E. (1988). *Collecting and preserving old photographs*.

Harker, M.F. (1982). *Victorian and Edwardian photographs*.

Gernsheim, H. (1965). *A concise history of photography*.

Spencer, D.A. (1973). *The Focal dictionary of photographic technologies*.

Spencer, M. (1982). *Fundamentals of light microscopy*.

Mason, John (1959). *Paper making as an artistic craft*.

Haynes, R. (1984). *Optical microscopy of materials*.

Tite, M.S. (1972). *Methods of physical examination in archaeology*.

Fellows-Jensen, G. and Springborg, P. (2006). *Care and conservation of manuscripts* 9 & 10.

Klijne, E. & Lusenet, Y. (2008). *Tracking the reel world: a survey of audiovisual collections in Europe*.

Rieger, O.Y. (2008). *Preservation in the age of large-scale digitization*.

Walsall Leather Museum (1993). *Leather bibliography*.

A selection of recently published articles available at the Chantry Library is set out below. For the full list go to <http://www.icon.org.uk> and follow the links to 'Chantry Library'.

From AIC News, 33(2)

Neuman, I. (2008). 'Teaching collections care and preservation/preventive conservation to non-conservators within the museum field'. pp. 1, 8–11.

Haber, C. (2008). 'New materials and research'. pp. 15–16.

From Restaurator, 29(1)

Andres, H. [et al.] (2008). 'The papersave Swiss-process quality control and efficacy'. pp. 3–28.

Dobrusina, S.A. [et al.] (2008). 'Influence of the external factors on the lifetime of information recorded on Dvd+-R'. pp. 29–43.

From The Quarterly, 66

O'Neill, J. (2008). 'Prepared tints for pencilling: a report on 19th century prepared tinted drawing papers'. pp. 23–29.

Chamberlain, D. (2008). 'History of paper test instrumentation part 8: dimensional stability testers'. pp. 30–35.

From Reviews in Conservation, 8

Scott, D.A. and Eggert, G. (2008). 'The vicissitudes of vivianite as pigment and corrosion product'. pp. 3–13.

Tworek-Matuszkiewicz, B. (2008). 'Australian Aboriginal bark paintings: their history, structure and conservation'. pp. 15–28.

Schellmann, N.C. (2008). 'Animal glues: a review of their key properties relevant to conservation'. pp. 55–66.

From Guild of Bookworkers Newsletter, 177

Haun, W. [et al.] (2008). 'Symposium on the history, technology and conservation of nineteenth-century publishers' bindings'. pp. 4–10.

Nevins, I. (2008). 'Marbling news'. p. 13.

From e_conservation, 4 (<http://www.e-conservationline.com/>)

Torres, J. [et al.] (2008). 'VARIM – A Useful System for Acquiring and Composing Images in Painting Analysis Techniques'.

Lupu, M.I.A. (2008). 'Materials Used in Romanian Manuscripts from 15th to 19th century – Stereomicroscopy'.

From Icom News, 61(1)

Souindoula, S. (2008). 'The slave route via museums of phase change memory: the National Slavery Museum of Luanda'. pp. 6–7.

From Discover NLS, 8

Washbrook, R. (2008). 'Worthy SKAMM for screen archive [article on the Scottish Screen Archive project]'. pp. 10–11.

Cunnea, P. (2008). 'Navigating the full-text [article on the use of NLS' full-text journals online]'. p. 17.

From Conservation: The Getty Conservation Institute Newsletter, 23(1)

Jigyasu, R. [et al.] (2008). 'Putting heritage on the map: a discussion about disaster management and cultural heritage'. pp. 10–15.

Boersma, F. (2008). 'Where's the fire?: teamwork for integrated emergency management'. pp. 20–23.

From AIC News, 33(3)

Ballard, M. (2008). 'Textile conservation: a new world'. pp. 1, 8–11.



2008 London Congress
Conservation & Access

Once in forty years: the IIC Congress in London

Having been round the world, the IIC's biennial Congress makes a return to London this September. Based on the timely, indeed urgent, theme of the vital role of conservation in ensuring and widening access to the world's cultural heritage – *Conservation and Access* – the technical programme boasts 44 wide-ranging papers, including case studies, overviews and wider perspectives, by contributors from Australia to Hong Kong to Poland; plus 40 posters from yet more international presenters. The programme is tightly scheduled to pack in lots of opportunities for discussion, too, not just passive listening.

Full details are on the IIC website (www.iiconservations.org) where there is a full listing of the papers (with abstracts) and posters, as well as the associated events.

The Culture Minister, Margaret Hodge, will help to open the event on the Monday morning; and this will be followed by the Forbes Prize Lecture, given by David Bomford, now of the Getty Museum in Los Angeles, but formerly in London's National Gallery, who is sure to present a thought-provoking paper. There will be three receptions: the Museum of London, the V&A and the British Museum, which will also feature a private view of the forthcoming Hadrian exhibition and a presentation on the exhibition *Conservation in Focus*; while the conference dinner will be on board a Thames riverboat.

Whole day excursions on the Friday include the National Trust's Petworth House and Uppark and Knole and Scotney Castle, as well as Kew Palace, Herbarium and The National Archives and Chatham Historic Dockyard. Half-day trips include conservation at the V&A, Tate Britain, The British Library, the Natural History Museum and the London Archaeological Archive and Research Centre as well as Westminster Abbey and the Trust's Osterley Park and Ham houses and No 2 Willow Road and Fenton House.

The main meeting venue and trade show will be in the Queen Elizabeth II Conference Centre where lots of networking and socialising and all refreshments, including lunch, are included in the delegate fee. All you need to do is to check the full details on the website and book a place online. Don't miss it!



WEST DEAN
COLLEGE

CONTINUING PROFESSIONAL
DEVELOPMENT COURSES

CLEANING MASONRY BUILDINGS John Ashurst	23-26 June
CONSERVATION OF PLASTICS Thes van Ooster	14-17 July
ECCLESIASTICAL METALWORK Jon Privett	15-18 Sept.
THE STRUCTURAL REPAIR OF HISTORIC BUILDINGS Ian Hume	29 Sep-1 Oct
CONSERVATION METHODOLOGY Helen Hughes	13-16 Oct



T: 01243 811219 Ebcm@westdean.org.uk
West Dean, Chichester, West Sussex PO18 0QZ
www.westdean.org.uk

City & Guilds of London Art School

Department of Conservation



The Venus de Milo, a fine work of classical art, is shown in the Victoria and Albert Museum, London.



A conservator is shown working on a sculpture in the Victoria and Albert Museum, London.



A conservator is shown working on a sculpture in the Victoria and Albert Museum, London.

BA (Hons) Conservation Studies

- Conservation of Sculpture and decorative art in wood, stone and related materials including polychromy & gilding.
- 3 years full-time

Postgraduate Diploma Conservation Specialists

- Opportunities are available in the Conservation of a wide variety of materials.
- 2 years full-time

NEW COURSE: Comparative Studies in Conservation Cleaning Techniques - Laser Cleaning (Advanced/Mid-Career Studies)

- The course is offered to both practicing conservators (any discipline) and conservation scientists and is run in collaboration with Imperial College London.
- 2 years part-time post graduate diploma

The practical skills acquired with us are world renowned and our close ties with major conservation institutions make this one of the most exciting places to train in Conservation anywhere today.

<http://www.cityandguildsartschool.ac.uk>
124 Kennington Park Road
London SE11 4DJ
Tel: 020 7735 2306 Fax: 020 7582 5361
e-mail: info@cityandguildsartschool.ac.uk

See our website for more details or visit us by appointment on 020 7735 2306

TCC SUCCESS

Congratulations to Joelle Wickens on gaining her doctorate from the Textile Conservation Centre, University of Southampton.

Her research focused on the ethical and practical issues and challenges faced by those conserving twentieth century foam upholstered furniture and resulted in the dissertation 'Eero Aarnio's Globe: A Platform for an Investigation of Challenges and Possibilities Related to the Conservation of Twentieth Century Foam Upholstered Furniture'. Her work was supervised by Kathryn Gill, Dr Paul Wyeth and Dr Maria Hayward and her PhD degree is the first awarded by the University of Southampton in the field of conservation practice.

Joelle moved from the United States to the United Kingdom in September 2001 in order to study on the MA Textile Conservation programme at the Textile Conservation Centre. Upon graduating from the MA programme in 2003 she continued on with her PhD research which allowed her to continue to develop her knowledge and interest in upholstered objects, textile conservation research and textile/upholstery conservation practice.

Just prior to the completion of her PhD Joelle was appointed as Assistant Textile Conservator at Winterthur Museum and Country Estate, Winterthur, Delaware, USA. Dr Wickens took up the position at the end of May and is very much looking forward to working as a practising textile conservator and teaching on the Winterthur/University of Delaware MSc in Art Conservation.



MOVING TO THE US

Congratulations to Ian McClure, who has been appointed to the post of the Susan Morse Hilles Chief Conservator at the Yale University Art Gallery. He leaves his post as Director of the Hamilton Kerr Institute and Assistant Director for Conservation at the Fitzwilliam Museum, Cambridge to start work in New Haven, Connecticut this month. At the Hamilton Kerr Institute, he oversaw conservation services for the Fitzwilliam Museum, the Royal Collection, the National Trust and other collections. He also created an important painting



conservation training programme and oversaw research in art history, science and preservation. In addition to directing the care of the collection, at the Yale University Art Gallery he will be overseeing the expansion of the conservation staff, developing the organisation's treatment and research strategy, and, in partnership with the Yale Center for British Art, creating new conservation treatment and research facilities for paintings, objects and works on paper that will be shared by the two museums. He will also play a key role in shaping the future of conservation at Yale University by developing its education opportunities at both under- and post-graduate levels.

HONOURS

This is obviously David Pinniger's year for accolades, as last month saw him awarded an MBE in the Queen's Birthday Honours list to add to his Plowden Gold Medal (see page 10). The Head Book Conservator at the Royal Library, Windsor Castle, Roderick Andrew Lane, has also received recognition with an MVO.

NEWS FROM THE C OF E

The Church of England has appointed a new Director of Cathedrals and Church Buildings, Janet Gough. With a background in both history of art and accountancy, work in the City and at Sotheby's, her previous experience also includes acting director of one of The Prince of Wales's charities that rescues and finds new uses for historic buildings and eight years as a trustee of the Churches Conservation Trust, which looks after some 300 of England's finest historic churches. The Cathedral and Church Buildings Division is responsible for national policy on the Church of England's 16,000 places of worship and for developing and maintaining relations with national and local bodies on church building matters.



CAIRO PEOPLE

The Thesaurus Islamicus Foundation and Dar al-Kutub Manuscript Conservation Project

The Thesaurus Islamicus Foundation is pleased to announce that Cheryl Porter, Ana Beny, and John Mumford have joined the Thesaurus Islamicus Foundation and Dar al-Kutub (National Library and Archives of Egypt) Manuscript Conservation Project in Cairo, Egypt.

The Thesaurus Islamicus Foundation is a not-for-profit educational organisation that was founded to advance and support the protection, preservation and study of the Islamic intellectual and artistic heritage. It has offices in

Cairo, Egypt; the University of Cambridge in England; and Stuttgart, Germany.

The Foundation has signed an agreement with the National Library of Egypt and the Egyptian Ministry of Culture to undertake the preservation and conservation of the National Library's manuscript collection and to work with the National Library to establish it as a regional leader in collection care and management. The Foundation will also catalogue selected areas of the National Library's manuscript collection. The National Library possesses around 60,000 manuscripts – the largest manuscript collection in the Arab World and one of the most important collections of Islamic manuscripts worldwide.

Cheryl Porter has been appointed to the positions of senior conservator and manager of preservation and conservation. Cheryl is also director of the Montefiascone Project at the Seminario Barbarigo in Montefiascone, Italy, where she co-ordinates an extensive international programme for scholars and students of the book. As a freelance conservator and consultant she has worked with many important national and international institutions and learned societies. She has lectured worldwide and is frequently consulted on her particular area of expertise, which is the analysis, conservation and consolidation of pigments in manuscripts.

Cheryl will be responsible for the coordination of preservation and conservation as well as the design of an ongoing programme of visiting specialists. She will draft and present preservation and conservation strategies and policies to ensure best practice. She will also devise and develop research programmes, especially on Islamic material culture.

Ana Beny has been appointed to the positions of senior conservator and head of conservation training. Ana has worked as a freelance conservator, teacher and consultant in Spain, Brazil, Andorra and Italy. She was commissioned by the Spanish Agency for International Co-operation to design and implement a conservation laboratory in the Philippines and to train conservators there. In Spain, Ana has worked for such prestigious institutions as the Royal Spanish Academy, the National Patrimony, the Royal Academy of History and the National Library. At the University of Granada she co-organised and lectured as part of the postgraduate course on the conservation of Arabic manuscripts; she is also a member of the University's Andalusí Manuscripts Research Project.

Ana has already begun to redesign the National Library's 1700m² preservation and conservation laboratory. After the realisation of the new laboratory she will be responsible for the training of the National Library's book and paper conservation staff.



From l to r: John Mumford, Ana Beny, Davidson MacLaren and Cheryl Porter

John Mumford has been appointed to the positions of senior conservator and head of manuscript conservation. John was formerly head of book conservation at the British Library and prior to that manager of the Oriental and India Office Book Studio. As well as leading the British Library's Codex Sinaiticus Conservation Working Party, he has for many years worked on some of the world's most important and valuable manuscripts, both Eastern and Western. He lectures and teaches specialised practical workshops internationally.

John will design a state-of-the-art conservation laboratory in order to care for the National Library's finest manuscripts, including its exceptional collection of Qur'an manuscripts, which date from the 9th to the 20th centuries, and its collection of illustrated Persian manuscripts, which were recently included in the UNESCO Memory of the World Register. He will also be responsible for training a select group of conservators who will take responsibility for these manuscripts in the future.

The director of the Thesaurus Islamicus Foundation and Dar al-Kutub Manuscript Conservation Project is Davidson MacLaren. Davidson is trained in Islamic Studies and is particularly interested in Ottoman calligraphy, the Ottoman arts of the book and Ottoman-Islamic culture. Prior to being appointed director of the Project he was the Foundation's Director of Manuscript Research. In this capacity he established and served as the executive director of the Islamic Manuscript Association, an international organization assessing current practices and working to create universal standards, including guidelines and examples of best practice, in the areas of cataloguing, conservation, digitisation, and publishing so that Islamic manuscript collections may be preserved for posterity and also made more accessible.

For further information about the Project please contact:

Davidson MacLaren

Director

Thesaurus Islamicus Foundation and Dar al-Kutub
Manuscript Conservation Project
c/o Tradigital-Cairo
21 Misr Helwan al-Ziraa'i Street
al-Ma'adi, Cairo
Egypt

Tel.: +20-(0)2-2380-1764 Fax: +20-(0)2-2380-2171

Email: davidson@tradigital-cairo.com

Transforming Henry VIII's Astronomical Clock

by Zoe Roberts, Commissioned Treatment Supervisor, Conservation and Collection Care, Historic Royal Palaces

In 1540, it was Henry VIII who gazed up at the rotating sun, moon and ornate signs of the zodiac on his astonishing and newly installed Astronomical Clock located at the heart of Hampton Court Palace (Figure 1). Almost 500 years later, in August 2007 we too turned our gaze upwards to watch its dials and gearing being lowered down to the courtyard's covered colonnade (Figure 2). The project to conserve Hampton Court's Anne Boleyn Gatehouse and Henry VIII's great Astronomical Clock, funded by conservation charity Historic Royal Palaces, was underway.

Our brief was to commission the conservation treatment of the clock, a complex instrument essentially comprising three metal discs and a gearing mechanism. For this, conservators, curators, paint and metal specialists and horologists were brought together ready to embark on the examinations and investigations that are the prerequisite to debating and deciding a treatment specification. We needed to know the condition of the clock, the extent of original and restoration material, and the treatment methods that could successfully conserve decorative paint surfaces in an outdoor environment. Metaphorically speaking the clock was ticking for all this had to be accomplished by April 2008.

WHAT THE ARCHIVAL RECORDS REVEALED

Henry's VIII's clock is deemed to be a marvel of Tudor engineering and one of the *pièces de résistance* of his ambitious quarter-century renovation of Hampton Court Palace. Its mathematically complex gearing runs each of the three dials (lunar, solar and sidereal) at different rates in order to show the passage of the sun, moon and stars with the earth at the centre of the universe. Commissioning this work is a testimony to Henry's learning and patronage of men of science. It is thought to have been designed by 'the devisor of the King's horloges', a Bavarian astronomer



Figure 1 The Anne Boleyn Gatehouse, Hampton Court Palace before building conservation work. The clock sits 15 metres from ground level.

named Nicolaus Kratzer, and constructed by a French clock-maker, Nicholas Oursian, whose initials are incised into the gearing (Figure 3).

As well as being a scientific instrument of note, the astronomical clock was also a work of art; its three decorative dials were further embellished within a painted frame. In the reign of Elizabeth I the dials were clearly described:

Three plates of the dial in the paved Court with the twelve signs [of the zodiac] in the outermost plate and the two lesser plates with ... figures of the son and age of the moon...



Figure 2 The dials and gearing on display under the Colonnade in Clock Court.

for painting and gilding the rest of the outermost concave which describes the four parts of the world with ships sailing ... representing also the buildings on land with hills and dales ...

for painting and colouring with white and black the outermost crest and in it four badges with gold and blue – i.e. the arms of France, the Rose and Portcullis with H and R [for Henry Rex]

Regrettably, neither the painting on the 'concave' surround nor Henry VIII's decorative scheme survive. The picture sketched by archive references was one of repeat restorations and repairs over 500 years, one important impetus for which was accurate time keeping. Both orthographically and stylistically it was evident that the earlier Tudor scheme had been superseded. The documentation backed this up, suggesting the current scheme to be a 1960 replication of an extensive Victorian restoration. In the 1880s, the Croydon-based clockmakers Gillett and Bland constructed a new movement and repainted its dials as part of a major works programme to renovate the palace.

OUR CHALLENGE

Many years on, exposed to rain, wind and sunlight, the 1960 re-painted scheme, although still beautifully detailed, had chalked and faded and was flaking (Figure 4). The most significant alteration occurred in the areas of red and blue paint. Inevitably like those before us, we were now faced with the critical need to save another of the clock's long line of decorative schemes.

We turned our efforts to the archaeological and technical



Figure 3 Horologists Jonathan Betts and Peter Linstead-Smith examine the gearing with Zoe Roberts. Nicholas Oursian's initials can clearly be seen.

analysis of the clock's decorative layers. The gearing and its working order were the remit of the Cumbria Clock Company.

MATERIALS ANALYSIS

First we searched for original Tudor materials. Cross-section paint analysis backed up the findings of the archival research. All paint on the face of the dials had been comprehensively stripped away in 1960. FTIR analysis informed us that most of the 1960 work was done with an alkyd-based paint. Its red pigment was an exceptionally unstable synthetic organic pigment (possibly toluidene red) which explained its dramatic fading (Figure 5). Tenaciously we probed further, hoping for traces of earlier material. Our paint analysis specialist's persistence paid off when forensic-scale evidence of azurite was found on two of the dials. Not only did this help to date parts of the clock it was physical testimony of the Tudors' colourful palette.

In terms of substrate, the dials were fabricated from sheet copper, approximately 5mm thick, which XRF analysis revealed was dipped in a lead-tin alloy. Each dial was made up of irregular sized sheets of metal. The largest dial – about 2.5m in diameter – is composed of sixteen pieces. Each copper disc was riveted then later strap-attached to a wrought-iron armature (Figure 6).

Figure 4: Detail of the condition of the painted surface on the sidereal dial before treatment. The green areas are where the undercoat is showing through.





Figure 5 An area of unfaded red paint is uncovered below the gilding on the Sidereal dial. To the right the paint has been lost entirely and the lead-tin coating can be seen. (Photograph courtesy of Granville & Burbidge)

TREATMENT DECISIONS

Specialists in metals conservation advised that the dials were generally structurally stable. Only a new support was required to the pointer of the solar dial. It had been weakened by corrosion and appeared to be a 1960 replacement along with the pointer itself.

The most challenging treatment decision pertained to the painted decorative scheme. Three differing approaches presented themselves:

- **replication** to completely strip and repaint the dials, similar to the 1960 approach and those prior. This standard artisan practice achieves the clean surface necessary to ensure best possible adhesion of paint to substrate. Our question was whether or not the 1960 paint should be saved as part of the history of the object.
- **conservation** to preserve the existing scheme by consolidating and isolating the deteriorated paint surface and in-painting areas of loss. The questions here were: would conservation-grade materials and methods survive the external environment; would the final appearance be aesthetically coherent with that of the restored gatehouse?
- A **compromise** position that would retain as much of the existing scheme as possible whilst also attaining durability. (The dials are positioned 15 metres above ground making frequent 'refreshment' painting difficult). Some of the questions here included: could adhesion to the existing paint layer be achieved; was a compromise treatment viable in an external environment; how much material could be preserved?

Our specialists agreed that the clock faces remained very legible despite significant change in the red and blue paint, erosion of black shadow lines and numerals and some loss of gilded detail. Overall, the 1960 scheme had been well executed and much detail was still visible in the astronomical characters (Figure 7). Moreover, archival research and paint analysis had not yielded sufficient evidence of pre-1960 materials and design on which to replace the current scheme.

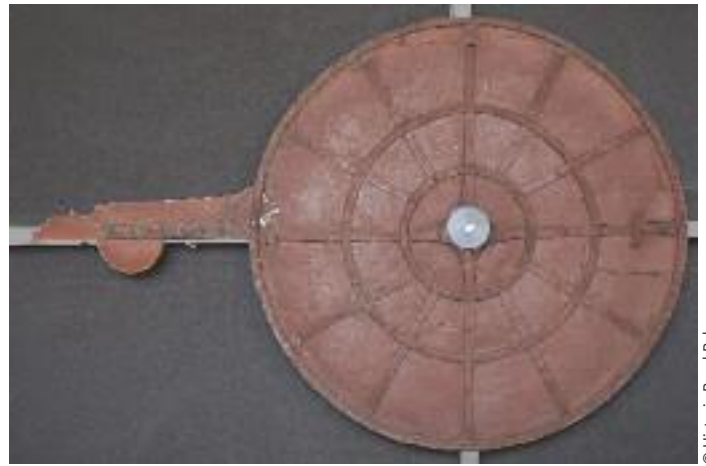


Figure 6 The reverse side of the solar dial showing the iron armature and corroded pointer support.'

The compromise approach was therefore chosen. This would retain and reinvigorate the present decorative scheme, in particular its finely painted and detailed figures. Areas of colour that had irretrievably faded would be overpainted. The worn gilded symbols and astrological figures would be patched where necessary and retouched for heightened definition. This treatment would allowed us to maintain all physical evidence provided by the clock dials while recreating their vivid appearance as restored in 1960 and likely to be in closer accord with the Tudor character.

However, this approach did pose the long term risk of adhesion failure between the old paint and the new.

TREATMENT METHODS AND MATERIALS

Historic Royal Palaces conservators worked closely with Hare and Humphrey's, the selected conservation workshop, to devise the treatment specification. To give our chosen approach the best possible chance of survival we thought very carefully about our use of materials and methods. Below are some of the important considerations that informed our discussions and shaped the final treatment:

Keeping the palette of treatment materials simple.

By minimizing the addition of new materials we hoped to

Figure 7 A detail of Pisces on the Sidereal dial.





Figure 9 Lunar dial before cleaning. Note the chalkiness of the blue paint in comparison to the part that has been covered by the central world disc.

decrease the risk of technical failure that can be triggered either by mixing incompatible materials or by the number of interfaces created.

For these reasons, it was decided not to use the conventional conservation approach of a barrier layer between the 1960 paint and the new paint. The 1960 decorative scheme has been very well documented, as has the 2008 treatment. All layers will clearly be visible in cross-section. For the same reason we decided not to consolidate loose or flaking paint and gilding but to take it back to a sound edge and use a primer (Figure 8).

To preserve as much of what was sound of the 1960 scheme as possible

It was clear from early cleaning trials that the faded 1960 red paint needed to be overpainted. However, we ideally wanted to keep the overpainting as minimal as possible. At first we aimed to just clean and re-saturate the blue with a clear resin. In practice this was not possible. Although

Figure 8 A detail of Leo after cleaning. Areas of loss have been taken back to sound edges and primed ready for patch gilding.



Figure 10 Lunar dial after cleaning. Note the patchiness of the remaining blue paint layer.

enzyme cleaning removed the chalky surface successfully, over larger areas the paint was too worn and patchy (Figures 9 & 10). We therefore had to proceed and overpaint the blue as well. The minimal approach worked most successfully for the solar dial where the black paint and gilding survived in excellent condition. Approximately 95% of this dial's decoration remains the same as at the beginning of the project.

Choice of paint system

The selection of a paint system was difficult and wide consultation revealed no consensus of opinion. Discussions centred on durability, reversibility, compatibility and its properties on ageing.

Examples of different options included: the use of an epoxy-based paint, which would give the most long lasting finish but could only be removed in a way that would also destroy material evidence. Another possibility was a modern alkyd-based paint with acrylic component for increased flexibility, recommended as the most durable in the industry in external application. However, this type of paint contains pigments not comparable in quality to those found in artists' paints and therefore much more likely to fade within a decade.

We were faced with many choices but no perfect solution. In the end we opted for Hare and Humphrey's recommendation. Their preference was for a lead-based oil paint. Based on their practical experience, it keyed well to all surfaces (a necessary requirement when being applied on top of the 1960 alkyd), had excellent durability and should degrade in a more sympathetic manner than a modern paint system. In order to enhance the longevity of the colours and to get an exact match to the 1960 palette, light-fast, modern pigments were added. Working on an object from a Scheduled Monument allowed them to make this choice and obtain the appropriate dispensation for use of lead paint.

The finishing touches

Overall, we needed to ensure that all new paint, retouching and patch gilding harmonised with untreated areas. It was crucial that a balance was achieved across each dial and between all dials. There was close collaboration between HRP staff and Hare and Humphrey's, including workshop visits (Figure 11). In order that the correct balance was struck for the retouching of areas such as the astrological figures, alongside scrutiny of physical evidence, photographs of the 1960 dials were consulted. A breakthrough came when the 2/3rd size replica of the Tudor dial, commissioned in 1962 for the Science Museum's new Atrium, was unearthed at their Wroughton store. It was painted by the same firm of sign writers that carried out the 1960 work on the original clock dials. Although more crudely styled, it was to be an invaluable source for comparing the three dimensional design and shading of the figures before weathering.

CONCLUSIONS

The research, investigation and treatment of Henry VIII's astronomical clock dials proved both exhilarating and daunting. Despite the project's limited timeframe we were able to study and record the dials more thoroughly than at any time in their history.

The suitability of conservation techniques and materials for treating outdoor painted surfaces was the issue that came to the fore in this project. Technical information was not always easy to access and there was much conflicting advice. There are many new proprietary products on the market and it was difficult to judge the appropriateness of these modern materials recommended to us – the timescale of the project precluded material testing trials

Figure 11 Zoe Roberts discusses treatment progress with Cathy Littlejohn and Claire McDermott at Hare and Humphrey's workshop.



Figure 12: As work nears completion on the Anne Boleyn Gatehouse the restored cupola and clock are revealed – May 2008.

prior to treatment. As conservators we are perhaps conservative in our choices of materials, symptomatic of bad experiences of the past and the limited research on applications of new materials being carried out in and for our field. Within this context, initiatives such as that recently launched by Rohm and Haas (see Icon News January 2008) are of great importance.

The dials were reinstated at the end of April 2008 (Figure 12) and as part of the restored Gatehouse will form a centre piece for Hampton Court Palaces' celebration of the 500th anniversary of King Henry VIII's accession to the throne in 2009. Aesthetically, they achieve an appropriate balance between new and old both for the building and the object. Monitoring and data collection of the decorative surface in the years to come will enable us to evaluate our approach but ultimately only time will tell how successful our choices have been!

Acknowledgements

The author wishes to express thanks to the many colleagues who have contributed toward this project and article: Holly Dawes, Kate Frame, Kathryn Hallett, Patricia Les and Kent Rawlinson (Historic Royal Palaces); Jonathan Betts (National Maritime Museum), Context Engineering Ltd, the Cumbria Clock Company, David Ball Restoration, Granville & Burbidge, Hall Conservation Ltd, Andrew Harris (Martin Ashley Architects); Rupert Harris Conservation, Catherine Hassall, Sarah Lambarth and Soki Rhee (English Heritage), Marta Leskard (Science Museum), Kathleen Magill (University College London), Bronwyn Ormsby (Tate) and Scott Williams (Canadian Conservation Institute).

Particular thanks are due to Cathy Littlejohn of Hare and Humphreys for her infinite patience and Claire McDermott and Les Edge for their beautifully executed work.

From the RHS collection: – the Enville Pineapple, from a collection known as Hooker's Fruits, painted by William Hooker (1779–1832), who was commissioned by the Horticultural Society of London (as the RHS was then known) to attempt to illustrate all known varieties of fruit in England at the time, in the early 19th c. The idea was that people could come in with their fruit and have it identified. The pineapple was a particularly important fruit – traditionally a status symbol, families would rent one for the table centrepiece at Christmas.



A taste of conservation at the RHS

Annika
Erikson
Browne gives
us an insight
into the nature
of her job as
Acting Picture
Library Curator
for the Royal
Horticultural
Society

The RHS, the UK's leading gardening charity, comprises 700 staff and 700 volunteers; it operates on various sites across England, including four gardens, five libraries, a herbarium and a botany department; it publishes The Garden magazine and various other publications;

W. Hooker del. 1817



Chinese export paintings, known as the Reeves Collection, damaged by fire and flood in the 1920s

runs educational courses, community outreach, restaurants and cafes, lectures and events, horticultural advice, plant centres, gift shops and, of course, the flower shows – including the internationally famous Chelsea Flower Show.

The Society's picture collections contain 22,000 botanical illustrations dating back to 1620, photographs and transparencies from the daguerreotype to contemporary artistic prints, ephemera items such as pressed flower souvenir albums from the Holy Land, postcards and a small collection of portrait oil paintings. The Picture Library is part of the Lindley Library, which holds the world's best horticultural library collection. The Lindley Library also encompasses garden libraries at RHS gardens, a Science library at Wisley, and the historic London library, with its emphasis on garden history and books dating back to 1510, periodicals, journals, and nursery catalogues as well as an archive of correspondence, committee minutes, RHS ephemera, documents and expedition notes.

In the Picture Library, my role involves collection management work, such as conservation and preservation project management, policy writing, overseeing PhD, MA and volunteer projects, surveys across the RHS sites, rudimentary practical conservation treatment of watercolours, historic photographs, and gilded frames on-site, and more complex treatment off-site at Camberwell College of Arts (part of the University of Arts, London). Any treatment involving chemicals, for instance, must be carried out off-site due to limited space and facilities. The small room which was fitted out as a conservation room has just been turned into a staff room (where we now eat our lunch), following the recommendations of the National Preservation Office, as the only area that can be purged of collection material. So, we have given up conservation work space for the sake of preservation!

Since my arrival at the RHS, I have built up links with the Tate Gilded Frame Restoration Department in order to



More fire and flood damage in the Reeves Collection

better survey, identify, clean and carry out minor repairs on frames here. I have also taken the opportunity to build links with my alma mater in an effort to create a mutually beneficial relationship. Camberwell provides conservation volunteers and students wanting material to conserve and sub-collections to survey for MA and PhD projects; they allow me to oversee work carried out in their studios and carry out treatments there and I give talks and lectures in exchange.

In September 2006 when we had a flood, the Camberwell conservation volunteers Go-eun Joung and Rosalind Bos, as well as our other volunteers and library staff, were incredible as they pulled together, calmly and quickly dealing with a difficult situation. I had joined the library only recently and was touched by the trust and authority placed on me by the then Librarian, now RHS Historian Dr. Brent Elliott, as we dealt with the crisis. Harwells came in and took back for freezing some of the books (left on the shelf due to worries of swelling), photographs and periodicals, which had been pulled out by staff and volunteers from their waterlogged storage, peeled apart and set out on blotter paper on every conceivable surface in the library to air-dry.

In the end quite a lot of good came from the flood:

1. The photographs were in un-ideal glassine storage sleeves, and this gave us a good opportunity to review and improve their housing.

Basic work on frames – see central cleaned section – and be done on site





Photographs from the Chelsea Flower Show Archive set to dry out on blotting paper on the library floor

2. The frozen books came back relatively unscathed apart from some cockling and weakening of the paper, and a tide line along the bottom edge. On closer examination, I noticed that the original tissue inserts in the 19th century French books had protected most of the images from the tide line, probably by absorbing some of the moisture and distributing it over a wider surface area. What luck!

3. Although the more heavily damaged photographs and periodicals were sent off for freezing, the rest were dealt with in-house. Black and white gelatine photographic prints with attached labels and various inks were dried and flattened out between bondina and blotting paper with boards and weights (all sourced that day). The volunteer who had already digitized most of the photographs which were part of the Chelsea Flower Show collection dating back to 1913 commented that the photographs were less cockled than before the flood and the inks hadn't run.

4. Of the other miscellaneous prints, watercolours, transparencies, etc, that were de-framed, de-mounted and similarly treated, most responded well and only one watercolour was damaged beyond repair, which was thankfully not a very important work, and one book developed mould. Some works have been stabilised but not yet conserved.

5. We later had a disaster plan training workshop and are currently working to develop the disaster plan.

6. We were able to purchase environmental monitoring equipment.

7. I developed two condition report forms for published and original works, which we used to document everything affected by the flood and now use as a template.

8. We discovered that a portrait of George Jackman, previously framed and thought to be a modern copy print of a historic photograph, was actually a very unusual photographic portrait printed on white ceramic tile.

One unfortunate result of the flood was another temporary loss of work-space as the water affected my conservation



Photographs and collection material drying on blotting paper after the 2006 flood

work area and, despite purchasing a de-humidifier and running it for some time, the humidity levels remained very high. After a lot of monitoring, advice and consultation we realised that the wall was not drying out properly because a moisture absorbing plaster had been used on the walls when the library's new facilities were installed five years ago.

Other duties include artist research, cataloguing, creating displays and organizing exhibitions, loans, processing donations and acquisitions, writing articles, lecturing, and administering the judging of Botanical Art exhibitions while acting as Secretary to the Picture Committee and Photographic Committee.

These Committees, which award the coveted RHS Gold medals, also recommend paintings and photographs to purchase for the collection, usually from the gold medal winning displays. I then weigh up their recommendations, consult with the RHS Head of Libraries and the Historian, and we agree on what pieces to purchase. I also attend art fairs, receive artists with work for sale and commission work in an effort to build the collection.

Producing displays also forms part of my work and our last one was on Darwin, with most of the original material on



Removal of brittle paper seal of Daguerreotype with subsequent treatment procedure to disassemble the image package, removing the brass preserver, paper seal, cover glass, and brass mat from the plate. The cover glass was cleaned and rinsed with distilled water, and compressed air was used to remove loose dust or particles. The image package was then reassembled and resealed, using a pressure-sensitive filmoplast tape, and the sealed package was returned to its case well



The recently re-discovered Darwin caricature. Research into the artist and date of creation is ongoing

display at our London library and reproduction panels at all the RHS gardens. The star piece was a mysterious caricature portrait of Darwin late in life that I found mis-filed with a dusty packet of prints in a storage room. I brought the packet to my office for surface-cleaning and re-housing and noticed the caricature with interest: it is graphite and watercolour with etched highlights on grey-blue coated paper. There is no signature or date. Unfortunately, and most unusually, we have no documentation or reference to the object but it seems to have been mistaken for a print for some time. In any case, there was a thick layer of strawboard attached with adhesive, so I began mechanical de-lamination, first dry and then with a little moisture. The first corner came away easily, revealing an artist supplier stamp and from the National Portrait Gallery's online database of such stamps, I was then able to contact the Daler-Rowney archive. Subsequent research and a public appeal in *The Guardian* have turned up a few leads, which we are looking into. Realising that the object's coating was highly pressure- and moisture- sensitive, I outsourced the rest of the treatment, as I didn't have the facilities or time to cope with it. Judith Gowland has done a great job and the caricature went on display in March for National Science Week.

With all my many roles, I always have conservation/preservation in the back of my mind and how I can connect and overlap initiatives. Current projects include developing a major conservation project of 755

early 19th century Chinese export paintings, developing an exhibition at the Temple Church, and contributing to the Preservation Plan and policy document of the Library. The new Head of Libraries and Archives Barbara Collecott has placed preservation at the top of the agenda and so the next few years should bring about some exciting developments.

Tide marks in the Reeves Collection



Talking Heads: revealing meanings in the Saffron Walden Museum archive

Eleanor Bradshaw, Emily Brennan, Rebecca Chisholm, Sophie Harman, Tina Kelly, Peter McElhinney and Yi Wu

We are second year BA (Hons) conservation students at Camberwell College of Arts and, as part of our studies, we were given an intriguing bundle of drawn and painted heads of different peoples from across the world by Saffron Walden Museum. It was thought that they dated from the late 19th or early 20th century. There were 112 drawings of native peoples from all seven continents, on sixteen sheets of paper, varying in both size and shape. On translucent paper and pasted down on other sheets, which have then been heavily annotated, they suggested links with ideas and preoccupations of the period.

The museum did not know the history of the illustrations, other than that they were found among the books and papers of an early curator. This could have been George Nathan Maynard, the first paid curator of the museum, or his son, Guy, who took over after his father's death.

We had initially decided to undertake the work as part of our Museology studies, with a view to producing a

Curator of the Saffron Walden Museum Carolyn Wingfield checking the poster with Sophie Harman and Rebecca Chisholm (right to left)



Carrying the poster to the exhibition hall.

conference poster for the IIC Congress in September. However, it also became the perfect project for our Personal and Professional Development (PPD) module. This entailed 'making ourselves visible' to the world at large – and what better way than to produce an international conference poster and a less formal one that could be displayed at the museum as well?

Due to the fact that this was in addition to our Major, we quickly realised that we would not have much time to devote to the actual conservation work itself and decided to treat it primarily as a research project instead. It was not known at this stage whether or not our abstract for the IIC poster would be accepted, but we proceeded with this idea anyway, as it was also something practical that could be done to promote the museum.

However, there were ethical issues in that some people might find the content of the drawings offensive. Further research led us to Gobineau's *The Inequality of the Human Races* (1853–55), which gives an insight into attitudes towards race at that time. In order to better understand



Sophie Harman attaching the poster on the wall.



Rebecca Chisholm adjusts the poster.

the images, it is necessary to look at them within their original context.

Our first task was to photograph and briefly document the drawings, then safely re-house them in an acid-free archival quality box, interleaved with acid-free tissue. The next step was to try and decipher the annotations, which were written in English, French and German. Six of the names identified were then allocated to each member of the team in order to carry out individual research. This led to the discovery that the original images were taken from accounts of voyages and expeditions during the 18th and early 19th centuries.

A visit to the Saffron Walden Museum was arranged to address various issues. We needed to know what information they wanted us to include in the poster and whether there were any set criteria for its style e.g. the use of council logos etc. We also needed to find out how they would like the project returned to them, as this could then form part of a Treatment Proposal. However, our main reason for going was to try and identify the handwriting of the artist, so that we could establish which Maynard had collated them. In order to do this we needed to see samples of both their handwriting.

There were Registers dating back to when the museum first opened in 1832, although it was not until 1881 that George Nathan Maynard took over as curator. Having looked at the entries from that date onwards it was duly established that the writing was definitely his and not that of his son, Guy. We also found that George Nathan Maynard was an accomplished artist and it was known that he was interested in phrenology.

In the first Register, Vol. 1, 1832–1880 (or 81): p. 66 there was an illustration of a severed head from New Zealand; on p. 295 there was another Maori illustration, this time taken directly from a book. This seemed to corroborate that the collection of drawings in our project had been collated long after the voyages and expeditions had taken place. Perhaps there had been a revived interest in Darwin, or the theory of Social Darwinism, that had prompted the collection of the images. It is, therefore, probable that they were produced for research purposes, but they might have been just a study rather than intended for the creation of

an actual display.

Based on our findings, we decided that not only were the drawings invaluable as a record of the history of the museum, but also as an important example of common attitudes to non-European peoples at that time. In order to stabilise the documents, and to make them accessible for research and possible future display, a Treatment Proposal was created.

The poster for Saffron Walden Museum was duly printed and has been on display since 9th May to coincide with Museums and Galleries Month, and we have also received confirmation that our extended abstract for another poster has been accepted for the IIC Congress.

Tina Kelly

Acknowledgements

Eve Graves, Museology Tutor at Camberwell College of Arts.

Lynn Morrison, Conservator, Saffron Walden Museum.

Carolyn Wingfield, Curator, Saffron Walden Museum.

Bibliography

Collins, A. trans. (1983). Gobineau, J. A. *The Inequality of the Human Races*, (1853-1855), 2nd ed. Noontide Press: Torrance, USA.

Sophie Harman and Rebecca Chisholm taking photos of record books at the museum made by the very first curator



New conservation laboratories for Wiltshire

A visit by HRH The Princess Royal marked the official opening of the Wiltshire and Swindon History Centre, where she saw some of the conservation work being undertaken at the centre. The conservation team moved into their state-of-the-art facility nearly a year ago. The Centre has purpose built conservation labs and ancillary rooms and alongside these also provides a safe and accessible home for the county's records, meeting BS5454 for repositories. The services housed at the Centre include archives, local studies, archaeology, buildings records, conservation and the museums advisory service.

The Centre was built jointly, on time and within the £11.4 million budget, by Wiltshire County Council and Swindon Borough Council at Chippenham, which has good access to major motorway and rail links. The Centre opened to

Wiltshire archive conservation laboratories



Louisa Burden shows artefacts being prepared for display to HRH The Princess Royal

the public on 31 October and the royal visit in May provided the final opening event.

The archives conservation team moved from Trowbridge where they were based to be close to the Record Office as it was then known, now known as the Wiltshire & Swindon Archives. The museum object conservators moved up from Salisbury, from rented accommodation belonging to the Salisbury & South Wiltshire Museum. The move of both teams puts all the county's conservators in one location, where they are also now managed as one team.

The museums conservation team's core clients are eighteen Wiltshire museums; they range in size from large museums with internationally important collections to small community run museums in towns and villages. The secondary set of income generation clients are other heritage organisations such as archaeology units and museums outside Wiltshire. The archive conservation team's main work is to preserve the Wiltshire & Swindon archives.

The new labs are all on one floor with a large freight lift to get objects to and from the labs. Neither team had this facility available at their former sites. They now have slightly larger ancillary spaces for air abrasive kit and darkroom/X-ray area which led to the installation of a

larger X-ray machine. They also have a small dehumidification room with environmental control for working with organic materials that need humidifying or dehumidifying.

The museum conservator's work ranges from archaeological material, such as the Amesbury Archer assemblage (materials included ceramics, gold, flint, stone), to social history material from the 1960s across a wide range of materials including glass, organic material, metals and ceramics. The archive conservation team work on paper, parchment and photographic materials. They continue to undertake collections condition surveys and environmental surveys of museums and stores and also provide training across the range of collections care subjects to volunteers and professional museum staff.

The new home is much more flexible as working space than the two old labs and any enquiries for site visits are welcome. Please contact **Louisa Burden** ACR, County Conservation and Museums Manager (01249 705524) with any queries you may have about the building project or requests to visit.

Wiltshire object conservation laboratories



CONSERVATION register

The register of conservation businesses in the UK and Ireland

- Accredited conservators
 - Detailed information on each business including descriptions of recent projects
 - Online links to a business's website and email
 - Free to use – searchable by specialism and location
 - Guidance on caring for possessions and collections for owners
 - Member's section of website providing news, information and statistics on use
 - 10% discount with one of the sector's leading insurance brokers
- (conditions apply, see website)

**For further information, including
how to join:**

www.conservationregister.com

info@conservationregister.com

Tel. +44 (0)207 785 3804

The Conservation Register is owned by
the Institute of Conservation,
a registered charity (No. 1108380)

news from the groups

BOOK AND PAPER GROUP

First, we would like once again to thank Helen Lindsay for her commitment over the last few years in her position as Chair to the B&PG.

The first meeting of the new Committee of the B&PG takes place on 2 July. Following on from Simon Cane's comments in the May issue, the Group, indeed all members, need to look at ways of encouraging and supporting the PACR process, increasing membership, and ensuring that we have enough events, conferences and training workshops to fulfill the needs of its members – that's you! In the current economic climate we may have to look at new and imaginative ways in which we do this.

Do not forget to look at the B&PG section on the website as this contains lots of information specific to B&PG and we hope to develop this even more in the future.

If you have any ideas/comments or indeed if you would like to help in any way we want to hear from you.

Caroline Checkley-Scott

caroline.checkley-scott@manchester.ac.uk

CERAMICS AND GLASS GROUP

CGG Chair Steps Down

After serving on the CGG Committee for over six years, the last three as Chair, it is now time for me to step aside. I have thoroughly enjoyed working with Icon and the Group and have met many interesting people in the course of my work. It has at times been hard to find speakers, at other times hard to find delegates for meetings, but the Group have held their nerve, gone ahead with functions and ultimately succeeded in their aims. I wish the next Committee all success and know that they will bring a new outlook and fresh ideas with them. Please support them with your attendance at events and your feedback. My thanks go to all CGG Committee members who have served with me and to our members for all their support, help and positive feedback.

Ros Hodges

Former CGG Chair

New committee

At the AGM held on the first day of our April conference four core members of the committee stood down after three very busy years in position. We have benefited enormously from the hard work and commitment of Ros, Alex, Lesley and Brett and I hope you will join me in thanking them sincerely.

The outcome of this is that you have a new look committee. Existing members Paula Chalinder, a private conservator based in Monmouthshire, has kindly agreed to

continue as Treasurer; Amy Drago, stone conservator at the British Museum, has taken on the role of Secretary; Felicity Bolton, conservator at the Horniman Museum, will move on from being an ordinary member into the role of Editor. New members are Julia Barton, ceramics conservator at the British Museum, who will take on the newly created role of Training coordinator; Sarah Jane Long, currently studying at West Dean, will act as Student Representative; private conservator Beky Davies has agreed to provide support as an ordinary member. Having served on the committee for three years, mostly as Student/Graduate Representative but latterly as Nigel Williams Prize Coordinator, I have now found myself as Chair. Although a daunting task I am excited by the potential ideas and directions that a new CGG committee can bring. At our inaugural committee meeting in June it is our intention to begin planning our main objectives for the next three years; we hope to include a new exciting focus on providing practical workshops and one day visits to ceramic and glass collections and other places of interest. Please look out for information on Iconnect and CGG e-bulletins. If you have suggestions for training that you would like to receive please contact our Training Coordinator Julia Barton: jbarton@thebritishmuseum.ac.uk

Due to rising costs it is our intention to continue providing as much information as possible via e-bulletins and the group section on the website. To not miss out please make sure your membership and email details are up to date. If you do not have computer access we will of course continue to provide information by post. I would also like to remind you that we will not be organising an autumn conference this year to enable the committee time to settle in and get a plan of action rolling. I look forward to hearing any constructive suggestions you may have over the coming months and meeting many more of you at our next event.

Rachel Swift, Chair CGG Committee

rswiftcgg@hotmail.co.uk

PAINTINGS GROUP

The group's annual conference in April held at the Wallace Collection was judged to have been a great success. *The Final Touch: Artist's Varnishes Past and Present* invited speakers from principal institutions in Europe and America to engage with 102 group members and interested individuals in exploring the subject of artist applied varnishes. Certainly the feeling at the end of the day was that in some instances the original surface of a work can be the result of very deliberate choices made by the artist and that there is plenty of scope for paintings conservators to consider original surfaces when approaching the treatment of a work. Please see the review on page 38 for further comment on the conference.

The conference day also offered the opportunity for the AGM, the Chair's address can be found on the group webpages. Amongst the items discussed in the Chair's Report was the 2009 Group conference/event. We are considering bringing Rene de la Rie over from National Gallery of Art, Washington to talk on synthetic materials and resins. The event would comprise a series of lectures by Rene and a workshop on varnishing practice given by Jill Witton and Robert Procter. While this workshop has been run before in the UK, due to limitations of size it is not thought that all members have had the opportunity to attend. We would like to gauge the level of interest in participating in such a workshop before making any major financial commitments. So if you are interested please let Chair, Clare Finn, know by no later than 21 July. Please also note that registering an interest in attending will not commit you irredeemably to participating!

Evening talks have continued to be well attended. In February David Stork expertly challenged the validity of David Hockney's theory regarding the use of optical devices by artists and in March Kate Lowry delivered her recent findings on the artist's colourmen serving the French Impressionists. Future evening talks will continue after a break over the summer. If you have an idea for an evening talk or if indeed you have material you would like to present please let us know

Recently a number of Group Committee members have bid farewell to the committee and we thank them for their hard work and commitment to the membership. As a consequence the committee are looking for enthusiastic members to join the committee in a number of roles. Please contact Clare Finn for details.

Finally, a free gift! We have a number of copies of the brand new publication resulting from the TAAMPP – Tate AXA Art Modern Paints Project, *Caring for Acrylics: Modern and Contemporary Paintings*. The full colour booklet focuses on recommendations on the storage, handling, display, framing, transport and environmental considerations for acrylic paintings. The author team includes Dr. Bronwyn Ormsby, Senior Conservation Scientist at Tate, several members of Tate's conservation department and Tom Learner of the Getty Conservation Institute. For your copy please send details of your address and a cheque payable to 'Institute for Conservation' for £1.25 (to cover UK p+p), to Clare Finn, 38 Cornwall Gardens, London SW7 4AA. Copies are also available for collection from Clare but only with prior arrangement.

Contact details – Group Chair Clare Finn,
FinnClare@aol.com.

Nancy Wade

PHOTOGRAPHIC MATERIALS GROUP

Make a note in your diary of 7 October, when Lisa Byrne, Daniel Meadows and Alistair Vlok will be talking about 'Artists and Methods: Contemporary Fine Art Photography' in the *Let's talk about photography* series. 6pm–8pm at the Courtauld in London. Details from Angels Arribas, angels.post@3xl.cat

SCOTLAND GROUP

In recent months Icon Scotland Group has run several successful events, including a visit to Graciela Ainsworth's sculpture conservation workshop and the June pub group meeting. The pub group will continue to be a regular event and will be held on the first Thursday of every other month. Dates for the rest of 2008 are 7 August, 2 October, and 4 December. Planning is now underway for the annual Plenderleith Memorial Lecture to be held on 27 November at the Royal Society of Edinburgh. Please see the Group's webpage for details of all forthcoming events.

A grant to support conservators in the PACR process is now 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.

Committee meetings for 2008 will be held on 16 September and 9 December. Time and venue to be confirmed.

The Icon Scotland Group Committee is as follows:

Chair:	Linda Ramsay
Vice Chair:	Kirsten Elliott
Secretary:	Amanda Clydesdale
Vice Secretary:	Antonia Craster
Treasurer:	Audrey Wilson
Vice Treasurer:	Gill Keay
Events team:	Helen Creasy, Erica Kotze, Sophie Younger, Kirsten Elliott

Publications/
publicity team: **Stephen Umpleby** and **Ruth Honeybone**
Ordinary **Wilma Bouwmeester**, **Julian Watson**,
Committee Members: **Mo Bingham**
Icon Scotland Member of the Board of Trustees:
Louise Lawson
Observers: **Carol Brown** and **Clare Meredith**

STAINED GLASS GROUP

Book Saturday 25 October into your diary now for the Group's Conference in Manchester on the subject of 'A reflection on stained glass conservation techniques both past and present', when we will address issues presented by conservation techniques used in the past and will seek to establish best practice in relation to previous interventions.

As our keynote speaker we have Ulrike Brinkmann, head of Cologne Cathedral Stained Glass Studio. This renowned workshop is at the forefront of stained glass conservation in Europe, and has pioneered many conservation treatments. Other speakers include Leonie Seliger, David King, Chris Chesney, David O'Conner, and Dianna Terry from the Manchester Victoria Baths (of which there is an optional tour after the conference).

The cost is £60 to members and £70 for non-members. More information can be found on the Icon website (www.icon.org.uk), where you can also download an application form. Or send an A4 s.a.e. to Helen Bower, 21 Whitby Avenue, Stockton Lane, York, YO31 1EU, tel 01904 415695; e-mail: helenbower1@btinternet.com

TEXTILE GROUP

Recent events in the field of Textile Conservation have led to great concern amongst conservators as to what the future holds in terms of training, career progression, job prospects and sustainability of the profession as a whole.

With these concerns in mind an evening meeting was organised on 14 May at Icon's headquarters at which Alastair McCapra, Icon's Chief Executive and Carol Brown, Icon's Training Development Manager talked to members, giving their insight into the wider issues surrounding conservation in general as well as their views on training, internships and possible ways forward for the future.

Alastair McCapra talked about the situation in the EU and how he believes we have an opportunity to take a lead in Europe, we have the second largest number of conservators in any European country (after Germany). He also has concerns about where the heritage sector here is heading, there appear to be no definite plans for its future!

Carol Brown discussed how successful the Icon HLF internship scheme has been, providing fifty placements over four years, half of these for students without conservation training. Unfortunately HLF will not extend the funding but other sources of funding are being looked into. Useful comment came from employers who have had first hand experience of taking interns on the scheme and although requiring heavy input initially they found the experience rewarding and productive as it continued. For a more detailed account of the meeting please see the article on page 41 in this issue of Icon News.

We would like to thank Alastair McCapra and Carol Brown for taking time to come to the meeting; it was interesting to hear their perspective on the situation and it will have raised a number of areas for further debate.

The Icon website already acts as an important resource for information on conservation jobs, training and development and it was thought that this could be expanded and more widely promoted – there is a 'Training Exchange' area that advertises short term training but conservators at the meeting were not aware of it. More information is also needed for people hoping to train in conservation now that the more obvious routes into the profession are diminishing.

What is becoming evident is that as a Group we all have a responsibility and are in the best position, along with employers, to try and shape the direction in which the profession goes. We would welcome any ideas that members from the Group may have on these fundamental issues.

Next BEER MEETING

The next Beer Meeting is scheduled for Tuesday 5 August at The Marquis of Cornwall, Marchmont St, London WC1

<http://fancyapint.com/pubs/pub948.html>

Contact the organiser, Catt Baum, on 07973 918738 if you have any questions or want to get on her mailing list. She sends out reminders nearer the time and any instructions etc about the venue.

The next get-together after August is scheduled for Tuesday 7 October

reviews

TALK

DEALING WITH THE MODEL WORLD: THE CONSERVATION OF GLOBES

London, 13 May 2008

Sylvia Sumira is a renowned expert in globes. After graduating in the History of Art, she gained a Diploma in Paper Conservation from Gateshead Technical College and has worked at the National Maritime Museum in Greenwich. At present, she is based at her private studio where she works for a number of important private and public collections. Her wide-ranging lecture, organised by the Book and Paper Group, was attended by a group of very interested and experienced professionals.

Historical background

Sylvia began by explaining that although globes are a relatively recent invention, there are references to Islamic celestial globes engraved on metal from the 9th century AD. Nevertheless, the idea of making models of the earth and the heavens really took hold in the western world in the 15th and early 16th centuries, and these were made from paper, plaster and wood. The visible surface was usually printed, though manuscript globes also exist.

The oldest surviving terrestrial globe - and perhaps the first globe of real significance in Europe - was made under the instructions of Martin Behaim of Nuremberg in 1492. This globe can still be seen in the Germanisches Nationalmuseum in Nuremberg. By the end of the 15th and the beginning of the 16th century, innovations in printing technology sparked a desire for experimentation in ways of adapting this new technology to globe-making. The earliest printed gores (the name given to



Sylvia Sumira

Cary Terrestrial Globe, Honorable Society of King's Inns, Dublin, before treatment.

the segments of paper which contains the information) are attributed to Martin Waldseemüller (1507). After this beginning, there were several important figures in the world of globe-making: in 1515, Johan Schöner was the first person to make globes commercially, and in 1536–37, Gemma Frisius made the final improvements to globe-making that became the prototype for future constructions.

Sylvia gave a very clear account of the basic method of globe-making used over the past 400 years. First, a globe maker required a mould, which would be a wooden ball, or, in the case of large globes, a hollow brass or copper ball. This mould was used to form two paper caps which were joined together to form the globe sphere. Several overlapping layers of paper or card were pasted over the mould until thick enough to be rigid when removed. Afterwards, plaster was applied to the shell and then the printed gores were pasted to this. Once the gores had been applied, they would be sized with a starch-based adhesive or gelatine. Colour would be applied by hand, and then finally, the globe would be varnished.

Sylvia explained: 'From the 16th to the 19th century, globes functioned as an up-to-date representation of the layout of the earth and heavens, but once assembled in meridian rings, horizon rings and stands, they also served as geographical and astronomical problem-solving. They were valuable



Sylvia Sumira

The same globe after treatment

scientific, educational and cartographical instruments, and acted as symbols of discovery, learning and power'.

Conservation issues

Sylvia then outlined the most common kinds of damage encountered in globes. The round shape of a globe gives a clue to its most vulnerable areas. The Northern hemisphere is more exposed to the gravitational tendency of dust and dirt to settle and, because globes are made to be touched, this area shows more physical damage. This same area is more exposed to light which then discolours the varnish and fades the pigments. Varnish discolouration can be very pronounced, making it difficult to discern the information, although it is the only protective layer against the environment. The varnish is also exposed to abrasion from the metal or wooden parts. Another common form of damage occurs when the plaster is shattered and the paper is inevitably affected as well. Metal corrosion and accumulated dirt are further risks – globes often have metal accessories and in one case, this amounted to 57 attachments! Sylvia divides her conservation strategy into surface treatment (paper surface: gores) and structural treatment (shell damage), and in the lecture, she illustrated her approach with a series of case studies which can be summarized as follows:

Surface treatment: for basic surface cleaning, when globes have accumulated a

Sylvia working on a 1852 celestial globe by Newton & Son



CLIVEDEN CONSERVATION

*Conservation
Of Statuary, Masonry,
Mosaics, Monuments
& Decorative Arts*

*Launch a new Regional Office in Norfolk
under the Direction of Spencer Hall*

The Old Coach House
HOUGHTON
Norfolk PE31 6TY
0 1 4 8 5 5 2 8 9 7 0

Head Office - Taplow
0 1 6 2 8 6 0 4 7 2 1

Bath
0 1 7 6 1 4 2 0 3 0 0

enq.houghton@clivedenconservation.com
www.clivedenconservation.com

By appointment sculpture conservators to

 **THE NATIONAL TRUST**

DATA LOGGER DISPELLING THE MYTH

Environmental monitoring
need not cost the earth.

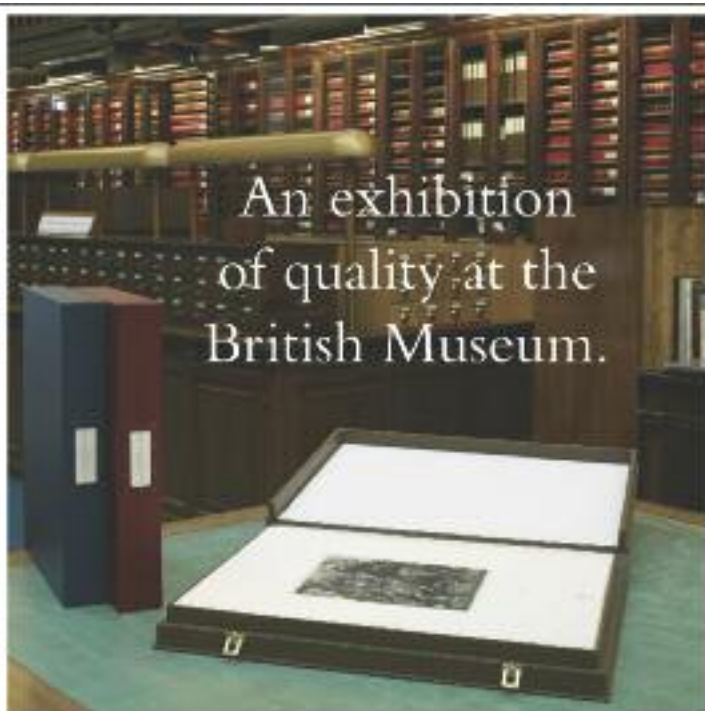
With temperature and humidity
displays from just £17.50 and
datalogging kits from just £125.00
(including software) Meaco have
options to suit all budgets.



Whether you need to monitor a
single display or are looking for a
full wireless system call Meaco on:

t: 0845 838 6963
www.meaco.co.uk

meaco
MANUFACTURING & ANALYSIS TOOLS



Since 1914 G. Ryder & Co. Ltd has been producing the finest hand-made boxes for our leading galleries, museums and institutions. Today, our Solarley boxes, binding boxes, portfolios and wire-stitched boxes are still the first choice of conservationists and archivists, worldwide, who demand the highest standards in materials and construction.



G. RYDER & CO. LTD.
MANUFACTURERS OF QUALITY HANDMADE PRODUCTS
DENBIGH ROAD, BEECHLEY, MILTON KEYNES MK1 1DE, ENGLAND
TEL: 01908 375524 FAX: 01908 375545 WWW.RYDERBOX.CO.UK



Valk Celestial Globe dated 1750 during a poultice treatment

great deal of dust, Sylvia starts off using water and if this is not effective on its own, progresses to dilute ammonia water or a solution of tri-ammonium citrate with cotton buds. Regarding varnish removal, when the varnish is very brittle, dark and degraded, scraping with the scalpel has been sufficient to remove it. In some cases, Sylvia uses solvents to remove the varnish and finds that acetone is usually the most effective – it evaporates quickly, reducing the possibility of dissolved varnish sinking into the paper. To reduce ingrained grime, on the other hand, Sylvia uses poultices made with Laponite RD – this is synthetic clay which when mixed with water forms a stiff clear gel and it is applied through a lens tissue to avoid sinking into the paper.

Structural treatment: when the shell is damaged, for example at the poles, Sylvia needs to reach behind the gores, and to do so, she applies a facing over the paper using lens tissue and methyl cellulose. The facing facilitates the handling of the gores during their separation from the plaster. This procedure is also very useful as a way of 'opening a window' to assess the condition of the hidden wooden support. After both surface and structural treatments, Sylvia varnishes the globe with Ketone N resin or MS2A in Stoddard solvent.

As most of the lectures we attend focus on books and flat paper, this was a rare and fascinating opportunity to find out about other shapes and techniques applied to paper. Overall, this was an excellent talk and a real day of discovery for the audience. Sylvia's lecture was followed by intriguing questions and very knowledgeable answers. A subsequent visit to Sylvia's conservation studio gave me the opportunity to meet her in action, to find out more about the processes of globe making and to take some pictures.

Amelia Rampton

Independent Paper Conservator

WORKSHOP

PEST MANAGEMENT IN PRACTICE

Imperial War Museum

London 25 Oct 2007

Pest Management is a subject close to the hearts of everyone who is involved in collections care. Pests show no discrimination; so all collections are potentially at risk. It was therefore a great opportunity for all concerned with pests, their identification and control to attend this event at the Imperial War Museum. The workshop offered a timely update and review of the latest techniques in combating pests and how successfully they work in practice.

The day started by looking at practical methods of treating pests. Bob Child from National Museums and Galleries of Wales reviewed the various methods to consider with large-scale treatments including high temperature and anoxia. Next, Kerren Harris from Historic Royal Palaces provided a fascinating case study on freezing large objects with great results. The third talk of the morning revealed the latest in IPM (Integrated Pest Management) research and technology. Gael Dundas, from the Imperial War Museum, and Georgina Kemp, from Exosect Ltd, gave an extremely entertaining and informative presentation into how the trial of a non-intrusive pheromone technique is causing panic throughout the moth world. The Exosex CLM is an auto-confusion system, which can cause gender confusion in clothes moth – allowing the reproduction cycle to be broken, thereby eliminating the need for chemical treatments.

The second session moved onto looking at IPM monitoring systems and recording. David Pinniger, a leading expert in the field, has established IPM systems throughout the museum world. He talked about the concept of using 'risk zones' which can help prevent damage to collections by being able to identify and then focus on the most vulnerable areas or collections within your institution. Fran David from the Science Museum demonstrated her simple Excel documentation system for all aspects of IPM recording and showed how easy it can be. Andy Holbrook, from Imperial War Museum, and Adrian Meyer, the IWM rodent consultant, then looked at the larger pests we can find in our collections – rodents. Controlling them often requires employing external contractors and it is important to establish a successful relationship so that the process is managed and implemented effectively. Finally, Jane Thompson-Webb, from Birmingham Museum and Art Gallery, talked about the challenges of

disseminating the knowledge of IPM to small museums that don't have trained staff or any budget for training. She showed how it has been promulgated through the West Midlands 'Renaissance in the Regions' training programme, and illustrated this with many success stories.

During lunch there was an opportunity to look at posters and equipment brought by other institutions such as the Velox nitrogen generator brought by Barry Knight, from The British Library. The system seals objects in an oxygen free enclosure, so they can be quarantined before being introduced into a collection. Overall the Workshop was a real success and highlighted how research and innovation have moved IPM forward over the last few years. It was interesting to be able to see the latest technology on offer alongside tried and tested methods, all of which are helping to combat pest infestations.

The day concluded with a discussion about the future of IPM and the areas in which Icon could take the lead within the sector. It was noted that key specialists such as David Pinniger would not be working in the sector forever, and that the right succession planning needed to be in place so that IPM could be effectively managed within collections into the future.

Sally Johnson, Collections Conservator, English Heritage

THE WAY AHEAD

The issue of succession planning has been the subject of several discussions since the workshop and several strategies have been proposed. David Pinniger and Bob Child have put together a group who will receive further, detailed, training in entomology, insect identification, building-related issues and control strategies. The plan is that this group will then be able to undertake identification of others, offer an insect identification service and offer assistance to those dealing with infestations or trying to set up IPM in their institutions. It is hoped that this training will take place in the autumn.

As part of its Renaissance in the Regions programme, Birmingham Museum and Art Gallery plan to develop an interactive CD that will act, to some extent, as a 'virtual IPM expert'. The CD will contain images to assist with the identification of insects. It will also hold an interactive decision tree to help the user determine if they have an active infestation and what treatment, if any, might be required. Birmingham is also exploring the development of a region-wide database for the recording of insect finds. This will provide a base line of the numbers and species of insects present and will allow

changes in the insect population to be documented. Other institutions around the UK have been considering establishing a similar database and the obvious way forward would be to bring these together to create a national network perhaps working through Icon and the Collections Trust.

Discussions are ongoing to determine how these initiatives might be funded and maintained and this is an area where the Care of Collections Group may be able to act as broker and facilitator. All of these plans are at an early stage and suggestions or views on how to develop and implement these ideas would be welcome. CCG can act as a conduit for suggestions, so please direct any thoughts to one of the committee members.

Jane Thompson Webb ACR, Collections Care Officer, Birmingham Museum and Art Gallery and CCG

CONFERENCES

A CORNUCOPIA OF PRACTICAL CONSERVATION PROJECTS

Icon Ceramics and Glass Group AGM & Spring meeting

The George of Stamford and Burghley House, Lincs.

25–26 April 2008

Organising a conference outside a major city can have its drawbacks, however this time the risk paid off. The beautiful setting and great line-up of practically-based presentations brought around fifty delegates to the historic market town of Stamford, Lincs. The one and a half day conference and AGM was intended as a follow-up to the very successful conference held at West Dean in 2006, and was the last organised by out-going committee members.

The conference suite at The George Hotel, a historic coaching inn, was more than adequate for our needs. Presentations got off to a great start with Julia Barton talking about the conservation, mounting and display of twenty large Ming Dynasty Dragon tiles, a project carried out at the British Museum in 2007. This complex and unusual project reminded us all of the lack of a standard approach to tile mounting and the necessary flexibility which we all have to maintain, approaching any project individually.

Two presentations highlighted the success of the Icon/HLF internship scheme. Rachel Swift shared the results of many hours of experimentation with different fillers, epoxy resins and pigments explaining possible pitfalls and solutions for gap filling Wedgwood Jasperware. This work was



Burghley House

carried out at the National Conservation Centre under the supervision of Lynne Edge. Synthetic Onyx powder may well have been in high demand after her talk. CCG are hoping to turn this talk into a practical one-day training workshop in the next year. Janet Wilson gave an interesting talk on the diverse range of experiences gained by Year-1 interns, focussing in particular on the work she carried out whilst at National Museums Wales, Cardiff.

Kate Haywood spoke honestly about work carried out on two 18th century Delft vases and the problems involved in gap filling large missing areas. Extremely tight deadlines and costs were the main factors affecting her decisions about materials and techniques, something which many delegates could relate to.

It was fantastic to see a contingency of six students from the Conservation and Restoration course at the University of Lincoln, who during their presentation were able to give us an insight into how ceramic conservation is taught throughout the BA, MA and PhD programmes. Tutor Dr. Rachel Faulding was there to introduce the courses, and support the students. Rachel Sharples, currently studying for her MA Degree, spoke in a very informed manner about research she is carrying out into innovative applications for Rapid-Prototyping in conservation.

John Culverhouse, Manager and Curator of Burghley House gave an informative talk on

the House and its collections. Probably the greatest assets are extensive inventories, most notably from two great periods of collecting, by the 3rd Earl and the 9th Earl of Exeter. The 1688 inventory describes locations of objects, some of which have amazingly remained in that position to date. Most recently a mirror was able to be restored using the description found in the 1750s inventory. The full description in the inventory enabled a comparable image to be found providing vital information about missing areas of the frame.

The most complex and extensive project discussed at the conference was the restoration of the Crown Bar Liquor Saloon in Belfast. There were two key-note talks by Pat Jackson and Cliveden Conservation Workshop Ltd on the conservation and restoration of this unique National Trust-owned building.

Pat Jackson's involvement began 15 years ago after a bomb blast severely damaged the interior and exterior of this richly ornamented building. One of the main hindrances appeared to be that throughout the conservation work this busy city centre bar was to remain open. At the same time The National Trust was able to generate huge publicity for the project, promoting the work of conservators and craftsmen and attempting to educate people along the way about small changes they can make which could make a big difference to the preservation of our cultural heritage. Pat

The grounds of Burghley House





Helen Thomas-Wild, Amanda Barnes, Brett James, Lesley Urquhart and Lorna Caldcutt at the CGG conference

discussed conservation work carried out on and off-site to glass paintings, gilded signage, mirrors and mosaics, drawing on her 29 years of experience to design methodologies and techniques which have transformed the interior of the pub to its former glory, as well as informing many techniques used in glass conservation today.

Cliveden Conservation Workshop Ltd had three speakers presenting ten years of research and work conserving the exterior tile-work on the Crown Bar, with emphasis on the ongoing problems and solutions for repair materials. As ceramic conservators, we are mainly faced with interior factors of deterioration so to hear about problems associated with a South-facing building, exposed to the elements added a different perspective to our work.

Jana Šubic Prislán discussed a very complex treatment carried out on an Askos (a zoomorphic vessel) from Slovenia. This archaeological object was to be fully reconstructed for display due to its rarity. By gathering information from a wide range of sources, through much experimentation Jana was able to build up a core onto which she fitted the fragments of this panther-like creature. It was refreshing to hear Jana speak about experimentation encouraging us all to experiment as much as possible in order to bring new ideas to the profession. Hanneke Ramakers, the last speaker of the conference, gave an enlightening talk on contemporary glass degradation. Using a case study, she highlighted that what appears to be degradation of contemporary

glass could in fact be part of the manufacturing process. Hanneke also recommended a very useful checklist of diagnostic features for recognising glass disease.

The conference covered a range of materials from archaeological to contemporary in ceramic and glass. The ingenious ways we as conservators work, often to tight deadlines and with limited resources, was highlighted as was the individual approach required for each project. Overall the whole conference was a big success, and for this many thanks go in particular to outgoing CGG members Alex Patchett-Joyce and Ros Hodges.

Julia Barton CGG Training Coordinator
Rachel Swift CGG Chair

THE FINAL TOUCH: ARTISTS' VARNISHES PAST AND PRESENT

Icon Paintings Group Conference
The Wallace Collection, London,
18 April 2008

The Wallace Collection offered a beautiful backdrop to an engaging and thought provoking day. Delegates attended from throughout the UK, Europe and North America, which allowed for the conference's subject matter to be discussed broadly and with much variety throughout the papers.

The conference offered an extensive review of how artists have applied varnishes throughout history, with eight papers covering such topics as traditional recipes, studies of the individual artist's varnish

application and guidance for conservators when choosing a varnish. The discussion near the end of the conference suggests that the subject of varnish is one of great importance to painting conservators and one that still offers wide debate into the subject of artists' original varnishes and glazes.

The speakers brought their own unique insights into various aspects regarding the practice of varnishing in both the artist's and conservator's studio. Marie Louise Sauerburg began the day with a thought provoking paper presenting findings on original varnishes from various medieval painted surfaces. Renata Woudhuysen followed with the results of recreating historic varnishes. Some presentations focused on overall varnishing practices in terms of artist's nationality, such as those covering American and British practices presented by Lance Mayer and Joyce Townsend. The day also included several artist case studies with regard to varnishes, as Ken Sutherland, Michael Duffy, and Morwenna Blewett presented works by William Merritt Chase, Henri Matisse, and Kees Van Dongen. Delegates found Christabel Blackman's paper 'Choosing a Varnish' particularly helpful with regard to varnishes used in conservation practice.

After all the papers had been given, the floor was opened for discussion amongst all the delegates in attendance. Spirited debate soon followed on a range of topics inspired by the day's papers. The panel was questioned about their research and experience regarding the effects of texture when varnishing, if and/or when to recommend varnishing a previously unvarnished painting, and pigmented varnishes. Of particular interest was the possibility of hosting another varnish workshop by Renè de la Rie, as well as the new Lumière camera developed in France.

Jennifer Bullock, Natalie Richards, and Kirstin Stromberg

Sarah Peek and Amy Douglas at the CGG conference



At The Final Touch varnishing conference





Past organisers Gillian Fellows-Jensen and Peter Springborg receive a round of applause from conference delegates and organiser Ragnheidur Mósedóttir

THE CARE AND CONSERVATION OF MANUSCRIPTS

University of Copenhagen,
Arnamagnæan Institute
24-25 April 2008.

This seminar series is organised by the Arnamagnæan Commission, Arnamagnæan Institute, and the Royal Library, Copenhagen, and occurs roughly every 18 months. The Arnamagnæan Institute is a research institute within the humanities faculty of the University of Copenhagen and its function is to further the study of the manuscripts in its collection, according to the terms of the Arnamagnæan Foundation, established in 1760. Against this historic background and among the strikingly modern buildings of the University's Amager campus, the 'Eleventh International Seminar on the Care and Conservation of Manuscripts' took place 24-25 April 2008.

This seminar was the first to be organised by Ragnheidur Mósedóttir and Matthew Driscoll of the Institute, stepping into the shoes of predecessors Gillian Fellows-Jensen and Peter Springborg. This was a hard act to follow, as Gillian and Peter had been such gracious and unflappable hosts in the past, but happily Mósedóttir and Driscoll were more than up to the task and provided a well organised and relaxed atmosphere for all.

While some may choose to remember the old days when the conference numbered only thirty or so participants around a table looking at manuscripts, the organisers are to be congratulated on attracting 175 delegates from 24 countries and papers from as far away as Nepal, Romania, and Istanbul, as well as closer to home. A smaller conference has certain advantages, but the large and friendly group which gathered for this eleventh seminar was not in the least bit regretful and the lively exchange of information on all aspects of manuscripts is what participants value, myself included. This conference may not be the most slick and includes papers of greatly differing quality, but its strength is in providing an

open and welcoming forum for discussion and a true meeting place for conservators, curators, and all interested in the subject. I would recommend this conference to anyone interested in manuscripts and the use of English as a lingua franca makes this a great opportunity for English speakers to find out what is going on elsewhere.

Conservation content of the seminar included coverage of subjects such as treatment of a seventeenth-century parchment botanical volume, medieval wax seals, the Fadan More psalter, an early atlas, a Tudor minute book, and manuscript fragments. The history of conservation was represented by talks on repair history in two Icelandic libraries and of early blockbooks at the Bodleian Library. On the preservation side, presenters gave papers on packaging medieval parchment documents in the Swedish State Archives, the use of surveys/databases for management of manuscript collections at Prague Castle and St Catherine's Monastery. For codicologists, early research into the structure of a collection of Georgian monastic bindings and an Andalusian binding was presented. It is impossible to mention all the presentations, but those interested should look at the conference postprints, edited by the organisers and produced by the Museum Tusculanum Press and abstracts/conference programme are available on the website <http://arnamagnaeansk.ku.dk/seminarer/cc11info/>.

In addition to these wide ranging talks, the seminar gets full marks for looking after delegates very well, with a comfortable lecture theatre, good lunches, two lovely receptions, interesting tours, all against the backdrop of sunny Copenhagen – this may seem incidental, but in fact added substantially to a very interesting, enjoyable, and stimulating conference.

Jane Eagan ACR
Head Conservator
Oxford Conservation Consortium
Oxford, UK

STUDY VISIT

COLCHESTER COLLECTIONS STORES
16 May 2008

A study visit to stores at Colchester Museums generates thoughts on the challenges facing all regional museums, the progress that has been made in the last decade, and the heroic efforts that have been required from museum teams.

The visit was organised by Bob Entwistle for Icon's Care of Collections Group. Many thanks are due to Steve Yates and Laura Sorensen of the collections team and Danielle Sprecher, the costume curator at Colchester and Ipswich Museums Service. for a fascinating day.

This visit was a great opportunity to appreciate the progress that has been made in housing and caring for collections in Colchester, as in cities and larger towns all over the country, and the issues that museum people have had to deal with in the process. Thirty years ago, most cities and sizeable towns in England, had several local authority funded museums, the vast majority housed in historic structures. Even in recent times, whenever an interesting historic building has become available, the first thought has often been to offer it to the local museum service. Thus museums came to occupy buildings that are wonderful assets in themselves, but not always ideal for housing collections. Any space with no better use was given over to collections – cubby holes. In addition most were occupying at least one ramshackle industrial building such as former factories and barns, generally on a 'grace and favour' basis. These had been offered when property was cheap and much of the nation's building infrastructure was equally ramshackle. Maintenance was terrible and tenure was rarely secure. During subsequent property booms, these sites often drew the attention of developers, resulting in a scrambled exit down the road to an even less prepossessing structure.

In recent years, financial stringency has forced most authorities to close at least one of their smaller museums and the displaced collections have often suffered as a result. This had happened at Colchester with the closure of the social history museum at Holy Trinity Church in 1998. Ten years ago Colchester still had five museums funded by the local authority, with collections stored in nine separate buildings. Today there are four museums and a Museum Resource Centre in the town centre. The vast majority of the stored collections have now found a permanent home on an industrial estate not far away. The decision to acquire this facility followed a long period of discussion during



The Colchester store

which the possibilities of rebuilding at an existing town centre site were carefully considered. The building was purchased in December 2006 and occupied in summer 2007. In the meantime, the museums services of Colchester and Ipswich had merged in an innovative arrangement that crosses county lines. This service is a partner in the East of England Renaissance Hub.

The morning visit took us to storage areas in Hollytrees, a local history museum based in an early 18th century house. The new offsite store had allowed a re-think of the use of these areas, but they will continue to be used for reserve collections. Located in the top floor and in the basement, none of these could be called ideal for the purpose, but the best possible use will be made of them. Every historic house museum has spaces that cannot be offered for public use, and the temptation to fill them with reserve collections is well nigh irresistible. This can work well if the needs of the collection and its users can be met in the space in question, however, some spaces in some buildings cannot meet the most basic standards of accessibility and environment, and their continued use should be resisted by all who care about the collections and their users. None of the spaces we saw at Colchester fell into this category.

Spaces in the nearby Museum Resource Centre, a former brewery, then furniture repository, lend themselves well to collections storage in physical terms, but there have been severe difficulties in the past due to lack of control of the heating system and resultant low RH. This was a reminder that nearly all storage areas need a level of environmental control but that the best solutions are simple – background heating may be all that is required. The essential thing is to have control of it. Archaeological small finds, fine art and other high value and frequently accessed collections are also housed in this building.

New store building

Later we saw the new offsite store, which is impressively vast and has capacity to house future archaeological archives. The building dates from the 1980s and is constructed mainly from corrugated metal sheet, with insulation panels throughout the interior surfaces and a 2-storey brick-faced former office section at front.

It now has now been provided with a mezzanine sturdy enough to accommodate roller racking, and fitted out with new and re-used racking, mainly mobile, some fixed.



The racking on the mezzanine houses standard archaeology boxes, while the main floor contains a mixture of social history collections comprising every type of material. Some of the former office spaces have been used to house the excavation archive, a small study area, and the important costume and textile collection, formerly tightly-packed at Hollytrees. This has allowed for an updated inventory and careful re-packaging.

It need hardly be said that much work

Discussion topics

- What are best materials and systems for covering large objects in store?
- Are basement stores always damp?
- When is mould likely to be a problem, and how should it be controlled?
- Benefits and disadvantages of offsite versus onsite storage, how to decide?
- IPM: is it really necessary to wrap and seal everything before freezing?

remains to be done, including customising racking for various collections and investigating how best to work with the pre-existing heating and air-conditioning. At least now the museum team can pause to draw breath in the knowledge that they now have a secure and suitable space to work on collections.

Since the first experiments in the early 1990s, many museums now occupy late 20th century industrial buildings like this one, and most would agree that, given proper attention, these are infinitely more useful than the semi-derelict sheds of yesteryear. Now would be a good time to consider how much further down this road we still need to go, what the pitfalls are and how to deal with them, and how much use we can still make of those historic cubby holes that we find so hard to abandon altogether.

A wide range of topics were discussed enthusiastically during the day. The blue box gives a taster. We hope to pick up some of them in future issues of Icon News and on the website. If you have thoughts or questions on any of these, please contact Cathy Proudlove or another CCG committee member.

Nothing beats attending the study visit – they cost very little and are open to all, numbers permitting.

Cathy Proudlove

CCG Committee member

Building details

Floor space: 1210 sq m Height: 7.9m

Building project managers:
NPS Property Consultants Limited

Museum representative: Stephen Yates

Racking suppliers: Compact Storage Limited, Maldon, Essex

Removal firms: R & D Schofield, Stratford St Mary, Colchester
Pyrke Commercial Removers Ltd, West Clacton, Essex

Removal – museum personnel: 17 staff + 2 work experience people were involved

Staff time analysis: 74 person/days (56 person/days moving boxes, 18 person/days supervising removal contractors)

Project funding details: Colchester Borough Council Capital Budget

Cost breakdown:

Project: £1M

Building: £825K

Fire & Security system: £10K

Removal contractors: TBC

Mezzanine and main racking: £120K

Costume racking: £11K

Racking for archaeology archive: £2K

Running costs p.a.:

Rates: £28,860 (2006–7)

Fire & Security maintenance: £1700

Heating maintenance: £700

Gas and electricity: £2000 (heating not in regular use).

SEMINAR

THE FUTURE FOR TEXTILE CONSERVATORS

London May 14 2008

The Textile Group held this evening seminar to discuss the issues facing textile conservators at the present time including the pressing concerns about training and job opportunities.

Invited speakers to lead the debate were Alastair McCapra and Carol Brown from Icon and thanks go to them for their information, insight and thoughts. The discussions were open and informal and many questions were raised which formed the structure for the debate.

What can the profession advise those who would like to train in textile conservation in the immediate future?

The outcome of the evening's discussions point to the short term future of training lying in the hands of all those currently in the profession. General conservation courses that are currently available offer a good grounding for anyone interested in entering the profession but to specialise in textile conservation will require further experience. The HLF internship scheme has funding until 2010 and provides excellent post training opportunities for textile conservation. Other alternative routes into the profession were suggested during the evening. These included the possibility that institutions/freelance studios will have to offer trainee posts and rely on modular courses run by Universities to provide additional training. Concern was expressed as to who would accredit and organise such apprenticeship schemes and whether funding would be available to support them. Also, at what stage in a tortuous training route does someone feel able to call themselves a 'textile conservator'?

In the very short term to help those interested in pursuing a career in textile conservation, it was suggested that those institutions/freelance studios able to offer voluntary or limited paid work to give basic experience in textile conservation should advertise opportunities via the Icon Textile Group web pages. Any enquiries could be directed to the web.

Do employers have the capacity and resources to offer future trainee posts?

Although institutions and freelance studios are willing to employ a trainee, it was considered that funding and time are the main factors that might prevent this from taking place. Positive experiences of hosting an HLF intern were given during the evening and how it had helped the studio and CPD.

The time commitment needs to be carefully balanced but funding would be desirable to compensate for the time taken to oversee a trainee.

Is anyone approaching the EU regarding conservation training?

Alastair McCapra commented that the EU is not in a position to offer a lead on the future development of training. The Universities are the bodies that can influence the future of conservation training by working together to raise the issues surrounding funding. There is however, an opportunity for Icon to be involved with this debate in Europe but it requires us to have a clearer view of the direction we would like to take.

Where do graduates from conservation courses find out about job opportunities and where do employers find qualified staff?

The Icon website is able to provide a notice board for jobs and training via the training exchange. Carol Brown explained how this has been set up to connect volunteers, graduates and those looking for contract work with employers and courses. She encouraged those seeking employment to post their CVs onto the training exchange and employers to advertise jobs particularly short term contracts. This exchange will only be effective if it is regularly referred to and used.

What can the Textile Group offer those interested in pursuing a career in textile conservation?

The group can offer specific events or possible taster sessions for those interested in textile conservation. The 'back to basics' series of workshops, studio visits and our annual conference are open to anyone wishing to find out more about textile conservation.

Thank you to all who took part in the evening's debate and to those who couldn't attend but sent through their thoughts and ideas in advance. The debate continues and will evolve as developments take place and situations change. All members are encouraged to share their thoughts on the above and to offer their solutions on the textile group web pages. This notice board offers us the opportunity to keep everyone in touch with the latest developments.

**Sarah Howard and
Karen Ayers**

Textile Group

DISSERTATIONS

Textile Conservation Centre, University of Southampton

The MA Textile Conservation students who completed the programme in 2006 and 2007 worked on an interesting and wide-ranging selection of topics for their final project, the dissertation. Object-based projects included studies of a communion table carpet from Corpus Christi College, Oxford, an epitaphio or Greek ecclesiastical textile, a Peruvian burial shroud and a Chinese Liao silk sock. Other students investigated conservation techniques such as spot bleaching treatments, the use of Vinamul 3252, and the identification of pearls and pearlised materials on textile artefacts, and the implications of their presence for treatment. Other topics included the implications of collecting Pop culture, the effects of gunpowder on proteinaceous textiles, and the uses of surgical fabrics in textile conservation.

The abstracts of these and all MA Textile Conservation dissertations from 2001 can be consulted on the Icon website under Resources on the Textiles Group pages. The dissertations, along with final year projects from the former Postgraduate Diploma programme can be consulted at the Textile Conservation Centre. Please make an appointment with Frances Lennard (023 8059 7100). Unfortunately it isn't possible to loan the dissertations or to make copies of them.

Many thanks to everyone who has helped the students with their dissertations, as well as those who act as placement hosts. The students often develop ideas for their dissertations during their work placements, which helps to ensure that they are investigating issues of interest to the wider conservation community.

Frances Lennard

Programme Leader, MA Textile Conservation
Textile Conservation Centre

in practice

INTO THE FRAME: Framing a fragile 17th century raised work embroidery which must be kept face-up at all times

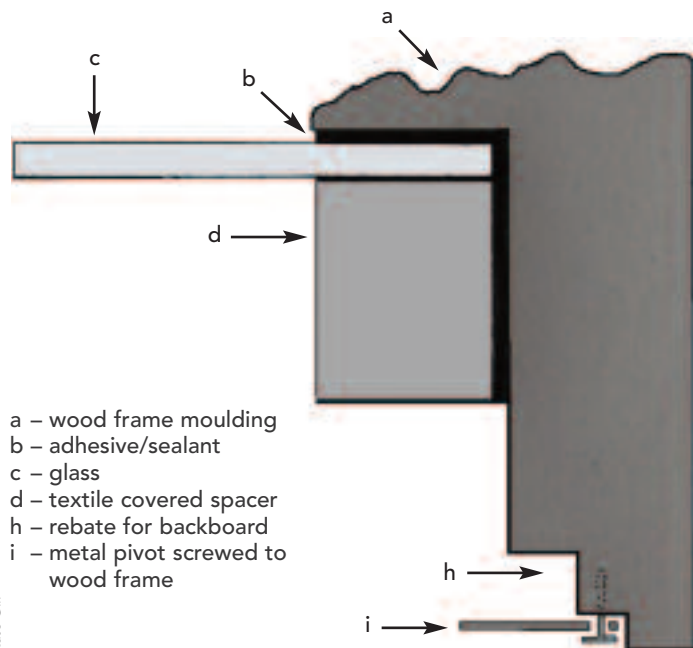
by Kate Gill ACR, Senior Conservator/Lecturer, The Textile Conservation Centre, University of Southampton and John Hartley ACR, Furniture Conservator, Tankerdale Ltd, Hampshire.

The conservation and mounting of an extremely fragile seventeenth century raised work embroidery was recently undertaken by Kate Gill (KG) at the Textile Conservation Centre (Gill 2008). The poor condition of the embroidered panel meant that at no point during the treatment could the panel be placed in a vertical or inverted position, not even after conservation or after attachment to its mount board. As part of the conservation treatment the mounted embroidery was framed for horizontal display in the client's home. This article introduces the construction of the glazed frame custom-designed for the embroidery and the process of framing the embroidery. The framing system enabled the panel to be securely fitted into the frame without moving it from its horizontal, face-up position and without causing vibrations to the embroidery during assembly.

FRAME DESIGN AND CONSTRUCTION

Most framing involves the making of a frame and the cutting of other components (e.g. spacers and glass).

Figure 1 Cross-section showing the construction of the pre-assembled four-component part frame unit

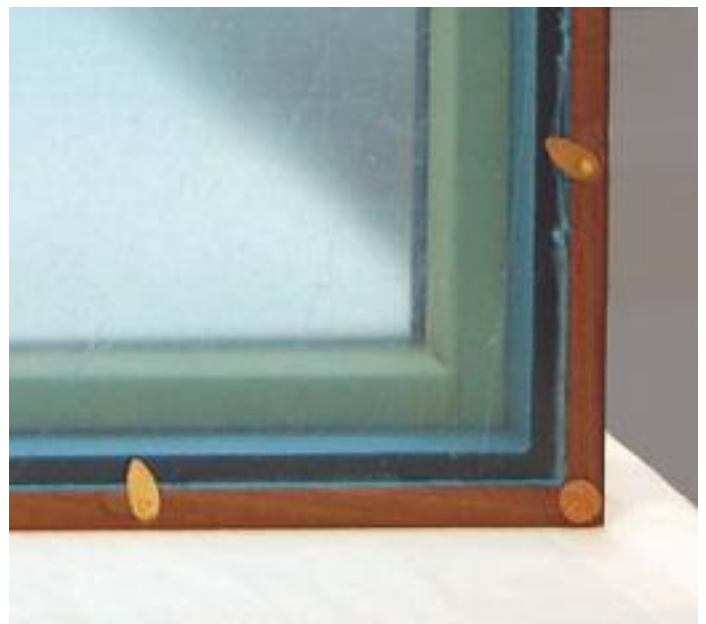


These are then assembled, with the frame placed face down, and the glass, spacers, mounted object (also face-down) and backboard installed in sequence. An alternative approach was required for this embroidery which could not be turned up-side-down. A detailed specification for the frame was prepared (by KG) and constructed (by John Hartley (JH) and Robin Merrifield of Tankerdale).

The glazed frame required a spacer to prevent the glass from touching the raised work embroidery and a backboard to secure the mounted embroidery in the frame and to protect it from dust particles. (Figure 1) To enable the frame to be placed directly over the horizontally positioned, face-up, mounted embroidery in one action, the frame was pre-assembled as a four-part unit comprising (1-c) the glass, (1-d) the spacer and (1-a) the wood frame with (1-i) metal pivot fasteners, in the following way. (Figure 1) First, the entire inner face of the wood moulding of the frame was sealed with a self-adhesive metal foil barrier layer to prevent acid volatiles from leaching from the wood into the frame interior. Second, the glass was adhered to the frame; the adhesive was applied evenly and in a continuous layer to ensure a good seal against future dust penetration. Third, the deep textile-covered spacer was adhered to the inner face of the glass and the inner face of the wood frame wall.

A rebate, pre-cut into the wood moulding, was designed to accommodate a cushioned backboard of Perspex™.

Figure 2 Detail view of underside of frame to show pivoted metal fasteners (the blue cast is from the temporary protective film layer over the Perspex™ backboard). (Photograph reproduced by permission of the Textile Conservation Centre, University of Southampton)



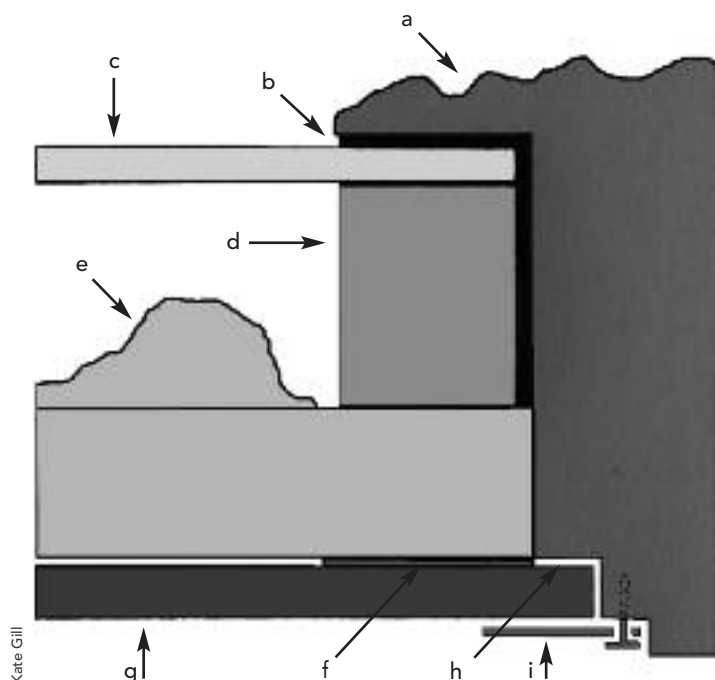


Figure 3 Cross-section showing the construction and assembly of component parts with mounted embroidery and backboard in place.

- | | |
|-------------------------------------|---------------------------------------|
| a – wood frame moulding | f – cushioned seal |
| b – adhesive/sealant | g – clear acrylic backboard |
| c – glass | h – rebate for backboard |
| d – textile covered spacer | i – metal pivot screwed to wood frame |
| e – raised work embroidery on mount | |

The cushioned seal, comprising thin bands of Plastazote™, was designed to seal the back of the frame from dust and insect penetration as well as to help absorb vibrations. The cushioning was also intended to assist in holding the mounted embroidery securely to the spacer.

The pivoted metal fasteners fixed to the rear face of the wood moulding provided a means of securing the assembled component parts to the frame without the need to move the frame out of its horizontal, face-up position. (Figure 2) Small pads, adhered to the rear face of the wood moulding, were to prevent the frame from damaging the display surface and to absorb vibrations.

HORIZONTAL ASSEMBLY OF MOUNTED EMBROIDERY INTO FRAME

Fitting the mounted embroidery into the frame was undertaken at the Textile Conservation Centre (by KG and JH) as follows. (Figure 3) The Perspex™ backboard was laid flat on the table adjacent to the mounted embroidery (Figure 4). The Plastazote™ strips were placed in position on the Perspex™ (4–iii). The mounted embroidery was laid on the Plastazote™ strips (4–ii). The glazed frame unit was then lowered over the mounted embroidery and the Perspex™ backboard below (4–i).

One side of the assembly was gently pushed to the table edge so that it overhung the table edge just enough to gain access to the pivoted fasteners on the underside of the frame. (Figure 5) The fasteners were manipulated (with a spatula) in order to secure the Perspex™ backboard in

place. The process was repeated on the three remaining sides of the frame until all pivoted fasteners were in position. (Figure 6)

EVALUATION OF THE FRAMING SYSTEM

The system was extremely effective in that the mounted embroidery was at no point moved from a horizontal, face-up position; nor was it subject to vibrations during the assembly process (Figure 7). The pivots were easily accessed and gripped well. The recessed back panel and Plastazote™ provided an effective dust seal, negating (as planned) the addition of an adhesive tape seal. Furthermore, the backboard of clear Perspex™ enabled the reverse side of the mounted embroidery to be seen

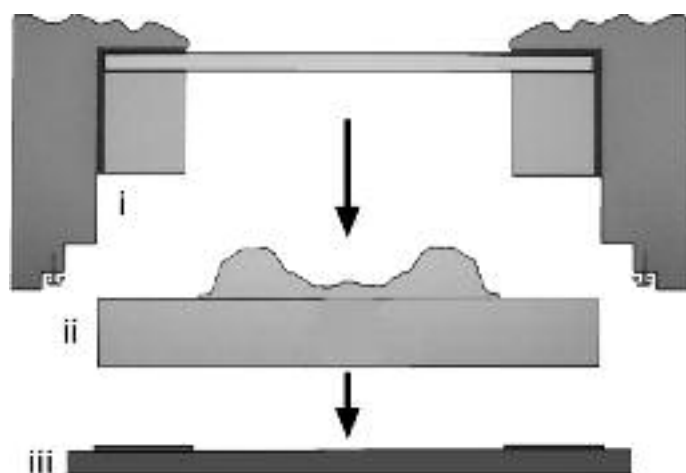


Figure 4 i–iii Three cross-sections showing the order of assembly of the mounted textile into the frame: (iii) Perspex™ backboard (ii) mounted embroidery placed on backboard (i) glazed frame unit lowered over the mounted embroidery and backboard.

Figure 5 Cross-section showing the assembled unit positioned to overhang the table edge just enough to gain access to the pivoted fasteners on the underside of the frame.

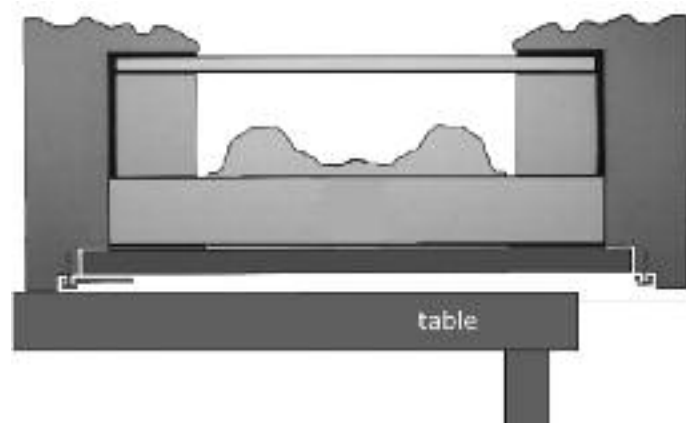




Figure 6. Cross-section to show component parts in assembled position.

when the framed embroidery was placed on a glass-topped table. Should the mounted embroidery require disassembly, this can be achieved easily by sliding back the pivoted fasteners, thus releasing the mounted embroidery from the frame.

Contacts

Kate Gill

kg2@soton.ac.uk

www.textileconservationcentre.soton.ac.uk

John Hartley

mail@tankerdale.co.uk

www.tankerdale.co.uk

Acknowledgements

We would like to thank Annie Cottington, Tankerdale and the Textile Conservation Centre (TCC), University of Southampton for permission to publish this article. Thanks are also due to Dinah Eastop for her advice on the draft manuscript and Mike Halliwell for his technical assistance in producing the images.

Reference

Gill, K. 2008. *Treatment Report: Raised work embroidered picture in glazed frame, TCC Reference 3059*. (Unpublished report, Textile Conservation Centre, University of Southampton)

Figure 7. Detail of raised work embroidered panel in the frame. (Photograph reproduced by permission of the Textile Conservation Centre, University of Southampton)



listings

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

Icon Offices: Please note that many events are now being held at the Icon Offices at 3rd Floor, Downstream Building, 1 London Bridge, London SE1 9BG. Security clearance for entry into the building must be arranged in advance so please follow any instructions included in the listings entry. The Icon website provides comprehensive directions on how to find the offices – from the home page, go to 'About Icon' and then to the 'Find us' page

9–10 July

Icon Archaeology and Science Groups Archaeometry and Heritage Science

Venue: Cardiff University

Featuring current research in this field at Cardiff, on subjects ranging from iron corrosion and conservation, to the study of enamelled metalwork and early glass. Cost: £65 for Icon members, £80 for non-members and £45 for students.

Registration forms can be downloaded from the Icon website.

25 July

Conservation in Context Projects, Money, Deadlines, Science and Heritage Projects in Conservation

Venue: Michael Faraday Museum, Royal Institution, 21 Albemarle St, London

To discuss conservation science, conservation of objects and conservation heritage projects in their historical, contemporary and national contexts.

Cost: £70 (£40 conc., RI and RSC HG members).

Contact: Follow link on Icon website or contact Katharine St Paul on email: kstpaul@ri.ac.uk.

1 September

BAPH Annual Conference

Venue: Berghotel, Amersfoort, Holland

Contact: Barbara Venables on email: barbara@bivelham.freeseve.co.uk

8 September

Icon Textile Group Back to Basics – Life after Synperonic N

Venue: National Museums of Scotland textile conservation studio, Edinburgh.

Contact: Sarah Howard on email: sarah.1.howard@hants.gov.uk for further details.

11–13 September

Conservation of Wet Organic Archaeological Materials

Venue: Germany

More details via the Icon website.

15–19 September

IIC: 22nd Congress Conservation and Access

Venue: Queen Elizabeth II Conference Centre, Westminster, London.

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

26 September

Icon Textiles Group

The process of tapestry conservation in a day. Visit to the Shepherd Travis Textile Conservation Studio

Venue: Cobham, Surrey.

The event will be limited to a maximum of 12 people.

Contact: Rachel Langley on Tel: 01263 735878 or email rachel.langley@nationaltrust.org.uk, further details on the group pages of the Icon website.

26 September

British Horological Institute Turret Clock Forum

Venue: Upton Hall, Newark

A platform to present and exchange information for all people involved in turret clock work. Presentations will include; pigeon-related diseases, the church faculty process, automatic winding and practical conservation examples.

Cost: £5.

Contact: Zanna Perry at Upton Hall tel: 01636 813795/6 or zanna@bhi.co.uk

30 September, 6pm

Icon Book and Paper Group "A Blue Story"

Venue: Icon Offices, London.

Speaker: Dr Brian H. Davies BSc PhD CChem FRSA

A talk to illustrate the changes in the use of blue in heritage and cultural materials and to describe the methods for the identification of the blue colours of inks and paints used on paper and parchment.

Contact: Please register in advance with Charlotte Cowin on tel: 020 77853805 or email: events@icon.org.uk

For further information on this lecture please contact:

Maria Vilaincour on email: mariavilaincour@hotmail.com

9 October

Icon Stone and Wall Paintings Group
The Graveyard Slot

Venue: Assembly Rooms, Oxford Town Hall

A one day symposium to discuss conservation issues for cemeteries, churchyards and their monuments.

Cost: £45 Icon members, £55 non members, £25 students

Contact: David Odgers (david@odgerconservation.co.uk) or Mike Sheppard (mjsconservation@googlemail.com).

25 October

Icon Stained Glass Group
Conference 2008

Venue: Freemasons Hall, Manchester

A reflection on stained glass conservation techniques both past and present.

Keynote Speaker: Ulrike Brinkmann, Head of Cologne Cathedral Stained Glass Studio.

Cost: £60 members, £70 non-members.

Contact: Helen Bower, 21 Whitby Avenue, Stockton Lane, York, YO31 1EU (include A4 sae), Tel: 01904 415695, e-mail: helenbower1@btinternet.com. Further details on the Icon website.

4 November

Council for the Care of Churches
Conservation Forum 2008 – The Environment of Church Buildings

Venue: St Botolph's Church Hall, Bishopgate, London EC2

Cost: £50

Further details and booking on the Icon website.

6–9 November

Costume Colloquium: A Tribute to Janet Arnold

Venue: Florence, Italy.

Further details on the Icon website.

6 November

Icon Textiles Group
Back to Basics – workshop on enzymes

Venue: National Maritime Museum, Greenwich

Practical workshop to focus on the use of enzymes in textile and paper conservation treatments. Details of the Albertina Komprexe system will be given.

Cost: £95

Contact: Rebecca Bissonnet on email: rebecca_smith37@excite.com, also see Textile Group pages online.

13 November

Icon Care of Collections Group
Visit to Brodsworth House

Details TBA

13 November

Icon Archaeology Group and Icon Care of Collections Group

Access All Areas

Venue: Liverpool

Joint event to discuss display techniques and materials with an emphasis on archaeological objects, covering environmental control, case construction, lighting, etc.

Contact: Emma Roodhouse on email: emmaroodhouse@hotmail.com

8 December

Icon AGM

Venue: British Library, London

22 April 2009

Icon Gilding & Decorative Surfaces Group
Picture Frames: A view from the conservation/restoration profession

Venue: Royal Institute of British Architects, London
CALL FOR PAPERS

Deadline: 30 September

Contact: Michael Parfett on email: mike@mjparfett.fsnet.co.uk or Colleen Donaldson on email: cd1762@aol.com

1–3 June 2009

Forum for the Conservation and Restoration of Stained-Glass Windows
The Art of Collaboration: Stained Glass Conservation in the 21st Century.

Venue: Metropolitan Museum of Art, New York

TRAINING

PACR

Introduction to PACR

28 October, London

TBA, Birmingham

PACR Clinics

2 October, Bristol

15 October, London

7 November, Manchester

Introduction to Mentoring

9 December, London

Visit the Accreditation/CPD section of the Icon website for further details and a booking form.

10–12 September

Sturge Conservation Studio

Practical Leather Conservation

Contact: Theo Sturge ACR, Sturge Conservation Studio,
6 Woodland Avenue, Northampton, NN3 2BY.

Tel: 01604 717929 or email: sturge@primex.co.uk

www.leatherconservation.co.uk/training.htm

Liverpool Museums – National Conservation Centre

Introduction to Laser Cleaning

29–30 September

8–9 December

Cost: £395 +VAT

Introduction to Laser Scanning in the Heritage Field

15 July

Cost: £95 +VAT

Follow the link on the Icon website for more details

Montefiascone Programme Summer 2008

Announcing this years courses for book specialists,
including:

Re-creating Medieval Colours used in Manuscript
Painting

The Traditional Ottoman Book

The Cambridge Terrier – a fifteenth century chemise
binding

The Romanesque Book in Spain and Northern Europe

See full details on the Icon website.

La Cantoria, 2008

Visit the Icon website for a link to the practical training
offered by the restoration school in Florence, Italy.

September

Patmos 2008

Workshops on Historic Bindings

Venue: Monastery of St. John the Theologia, Patmos,
Greece.

Contact: Nikolas Sarris Supervisor of Book Conservation
Studio, St. John Theologian Monastery, Patmos.

Email: info@patmosworkshop.com

Application deadline: 30 July

Details on Icon website.

16 April – 3 July 2009

16th International Course on Stone Conservation

Venue: Venice

Cost: 1,300 euros

Application Deadline: 14 September

Scottish Museums Council

Conservation Courses

A series of one day courses covering Environmental
Monitoring, Care of Textiles and Writing Collections Care
Action Plans.

Contact: training@scottishmuseums.org.uk or visit the
Icon website for more details.

UCL Centre for Sustainable Heritage

CSH Short Courses come highly commended by heritage
professionals from museums, historic houses and
galleries.

Contact: Skye Dillon, Short Course Co-ordinator, UCL

Centre for Sustainable Heritage,

tel: 020 7679 5903, email: skye.dillon@ucl.ac.uk

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 or e-mail: bcm@westdean.org.uk

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

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

intervention

It's that time again

by **Jonathan Ashley-Smith**, free-lance teacher, researcher and consultant, formerly Head of Conservation at the Victoria and Albert Museum

Regulation is back in fashion. At least the fashion for discussing such things is back with us again. Interest in what is right and what is wrong, and the best way to encourage or enforce right behaviour, appears to be cyclic. There is a period of increasing discussion which rises to a peak, and then it fades away, allowing people to get on with their lives undisturbed for a while. Two promising areas for regulation in conservation are object treatment and object environment. The ethics of restoration distinguishes the right and the wrong way to intervene physically with heritage items at the macro level. The regulation of the temperature and humidity of the object's environment deals with right and wrong ways of physically interfering with objects at the molecular level. Restoration and passive conservation are not exclusive opposites but ranges on a continuum of behaviour.

Interest in environmental standards was revived once more at the excellent 'Museum Microclimates' conference in Copenhagen at the end of last year and has been fuelled by the circulation of drafts of the Comité Européen de Normalisation (CEN) environmental specifications. It must peak soon. Interest in conservation ethics has been revived in part by the publication of the book on contemporary conservation theory by Salvador Viñas Muñoz and in part by the recent vigorous global marketing of the word of Cesare Brandi in celebration of the centenary of his birth. It will peak next year with the publication of the Elsevier book 'Conservation: Principles, Dilemmas and Uncomfortable Truths'. Are these two crescendos linked, either to one another or each to some other common cause?

Maybe it's an age thing, but I'm not sure regulation is a desirable goal. When I was younger I was greatly in favour of standardisation. But once I found myself in a position to start regulating the behaviour of others I came to realise the dangers. If you create a perfectly reasonable rule that limits choice, it will be a very short time before you find yourself constrained by yesterday's common sense. Changing the rules every time you find your progress obstructed opens you up to the criticism of inconsistency. The only way to appear consistent over a long period is to remain very flexible. Of course in my case it might just be that I don't like being told what to do. Actually I think that what I don't like is being told what to do by people who

are utterly certain in their beliefs. They allow for no alternative options and no shades of interpretation.

Over the past two years I have been involved in a number of discussions about environmental standards and about conservation ethics. At both sorts of meeting there has always been a significant number of (mostly young) people asking for a clear distinction between right and wrong, seeking exact advice about what they should do. The disturbing thing is that they believe that there is a clear distinction. And they believe that there is only one right thing they should do. The added difficulty is they also want a simple set of rigid guidelines without any contingency or qualification. In the area of cultural heritage the objects are physically and historically complex, their environments are physically and chemically complex and naturally changeable. Heritage stakeholders are a very mixed bunch. The relative strengths of their spiritual, scientific and economic viewpoints are constantly fluctuating. It is very unlikely that any one-size-fits-all approach could ever work for long.

Yet the search for simple single solutions continues. The belief that one rule fits all eventualities leads to the idea that one tool is suitable for all tasks. Thus fashionable methodologies such as risk assessment are drafted in to solve problems for which they are totally inappropriate. The surgeon does not use a Swiss Army penknife, no matter how many blades it has.

The cycles of fashion in conservation are like the successions of fashion in other areas. There is an underlying relentless and irreversible trend that is driven by external political, social and technological factors. This is often optimistically described as progress. Overlying this is the tidal ebb and flow of attitudes that, if one is caught up in them, seem so overwhelmingly important at the time. One person with great authority and absolute personal certainty can dissipate the doubts of those people who seek to be regulated. One idea that seems to work well in some circumstances can take on the role of the single unifying theory. Peace reigns for a few years. Then people slowly begin to realise that mother doesn't always know best and that there is more than one way to load a dishwasher. The discussions begin to get heated once more. The wheel turns, and then it's that time again.

europa's largest collection

- Buy everything you need online from one place.
- Purchases are shipped straight to your door.
- Pel offers the most comprehensive range of conservation and archival supplies in Europe.

www.preservationequipment.com



Call 01379 647400 Email info@preservationequipment.com

Fax 01379 650582 Visit www.preservationequipment.com

Preservation Equipment Limited, Vinces Road, Diss, Norfolk IP22 4HQ

pel
giving history a future

Planorama® has been trusted with some of the world's finest treasures for over 35 years.

LONDON PRINT STUDIO SUTTONS HOSPITAL ROYAL ARMOURIES NATIONAL MUSEUM OF IRELAND BRIGHTON MUSEUM TOWNLEY HALL ART GALLERY NATIONAL GALLERY OF IRELAND GUERNSEY MUSEUM ALL SOULS COLLEGE BUTLEIGH COURT TOWER ASHMOLEAN MUSEUM ALLHALLOWS MUSEUM EON PRODUCTIONS UNIVERSITY OF SOUTHAMPTON WORCESTER CATHEDRAL NATIONAL ARCHIVES OF IRELAND LANDSCAPE INSTITUTE NATIONAL MUSEUMS LIVERPOOL COWPER & NEWTON BRITISH MUSEUM PULLMAN GALLERY WORCESTERSHIRE RECORD OFFICE WATERWAYS IRELAND IMPERIAL WAR MUSEUM PERTH MUSEUM GRIMSTHORPE & DRUMMOND CASTLE WELLCOME INSTITUTE UNIVERSITY OF READING ROYAL BANK OF SCOTLAND FRANCINE WINHAM CRAWFORD ART GALLERY BRITISH POSTAL MUSEUM PIER ARTS CENTRE NATIONAL ARCHIVES OF SCOTLAND THE ROYAL LIBRARY WINDSOR CASTLE LONDON COLLEGE OF COMMUNICATION HUNTERIAN MUSEUM GLASGOW HATTON GALLERY LONDON PRINT STUDIO SUTTONS HOSPITAL ROYAL ARMOURIES NATIONAL MUSEUM OF IRELAND BRIGHTON MUSEUM TOWNLEY HALL ART GALLERY NATIONAL GALLERY OF IRELAND GUERNSEY MUSEUM ALL SOULS COLLEGE BUTLEIGH COURT TOWER ASHMOLEAN MUSEUM ALLHALLOWS MUSEUM EON PRODUCTIONS UNIVERSITY OF SOUTHAMPTON WORCESTER CATHEDRAL NATIONAL ARCHIVES OF IRELAND LANDSCAPE INSTITUTE NATIONAL MUSEUMS LIVERPOOL COWPER & NEWTON BRITISH MUSEUM PULLMAN GALLERY WORCESTERSHIRE RECORD OFFICE WATERWAYS IRELAND IMPERIAL WAR MUSEUM PERTH MUSEUM GRIMSTHORPE & DRUMMOND CASTLE WELLCOME INSTITUTE UNIVERSITY OF READING ROYAL BANK OF SCOTLAND FRANCINE WINHAM CRAWFORD ART GALLERY BRITISH POSTAL MUSEUM PIER ARTS CENTRE NATIONAL ARCHIVES OF SCOTLAND THE ROYAL LIBRARY WINDSOR CASTLE LONDON COLLEGE OF COMMUNICATION HUNTERIAN MUSEUM GLASGOW HATTON GALLERY LONDON PRINT STUDIO SUTTONS HOSPITAL ROYAL ARMOURIES NATIONAL MUSEUM OF IRELAND BRIGHTON MUSEUM TOWNLEY HALL ART GALLERY NATIONAL GALLERY OF IRELAND GUERNSEY MUSEUM ALL SOULS COLLEGE BUTLEIGH COURT TOWER ASHMOLEAN MUSEUM ALLHALLOWS MUSEUM EON PRODUCTIONS UNIVERSITY OF SOUTHAMPTON WORCESTER CATHEDRAL NATIONAL ARCHIVES OF IRELAND LANDSCAPE INSTITUTE NATIONAL MUSEUMS LIVERPOOL COWPER & NEWTON BRITISH MUSEUM PULLMAN GALLERY WORCESTERSHIRE RECORD OFFICE



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF CONSERVATION STORAGE
EQUIPMENT AND DISPLAY PRODUCTS
CONSERVATION BY DESIGN LIMITED
BEDFORD

**Don't just take our word for it...
See why Planorama® was their choice.**

NEW BROCHURE OUT NOW

See why they choose Planorama® at
www.planorama.co.uk +44 (0)1234 846 300



Conservation By Design