

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • DECEMBER 2019 • ISSUE 85



A monumental enterprise

Also in this issue

Travelling with Thomas Cook • Dismantled furniture • Perspectives on Icon



Image: Stirling District Tourism

DECEMBER 2019 Issue 85



From the Editor

One of our articles in this issue saw the light of day long before Icon was born or, come to that, a great many of our readers! Written by an emerging conservator (before that term was coined) who is now a grande dame of the profession, it brings together an unlikely pairing of Winston Churchill and Thomas Cook. Marvel or reminisce at a world before laptops and mobile phones!

You don't have to be quite so mature to remember Jim Mitchell's story in Icon News a few years ago about the conservation of Paisley's Grand Fountain. We are starting another serial by him in this issue; his 'object' this time has no cherubs and spouting walruses, alas, but it is heroic and demanded some pretty heroic logistics, too, just to access it, as you will realise from our cover images.

We round off with a couple of student placement experiences, some advocacy, some exploded furniture and a birthday celebration – how many of us will still be practising conservation at the age of ninety? Sadly, in counterpoint, we mark the loss of two important figures from our profession, whose contribution to conservation in their respective fields cannot be overstated.

Lynette Gill



16

2 NEWS

From the Chief Executive, Group news, policy update, the Frederick Bearman Research Grant, advocacy at a silk festival

13 PEOPLE

16 THE WALLACE MONUMENT

Conserving an iconic statue: part 1

21 THOMAS COOK IN ACTION

An emerging conservator used the travel company's services

24 REVIEWS

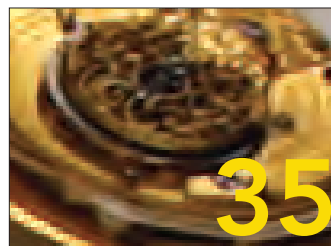
Beetle wings and building lime; costume mounting, Pompeii and Japanese books

32 IN PRACTICE

Riesener furniture as you have never seen it before and the summer placements of two emerging conservators



22



35



THE INSTITUTE OF CONSERVATION

Institute of Conservation
Radisson Court Unit 2
219 Long Lane
London SE1 4PR
T +44(0)20 3142 6799

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

Chief Executive
Sara Crofts
sara.crofts@icon.org.uk

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

ISSN 1749-8988

Icon News

Editor
Lynette Gill
news@icon.org.uk

Production designer
Lee Holland
leerh1974@gmail.com

Printers
Calderstone Design & Print Limited
www.calderstone.com

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

Cover photos
The Wallace Monument in Stirling
Front cover image: The National
Wallace Monument
Other cover images: Stirling District
Tourism

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 adverts and editorial

For the February 2020 issue
Friday 29 November 2019

For the April 2020 issue
Friday 31 January 2020

Icon is registered as a Charity in
England and Wales (Number
1108380) and in Scotland (Number
SC039336) and is a Company
Limited by Guarantee, (Number
05201058)

professional update

From The Chief Executive



Sara Crofts has been learning how others see us

By the time this issue of *Ikon News* lands on your doormat we will have appointed two new co-opted trustees to Ikon's Board of Trustees. Over the last few weeks I have been working with our Nominations Committee to scope the role descriptions, advertise the positions and then interview the short-listed candidates; it has been an exciting, and at times, slightly trepidatious process.

Ikon first welcomed co-opted trustees onto the Board some years ago and we remain committed to the principle of maintaining a Board that has a mix of voices and viewpoints. While it is hugely important to ensure that conservators from across the spectrum of disciplines are represented on the Board, and that these individuals encompass the range of professional experience, their insights and ideas need to be balanced with input from people with a personal or professional background in other sectors.

This is how our co-opted trustees add value to what we do. In some cases, they bring specialist skills and knowledge, such as legal expertise or marketing, but in many ways it is their fresh perspectives and different experience and understanding that are most useful to the Board as it carries out its decision-making. As cultural heritage professionals we may sometimes be too close to the issues to see the way forward clearly or to allow ourselves to take a step back and think strategically. Co-opted trustees offer a welcome counterpoint in this respect.

However, recruiting new co-opted trustees can feel like a bit of a risk. Do people outside of our sector really care about cultural heritage? Will anyone be interested in Ikon and want to get involved in what we do? What if no-one applies? Happily, any fears that our advertisements would fail to generate interest were swiftly allayed, first by a flurry of prospective applicants asking to have a chat with me about the role and, secondly, by their subsequent applications.

I am therefore delighted to report that we received sixteen applications in the end. This is a testament to Ikon's good standing in the not-for-profit sector, our professional approach to the way the organisation is governed and run, and, more significantly, the importance of what we do. This last point is crucial, as we are committed to recruiting trustees who understand why cultural heritage matters and who can demonstrate a genuine enthusiasm for Ikon's aims and objectives.

In order to probe their understanding of Ikon we asked the shortlisted candidates to share their thoughts about the value of Ikon with the interview panel. Having been inspired and uplifted by the responses we received I thought it might be interesting to share some of their answers in this column.

The prospective new trustees told us that Ikon is valued for the following reasons:

Leadership: Ikon's focus on the practical conservation of cultural heritage sets us apart from other bodies and means that the organisation is fulfilling a unique and important function. Ikon is a valued and respected leader in the cultural heritage sector with the ability to provide thought-leadership through the research that it carries out and the policies that it creates.

Champion of professional standards: The Code of Conduct and the Professional Standards that underpin accreditation provide a mechanism for members to demonstrate their professional skills and expertise. Ikon works hard to demonstrate the value of accreditation to members of the public and other commissioners, and Ikon Accredited Conservator status is a mark of achievement that members can justly be proud of attaining.

Advocacy: With the support of Ikon's Policy Advisory Panel, our Policy Officer is able to demonstrate Ikon's impact to a variety of stakeholders including Government, policymakers, funders and the public. Ikon is therefore a strong voice for the profession on the national (and international) stage, bringing together the views and concerns of a broad spectrum of disciplines to create a unified and powerful message. When Ikon raises concerns or offers advice we have evidence to show that people listen.

Profile raising: Ikon continually promotes the value of cultural heritage and the important work that conservators undertake via a range of outlets including the Ikon website, social media, the Conservation Register and through outward-facing talks and events. Ikon argues passionately for the vital role that conservators play in ensuring that cultural heritage is properly cared for and conserved so that it can be enjoyed by future generations.

Knowledge sharing: Through the triennial conference, ACR conference and the huge range of events delivered through the Groups and Networks Ikon helps to share knowledge, new ideas and inspiration across and beyond the profession. This knowledge sharing activity is supported by the publication of informative and well-researched articles in *Ikon News* and the *Journal of Conservation*.

Convening power: Ikon brings together conservation professionals from an incredibly diverse range of specialisms and types of practice; this allows us to generate impact through our strength in numbers and through the richness of our members' experience. Ikon is also able to bring conservators and others together to tackle issues of shared concern as well as actively supporting cross-disciplinary working and collaboration.

Sense of belonging: Icon's Groups and Networks provide much more than just CPD opportunities for members. They offer a place to network, to build personal relationships and to establish working partnerships. They also help to foster a sense of belonging as well as offering support and encouragement to members. This is especially important when large numbers of conservators work alone, in micro-businesses or in small practices.

It was also heartening to discover that the candidates had a good appreciation of Icon's dual nature, being both a membership organisation and also a charity that is required to

deliver public benefit. They recognised that this can sometimes bring challenges but were clear that the unifying factor is our passionate commitment to caring for our cultural heritage. As our vision states, Icon strives to ensure that cultural heritage is valued and accessible and that its future is enhanced and safeguarded by excellence in conservation. We can serve this aim and deliver public benefit by focusing our efforts on supporting the conservation profession. And, by supporting the profession, we will enhance public knowledge of conservation and the value of conservators, which ultimately supports the professionals.

NEW ON THE SCENE

The Icon Northern Ireland Network

Excitement is in store for Icon members in Northern Ireland, as Icon's Board of Trustees approved an application to found an *Icon Northern Ireland Network* at their meeting last September. Spearheaded by Icon members **David Orr ACR**, **Claire Magill ACR** and **Fergus Purdy**, the initiative seeks to provide a forum for Icon members in Northern Ireland to share ideas, stage training events, network and support one another with a view to engaging a wide public audience.

Envisaged as a permanent legacy of Icon's 2019 conference, which was staged in Belfast last June, the new Icon Northern Ireland Network tested the waters with a preliminary event at the Crown Bar, Belfast on 5 November, after which a formal launch event will be arranged early in the New Year.

CONSERVATION REGISTER OUTLOOK

September's news that Icon had been awarded generous grants towards the redevelopment of the Conservation Register set plans into action, and the next phase of the project launched at speed.

Thanks to a grant of £10,000 from The Pilgrim Trust, and £3,000 from the Anna Plowden Trust, Icon initiated a tendering process to identify a suitable website development services provider – and was very encouraged by the range and quality of the responses. The team was set to hear presentations from tenderers in early November, with a view to appointing a contractor to develop and deliver the finished result by the end of the financial year. Icon members will be kept closely apprised of the process, which will highlight opportunities to contribute. Watch this space!

ADVOCACY AND POLICY BRIEF

Creative Conservation

In September, the umbrella body The Heritage Alliance published a report on the heritage sector's relationship with the creative industries. The report celebrates the ways in which heritage contributes to the successes of the creative

industries and makes the case for more explicit recognition of this partnership.

As a Heritage Alliance member, Icon was encouraged to submit case studies for the report. Icon member **Tiago Oliveira** shared with us his experience of finding a studio space for his conservation business in London, outlining how many potential spaces were only available for artists and craft makers. We were proud to present his story for the report and to have it featured amongst the studies.

Tiago's experience demonstrated how identifying his conservation practice as a creative industry enabled him to secure a workspace. The case study directly speaks to one of the report's recommendations for the heritage sector to find the right avenues and opportunities to market itself better as a creative industry.



Image: Creative Commons

Icon advocated for this cause in 2018, when the government published its Sector Deal for the creative industries. The Deal is a part of the government's wider Industrial Strategy, which sets out a long-term plan to boost the productivity and earning power of people in the UK. It describes the creative sectors as an 'undoubted strength of our economy' and commits £150 million in investment from government and industry.

While Icon welcomed the deal, we called for a more balanced consideration of the sector and acknowledgement of the strong links between the creative industries and cultural heritage. Our briefing outlined how cultural heritage conservation enables the creative industries by inspiring professionals and by preserving and managing their creative outputs.

We highlighted how conserving the old is integral to inspiring the new. Collections and sites stimulate creative businesses by inspiring the creation of products and services. Creative professionals of all specialisms – in graphics, fashion, fine arts and architecture etc. – draw on heritage made accessible by conservators and heritage scientists. Conservators will also ensure that what is created now will be preserved for the education and enjoyment of future generations. Research has indeed shown that the better performance of the creative industries is linked to a greater density of heritage assets with the region in which they operate.

However, we also called for recognition of conservation as a creative industry in its own right. Heritage and conservation activities can have an origin in individual creativity, skill and talent. Conservators employ similar practical and technical skills to craftspeople, artists and designers. The research methods and approaches of heritage scientists and creative tech professionals are also comparable. Research questions relating to the interpretation, management and preservation of heritage drive innovation in science and technology that generate value beyond our sector.

It is promising that this message is cutting through, as demonstrated by Tiago's successful campaign to secure a workspace in an environment typically reserved for creative professionals. Tiago's case study is a powerful example of the value of advocacy. By outlining connections between his individual practice and a sector with greater investment,

Tiago secured himself a studio space. His learning helped shape recommendations in a high-profile report that will hopefully inspire others to advocate for conservation as not only an important support base for the creative industries, but a creative industry in itself.

Anni Mantyniemi

Policy Advisor



NEWS FROM THE GROUPS & NETWORKS

Archaeology Group

Icon's Archaeology and Metals Groups are planning a joint conference on the storage of archaeological materials to be held in February or March 2020. This will include a report on the current research project by Cardiff University on iron storage and tours of the Museum of London archaeological archive. It will be held at the Museum's resource centre in Hackney, Mortimer Wheeler House.

We will also be running a Twitter conference in May 2020 focused on Archaeological Conservation in the 21st Century. There are no limitations, so papers can follow any theme, challenges, unique objects, new treatments, public engagement, exhibition work etc. Please watch Iconnect and Twitter for further details of event dates and programmes.

We look forward to hosting more events in the future. A review of our last event at the Ashmolean Museum, Oxford by Icon Archaeology Group Committee member Hazel Gardiner can be found in the review section of this issue.

Icon AG are pleased to welcome two new members to the committee, Claire Woodhead (Hampshire Cultural Trust) and Emma Smith (British Library intern). We look forward to working with you!

Suggestions for future events and workshops are always welcome. Please watch Iconnect, Twitter (@ICONArchaeology) and the website for further announcements.

Charlotte Wilkinson

Icon AG Communications Rep

Book and Paper Group

I hope by the time of publication it will be true to say that Tom Bower (former BPG Editor) and I (Abigail Bainbridge) are almost finished editing the postprints from our last conference in 2018! We hope to have this finished by January...ish. It will be available to Icon members first for an initial period of three months, then freely available to everyone after that. It will be a wonderful part of the on-going legacy of the last B&PG conference and will hopefully serve as a useful resource for all who attended and especially those who weren't able to make it at the time.

Speaking of conferences... we're starting to plan our next triennial conference, which will be held in 2021. This time we want to focus especially on rising to the challenge of producing a more eco-friendly conference and would welcome ideas from the members on different ways of achieving this. In fact if you have always wanted to be part of a friendly group of dedicated volunteers organising a great conference, this is your moment to shine - we would be really happy to have you, please get in touch via email: iconbpg@gmail.com. There are lots of roles available so there will be something for everyone.

We are fortunate to be serving on a very international committee at the moment, with our treasurer and editor in the US, our IT officer in Canada, our bursaries officer in Scotland, and the rest of us in England. We started facilitating remote participation in meetings and over the last year we have seen that it allows our further-afield members to participate evenly, reduces time pressure on members who would otherwise have to travel to meetings and saves quite a lot of money annually. We will still meet in person occasionally because it helps to keep everyone working cohesively, but we are moving to have almost all of our meetings remotely. If there are any members out there who've wanted to join this enthusiastic team but have felt they live too far away, it is easier than ever to take part.

So far this year the Events and Training Subcommittee has really pushed to create more accessible opportunities for members to join, and in that vein we've held our first fully-online lecture and webinar this year. We are continuing to

strive for improved access, especially for those members not based in the South East of England. So if you have a workplace that you think would be a good venue and you see an event run by us that you think you could easily host, do get in touch, we'd love to work with you to put on more events in your area.

Recently the Events and Training Sub-Committee has said goodbye to Amy Baldwin who has been a dedicated member for the last few years and we want to thank her for her contribution to the events team and the last B&PG Conference.

Abigail Bainbridge (B&PG Committee Chair) & **Holly Smith** (Events and Training Subcommittee Chair)

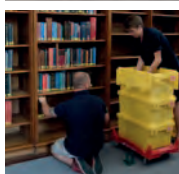
The Ashmolean Museum in Oxford where the Archaeology Group held its AGM



Harwell Restoration - celebrating our 40th year in collections care

Keep your collections in safe hands with Harwell, through the following services:

- Collection cleaning
- Mould remediation
- Collection packaging & re-location
- Pest management
- Acquisitions quarantine
- rH control & dehumidification
- Emergency planning
- Conservation
- Training
- Disaster kits
- Building restoration
- Fire & flood restoration
- Disposal
- Freezing



For further information or to arrange a quotation for any service, please contact us at info@harwellrestoration.co.uk or **0800 019 9990**

We prevent, control and mitigate the effects of water, fire and climate. www.harwellrestoration.co.uk

Harwell
40 YEARS OF EXCELLENCE
1979 - 2019

Heritage Science Group

Impact case study

Our Group has published an impact case study on the Icon website, discussing the artefact sampling guidelines we launched in January 2019. The article describes the process to create the guidelines, summarises the resulting document, evaluates its impact and suggests further steps.

Committee meetings

On 2 October, the quarterly Heritage Science Group meeting was hosted at Central House, University College London. The reports from our committee members were presented and the following topics discussed:

- Draft of the impact case study by committee member Natalie Brown
- Recent developments in the Groups Review Task and Finish Group
- Compiling a database of heritage science publications
- Publishing summaries of recent scientific papers about Heritage Science in Icon News
- Possible training opportunities, with an emphasis on data analysis
- Upcoming events

Events

The Group is preparing several training courses for late 2019/early 2020, including: the repeat of successful past courses such as Colour Science, the analysis of environmental

data, mould on paper collections, statistics and analysis of heritage science data and Oddy testing. The details of the events will be announced in the HSG events section of the Icon website.

Keeping in touch

Finally, keep an eye out for our notices in Iconnect, on our webpages, and on Twitter (@ICONSci) and get in touch via our Group email address (hsg@icon.org.uk) if you would like to become more involved in the Group's activities.

Lucia Pereira-Pardo

HSG Committee Communications Officer

Paintings Group

The Paintings Committee organised a Modular Cleaning Program workshop, led by Chris Stavroudis from 16-20 September 2019 at the National Maritime Museum, Kidbrooke Stores. The workshop has been very successful and a useful opportunity for professional development for the thirty conservators who attended.

Our third talk of the year titled 'Goncharova & Larionov: Painting the Future' was given by Jilleen Nadolny on 4 July 2019. The next talk, taking place on 6 November as this issue of Icon News is published, is given by Alexandra Gent and is titled "'... not so much for the sake of profit, as for that of improvement...": Joshua Reynolds's replicas'. If you are interested in reviewing this or any other future talks for Icon News please contact us using the Group email (icon.paintingsgroup@googlemail.com).

Postprints from our conference *Interactions between Water and Paintings* (eds. Helen Dowding, Rhiannon Clarricoates and Adele Wright) – which was held in Edinburgh in November 2018 – are still available for purchase through Archetype Publications (<https://archetype.co.uk/our-titles/interactions-of-water-with-paintings/?id=282>).

As always, we are keen to hear from Icon Paintings Group members about what events you would like us to organise. We are always looking for speakers for our talks so please let us know if you have any suggestions for speakers or topics you would like addressed.

The Paintings Group Committee

Photographic Materials Group

This month the committee said goodbye to one of our integral members, Events Co-ordinator Marta Garcia Celma. Marta has gone to Hong Kong to begin work as the Photographic Conservator at the new M+ Museum. The committee would like to thank her for all her wonderful work organising our events programme over the past three years, which delivered a series of incredible events and brought the photo conservation community closer together. Her commitment to the role ensured that events such as the identification workshop with Debra Hess Norris and the Daguerreotype re-housing workshop with Clara Prieto were

great successes and set a high standard which we will strive to continue to achieve. We would like to wish her the best of luck in her new role!

A few words from Marta in China:

Dear all, After a few great years as the events coordinator for the Icon Photographic Group, I am sad to announce I am leaving the Group committee. That is due to great news, as I moved to Hong Kong to work as photographic conservator for the M+ museum. I feel incredibly privileged to have been so closely involved with such a significant number of people interested in the conservation of photographic materials from the UK, Europe, and all around the world. I have truly enjoyed organizing events for all of you, as you are our main inspiration to keep developing and improving our programme for photographic conservation. I am incredibly thankful to all the teachers and attendees who joined our events. I have learned so much from all of you, thank you. Furthermore, I am beyond thankful to all the members of the Icon Photographic Committee for their incredible support, commitment, collaboration, and kindness when undertaking new projects. You are magnificent, and I will miss you, enormously. I look forward to seeing all the great

work the Group will do and I am sure I will see you soon in the UK when attending some upcoming events!
Warmest regards, Marta.

On 29 November the Icon Photographic Materials Group held its third round table discussion event at the Dana Research Centre. The afternoon of talks was concluded with the PhMG's annual general meeting. Look out for a review of the day's events on the PhMG blog (<https://iconphmgblog.wordpress.com/>) and in a future issue of Icon News. We would like to thank the Science Museum for hosting this event.

The next Group event will be a workshop on colour slides in April 2020. Further details will be announced in due course.

Icon Scotland Group

Training and events

Our most recent event was a course on Reflectance Transformation Imaging, held in Edinburgh on 27 September. The course leader was Marta Pilarska from Historic Environment Scotland, who demonstrated a simple but highly effective method for producing high quality images of 3-dimensional objects, which can be undertaken with only basic photography equipment.



ICON BOOK AND PAPER GROUP
IS PROUD TO ANNOUNCE THE

FREDERICK BEARMAN RESEARCH GRANT

Awarding up to £1000 to Icon members to carry out research relating to the conservation of books, paper and archival materials.

For further information and application details visit: icon.org.uk/groups/book-paper

**Applications open
1st December 2019**

**Applications close
8th February 2020**

At the time of writing we are preparing for our annual Plenderleith lecture, *After the dust has settled; rediscovering the spirit of Mackintosh*, to be given by Liz Davidson on 28 November at the Lighthouse in Glasgow. We are delighted that Sara Crofts is attending this year's event, and we will be holding our AGM directly beforehand.

Other happenings

The Icon Scotland Group has signed up to be a partner for the 28th IIC Biennial Congress. This will take place in Edinburgh in November 2020, with a theme of 'Practices and Challenges in Built Heritage Conservation'. We are hugely excited at the prospect of conservation professionals from across the globe descending upon Scotland, and we are currently helping to put together a packed programme of conference tours. Tickets for the congress will go on sale in early 2020.

Contact and keep in touch

We obviously welcome primary and secondary members, but remember that all you need to do in order to receive the emailed Scotland Group Iconnects is tick the Group on your

Icon membership form. You can also see our latest updates on social media: our blog is at <https://iconscotland.wordpress.com>, our Facebook page is <https://en-gb.facebook.com/iconscotlandgroup> and our Twitter feed is @icon_scotland. Comments and suggestions for events can be emailed to scotland@icon.org.uk.

Textile Group

Since the last Icon Textile Group news, there have been changes within the committee membership. Two new members have been co-opted by the committee in direct replacement for two existing members who are leaving. We have said a fond farewell to Freya Gabbutt, our Website and Social Media Representative, as she set off to start a new chapter in Australia. We would like to take this opportunity to thank Freya for all her hard work and to welcome Textile Conservator Hannah Sutherland who is to be Freya's direct replacement. In addition, Aimee Grice-Venour is leaving the role of Icon Textile Group News Editor to be replaced by Terri Dewhurst.

The events co-ordinators are busy planning for 2020. There will be more details to follow regarding the Textile Group AGM, Spring Forum, and many more exciting events and workshops planned for next year.


Recent Events

In August, Zenzie Tinker Conservation Ltd, Brighton, presented a one day workshop exploring the use and conservation of beetle wings (elytra) in historic costume and textiles. Conservators from Zenzie Tinker Conservation and the Victoria and Albert Museum (V&A) discussed the treatment of the iconic Lady Macbeth Beetle wing dress from the National Trust's Smallhythe Place and a mid 19thC muslin ensemble from the V&A Collections, amongst other objects. Lauren Osmond, currently a Samuel H Kress Conservation Fellow at the V&A researching beetle elytra, also presented her work on wet cleaning elytra and her latest findings involving the use of pressure to reverse unwanted structural colour changes.

Colour Symposium

On Friday 8 November, the Icon Textile Group presented a one day symposium and knowledge exchange on the topic of using and creating colour in textile conservation practices. The well attended day included presentations on the topics of digital printing, non-invasive overlays of faded textiles, painting and pencil colour application, as well as an insight into textile conservation at People's History Museum. There was an informal roundtable discussion on current dye practices, and a 'show and tell' session gave the opportunity for those attending to share their tips and tricks of colour techniques.

The symposium coincided with the Textile Society conference 'The Power of Colour', which took place on the Saturday at the Museum of Science and Industry, Manchester. Having the Icon Textile Group and the Textile Society come together in



WEST DEAN COLLEGE
ARTS & CONSERVATION


GET YOUR MASTERS

MA Collections Care and Conservation Management, 2 years part-time
MA Conservation Studies - specialise in Books, Ceramics, Clocks, Furniture or Metalwork

Study in a working historic house environment
Talk to us about Funding opportunities
Open Days: Fri 6 Dec, Sat 8 Feb

Full partner of
US
UNIVERSITY OF SUSSEX

www.westdean.ac.uk
admissions@westdean.ac.uk | 01243 818291
West Dean College of Arts and Conservation,
West Dean, Chichester, West Sussex, PO18 0QZ



this joint venture proved to be very beneficial as they both generously offered members rates for those wanting to attend the two events.

Upcoming Events

The American Institute for Conservation's (AIC) 48th Annual Meeting

Conservation: Reactive and Proactive
19 - 23 May 2020 in Salt Lake City, UT

The International Institute for Conservation of Historic and Artistic Works (IIC) 28th biennial congress: *Practices and Challenges in Built Heritage Conservation*
2 - 6 November 2020 Edinburgh, UK

In this Issue

- Kim Turret from Historic Royal Palaces reviews the Fosshape™ workshop which she attended in August at the V&A. Led by Rachael Lee and Lilia Prier Tisdall, the well attended practical workshop explored and demonstrated new approaches to costume mounting using Fosshape™.
- Ania Golebiowska from Zenzie Tinker Conservation Ltd talks about the highlights of the recent evening talk given by British Museum conservators and specialist costume mounter Rachael Lee (V&A) on the conservation and research of the Tahitian Mourner's Costume or *heva tupapa'u*.

- Maria Pardos-Mansilla from Zenzie Tinker Conservation Ltd provides an insight into the Beetle Wing Study Day and Conservation Workshop she attended in August at the new Zenzie Tinker Conservation Ltd studio facilities in Brighton.

Keeping in touch

Due to publication deadlines, it is not always possible to mention all events so please check the Icon website, Facebook page, Twitter feed and Iconnect for details. If you have anything that you would like mentioned in our communications please contact the Textile Group's News Editor Terri.Dewhurst@nationaltrust.org.uk

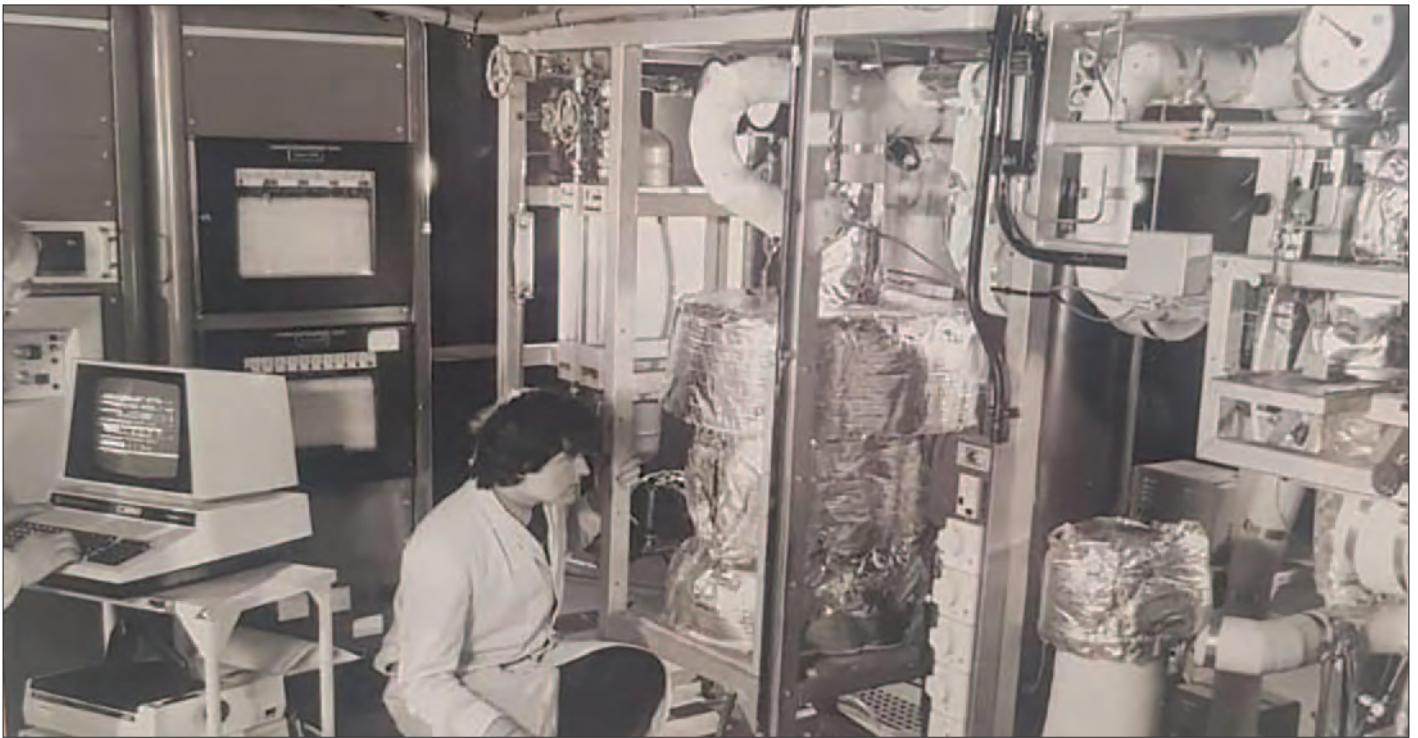
AWARD NEWS

The Zibby Garnett Travel Fellowship is pleased to confirm that, over this summer, nine students of conservation took internships in seven countries, assisted by grants from the Fellowship.

The grants allow the students to expand their practical experience in an overseas environment. The countries visited this year include China, Japan, Australia, Spain, Germany, The Netherlands and Italy. The students' disciplines were equally diverse including Chinese wall painting, 18th century Sikh book binding, Urushi, paper conservation and traditional Japanese woodwork.

Zibby Garnett Travel Fellowship recipient Tara Laubach at the Leipzig University Conservation Workshop. Tara is currently studying for an MA in Conservation of Fine Art at Northumbria University.





Experimental drying rig at Harwell Laboratory in 1979 run by Ken McKenzie, Harwell Restoration's former Managing Director

The 2019 scholars' reports will be available in the New Year, however details of past scholars and their reports can be found on our website www.zibbygarnett.org.

2020 will be the Zibby Garnett Travel Fellowship's twentieth anniversary. Since 2000 over £140,000 has been awarded to one hundred and twenty seven Scholars. The Fellowship looks forward to receiving applications from students for our 2020 awards which close in March 2020. Applications can be made online via the website.

CPD GRANTS REMINDER

The next application deadline for the Anna Plowden/Clothworkers' Foundation CPD grants is **January 20th 2020**.

This year the Anna Plowden Trust has awarded CPD grants to fifty seven conservators enabling them to attend courses and conferences around the world. Grants are for up to 50% of the cost or £1,000 whichever is the lower amount. For details on eligibility and to download an application form visit the Anna Plowden Trust website (www.annaplowdentrust.org.uk). Remember to apply well in advance as the Trust needs six weeks from the deadline date to consider your application. Don't miss your chance! Download your application form from the website and submit it by email to: info@annaplowdentrust.org.uk

SUPPLIER NEWS

Congratulations to Harwell Restoration, which this year is celebrating its fortieth year of document and book drying since rescuing irreplaceable items damaged at Oxford University in 1979. Since then, the operation has developed from a team of two to one of thirty five in 2019 with the largest specialist restoration facility in Europe and exciting

projects as far afield as Cyprus.

After that initial project for Oxford University, Harwell's chemical engineers conducted extensive research and development into optimal drying conditions for paper, with the operation continuing to grow incrementally each year and the launch of a Priority User Service in 1990. The major fire at Norwich Library in 1994 catapulted Harwell's recognition forward into the insurance market.

Today, Harwell provides specialist restoration solutions on major loss, domestic and high net-worth claims, with capabilities that cover not just documents and books but also extend to artwork, photographs and antiques. Projects, ranging from the 2016 Boxing Day floods, through to the fire at Glasgow School of Art, have highlighted the important niche the company occupies in the insurance industry and many industry accolades have accrued along the way. Clients include the Royal Household, the National Trust and the British Museum amongst a great many others.

Further information can be found at www.harwellrestoration.co.uk/.

CORRECTION

On page 18 of issue 84 of Icon News, in an article about the #Icon19 conference plenary sessions, reference was made to a project in Kabul which was described as a collaboration between the Afghan National Gallery and the University of Northumbria. This was incorrect. The project was an international partnership coordinated by International Fine Art Conservation Studios (IFACS), Bristol UK, and the Foundation for Culture and Civil Society (FCCS), an NGO based in Kabul. It was funded by the British Council Cultural Protection Fund.



The May Berkouwer Textile Conservation display stand at the Sudbury Silk Festival. The stand describes the principles of textile conservation with materials and an opportunity to try one's hand with laid couched stitching. In the picture Anna Peck ACR (left) and Claire Walker (right)

ADVOCACY IN ACTION

The May Berkouwer Textile Conservation team flew the flag for conservation at the first ever Sudbury Silk Festival 'A Celebration of Silk'

On 7 September this year the small market town of Sudbury in Suffolk was very proud to present its first silk festival. The Sudbury Silk Festival celebrated the rich history of silk

weaving in the town with a day-long programme of exhibitions, talks, silk walks, a silk architectural heritage walk and workshops.

East Anglia as a whole has a very important history of wool weaving, going back to the Middle Ages. This formed the basis for the development of a silk industry which searched for a home as it moved out from Spitalfields. The silk weaving in Sudbury stretches back to the 1780s. By 1844 there were four

This interesting stand showed a wide range of historic textile weaving material, hosted by John Sayers, former director of Gainsborough Silks





A variety of textile stands filled the nave of St. Peter's on Market Hill in the centre of Sudbury.

silk manufacturers and six hundred silk looms in Sudbury alone. Today it is still a thriving industry with five working silk-weaving companies, upholding Sudbury as the leading silk manufacturing town in the country, producing 95% of the UK's woven silk.

The magnificent St. Peter's Church provided a fitting background for a varied display of exhibitors; including all five Sudbury silk weaving companies; local textile, spinning and weaving groups; history and archive organisations and textile designers. We ourselves represented the conservation aspect of our textile heritage.

With generous support from the National Lottery Heritage Fund, there was an informative film made especially for the occasion, which looped continually throughout the day. This detailed short documentaries, personal memoirs and little known snippets of local silk history. The film can be seen in full at www.sudburysilkstories.com.

The Sudbury Town Hall hosted interesting talks by Neil Thomas of Gainsborough Silk Weaving Company; Mary Schoeser and Kate Wigley of The School of Textiles in Coggeshall, Essex; legendary London fashion house Vivienne Westwood; and by local novelist Liz Trenow, a family member of one of our three-hundred year old local silk companies.

As part of this first Sudbury silk festival, Gainsborough's House exhibited a selection of Vivienne Westwood creations inspired by the eighteenth century. The ensembles, placed within the historic rooms of Thomas Gainsborough's childhood home and surrounded by his paintings, showed the influence of the artist on contemporary fashion and created a conversation between the two. More details on this can be found at www.gainsborough.org/event/vivienne-westwood-at-gainsboroughs-house

gainsboroughs-house

The day was a huge success with many more visitors than we could have anticipated. Already there is a plan for the second silk festival over a whole weekend in early September 2021.

May Berkouwer Textile Conservation is looking forward to being part of this and we will advertise it on our website in due course: www.mbtexcon.co.uk

Our second display stand created for the day showed conservation treatments of silk textiles. Anna Peck ACR on the left with May Berkouwer ACR on the right



Fifty years in conservation



Celebrating with Sheila (far right) are (l to r): Nicola Gentle, Francesco Pertegato, Lynda Hillyer, Ksynia Marko and Jonathan Ashley-Smith

On Saturday 28 September 2019 **Sheila Landi** celebrated her 90th Birthday. Friends and colleagues met at Sheila's home in Stamford, Lincolnshire, where laughter, food and wine were in abundance. The weekend jollities began with a private view held at the Stamford Gallery where a selection of Sheila's early paintings, many dating from her time as a student at the Royal Academy, were on display together with other works created between 1950 and 1970.

In 1963, following a short period as a textile designer, Sheila joined the conservation department at the Victoria and Albert Museum, becoming Head of Section in 1972. Members of her generation were influential in moving conservation from a craft-based activity to the professional status we now take for granted and Sheila, as a member of the Civil Service Union, was extremely active in this regard, challenging perceptions and fighting for parity between departments of restoration and conservation.

She has had a profound influence on the development of techniques and ethics at both a national and international level, through her teaching and writing, in particular *The Textile Conservators Manual* published by Butterworth-Heinemann (1985 and 1992), and her passion for conservation did not stop on her retirement from the museum. In 1989 free from the demands of an institution she took on new challenges, becoming a consultant, setting up a workshop at Waddesdon and her own studio at Burghley in 1992, which she still runs today as The Landi Company Ltd. (www.landico.co.uk)

Throughout her working life Sheila has given students from all over the world, as well as those close to home, particularly those studying at Lincoln University, opportunities to develop their skills and knowledge, and many have gone on to rewarding careers in the heritage profession, or have themselves set up in private practice. As she has said herself 'conservation is a serious business but it does not have to be a solemn activity. I have certainly had a lot of fun'.

Here's to over fifty years of passion, experimentation, success and fun!

Ksynia Marko ACR

Textile Conservation Advisor

Icon staff news



In mid-September **Yulia Gladshiteyn** joined us as our new Administration & Advertising Officer.

After graduating in Media and Communications from City University she worked in a number of large companies in the energy and food sectors before deciding to change career. Her interest in conservation comes from her love of art and history with a focus on Asia. Yulia is currently studying 'The Art of East Asia' at the Victoria and Albert Museum and volunteers at the National Trust property of 2 Willow Road in Hampstead, London.

Yulia is in the office Wednesday to Friday and can be contacted on yulia.glad@icon.org.uk

Welcome to these new members

We would like to extend a very warm welcome to all those who joined us in August and September 2019. We hope to see you at an Icon event soon!

Marie Desrochers
Supporter

Fatma Aslanoglu
Student

Angelo Aviles
Student

Caroline Bain
Associate

Maximilian Breu
HTW Berlin
Student

Anna Carroll
Associate

Cristina Cipriano
Student

Lynette Cox
Associate

James Crowley
Supporter

Dr Stephen Lloyd
Supporter

Ruth Eastmond
Associate

Asgrimur Einarsson
University of Glasgow
Student

Joanne Fulton
Student

Philip Green
Associate

Kristy Harry
Student

Rupert Hilton
Cliveden Conservation
Associate

Sarah Hutcheson
Student

Katarina Kaspari
Student

Harry King
Associate

Ka Lan Kong
Historic Environment Scotland
Associate

Lady Caroline Derby
Supporter

Geoffrey Philip Lanham

Associate

Mark Livingstone
Associate

Susan Moore
Plowden and Smith Ltd
Associate

Ian Herbertson
Associate

Natasha Waddell
Supporter

Isabel of Mar
Hutton and Rostron
Associate

Daran Qin
Student

Frieda Robson
Student

Irina Rumianceva
Associate

Linnaea Saunders
The Conservator's Easel LLC
Associate

Dean Smith
The National Archives
Associate

Georgina Stahl
Student

Gerard Tudhope
Associate

Alexia Tye
Supporter

Chenya Wang
Student

Alice Young
Historic Royal Palaces
Associate

In memory



Sheila Stainton, 1929 -2019, was co-author of the National Trust's *Manual of Housekeeping* (1984). The first edition became a best-seller, blending current conservation techniques with pre-war country house practice which endured at Waddesdon Manor. The *Manual* was written for the Trust's non-specialist house staff, but its practical tips were equally reassuring to householders who were often told to 'do nothing, consult a conservator'.

In 1974, Sheila's writing partner, Hermione Sandwith, had been appointed to assist freelance paintings conservators at National Trust houses: she recognised that conserving historic collections should go hand in hand with caring for them to a higher standard. To train staff at one hundred and fifty houses she enlisted the help of Sheila Stainton.

In 1975 the Trust had invited Sheila to supervise a textile conservation workroom at Erddig in North Wales. The house was spartan: under scaffolding, its collections grimed with coal dust, she was allotted a bedroom with a Baby Belling cooking stove. There were cushions, chair covers, pelmets, valances, counterpanes, linen, blankets, vestments, liveries, clothes and curtains by the dozen, all stiff

with coal dust and heavy to handle - textile conservation is often strenuous, dirty and physically demanding. A diverse crew of one hundred and twenty volunteers - the wives of tenant-farmers and assertive NADFAS needlewomen - offered to help.

Quietly, with tact and firmness, Sheila established her authority and, by 1977, word spread that the workroom was fun, so there were more volunteers than tasks. Sheila was then persuaded to open a second work room at Dunham Massey in Cheshire. Throughout those strenuous years Sheila always made time to listen, her demeanour engendering in those around her a mysterious and tranquil joy in their work. People signified more to her than the houses; when asked for her favourite property, she named its staff.

Textile workrooms were symptoms of a broader revolution within the Trust as it accepted responsibility for the care of its houses and collections. In the early 1970s it was rumoured that the Trust was failing to look after its collections so, in 1974, St John Gore, Historic Buildings Secretary, set up an advisory Arts Panel whose members were the Trust's critics in the art establishment. He also introduced professionalism to the care of the houses and in 1977 appointed Sheila as The Housekeeper; soon a chrysalis 'manual of housekeeping' was circulating within the Trust.

The original *Manual* gained an international reputation and Sheila became a sought-after speaker in Britain, Europe, the United States and Australia, receiving the medal of honour from the *European Castles Institute*. When in 2005/6 the 262-page *Manual* was superseded by a 941-page tome, the National Trust paid tribute to the original authors

In memory

by retaining the title.

In 1985, Sheila succeeded Hermione Sandwith as deputy to the Surveyor of Conservation. By the time she retired in 1989, the Trust boasted specialist conservation advisers on sculpture, paintings, textiles, paper, furniture, metalwork, ceramics and so on.

Sheila Stainton was the youngest of four children. Inspired by her grandmother, she enjoyed needlework, making what she called 'shapeless dolly clothes' and taking dressmaking lessons. After a housekeeping course with Westminster City Council, Sheila trained as an occupational therapist, working at the British Legion village, near Maidstone, and then with Midlothian County Council. Her first National Trust assignment was to repair a nineteenth-century state bed at Castle Coole; having risen to this challenge, other tasks followed.

In 1988 Sheila had been invited by the legendary Sybil Lady Cholmondeley to Houghton Hall. After retiring and moving to Aldeburgh, Sheila was then asked by Lord Cholmondeley to help prepare the Houghton and its collections for building work, re-wiring and plumbing. An arduous physical task, calling for great diplomacy, Sheila nevertheless described the experience as a 'golden retirement job' and continued to advise there until 2005 after which, in real retirement, she had more time to enjoy her family and friends, and music at Snape.

Drafted by Dudley Dodd, (former Deputy Historic Buildings Secretary), following his tribute at Sheila's funeral, and shortened for Icon News by Helen Lloyd



Trevor James Proudfoot, who has died of cancer at the age of 65, was a stone mason and influential leader in the world of stone and plaster conservation. As the National Trust's Advisor for the Conservation of Stone and Plaster since 1982, and Managing Director of his company Cliveden Conservation, Trevor leaves as his lasting legacy the innumerable sculptures, buildings and historic interiors that he has worked on during a career that spanned forty five years.

Trevor was born in 1954 at Herne Bay and at school (Vernon Holme and Kent College) he excelled at athletics and rugby. Following some time spent at art school he moved to London, where in 1975 he asked John Bysouth to train him as a stone mason at his yard in Tottenham. By the age of 21 he had completed his apprenticeship and was beginning to work on masonry projects across London. His relationship with the National Trust began in 1979, when Bysouth's were commissioned to restore the Bristol Cross at Stourhead.

During the works, his perfectionist approach to the craftsmanship of masonry and his evident passion for conservation was noted and in 1982 he was invited to set up

the NT's statutory conservation workshop based at the Cliveden Estate in Berkshire. With first David Winfield, and later Nigel Seeley, Trevor was an inspiring and enthusiastic advocate for the Trust's pioneering conservation approach to maintenance and repair of its buildings, interiors, monuments and statuary.

Working alongside Seeley, Trevor was instrumental in the restoration of all the plasterwork at Uppark after the 1989 fire. This project established him as a pioneer in the rediscovery of traditional skills, as he and his team reintroduced the historic techniques of freehand modelling in the restoration of plaster ceilings. Much emphasis was placed on the conservation of the original fabric, rather than restoration, no matter how small the salvaged remains

After the Trust agreed that the workshop should become independent, Trevor developed Cliveden Conservation into a highly successful business with two more flourishing workshops in Bath and Norfolk. Trevor's lively personality, enthusiasm for conservation and generosity with his time and knowledge endeared him to the many architects, curators and country house owners he met throughout the UK and abroad. Practical and empathetic to all, he gained a reputation for undertaking the type of difficult job that many people would not or simply could not achieve and Cliveden Conservation has been involved in some of the most prestigious conservation projects of the past thirty years, with the National Trust, English Heritage, many Oxford colleges and for the Royal Household.

Trevor regularly taught NT staff and volunteers in the techniques of cleaning and conservation of stone and plaster. There are few National

Trust properties which have not benefited from Trevor's advice, guidance, and advocacy for the highest practical standards of conservation treatment or specifications for lime mortars.

Since 1990, he has also advised on the marble conservation at Aphrodisias, one of the oldest and most sacred archaeological sites in Turkey. He relished his yearly trips to the site, where he had the opportunity to get 'back on the tools'; working with the local Turks and an international team of academics and conservators to restore and reinstate a multitude of architectural and sculptural artefacts.

Trevor leaves behind him a huge contribution to conservation and craftsmanship, and countless friends and colleagues from the world of historic buildings and beyond. His three workshops and their teams of skilled and experienced conservators and craftspeople are testament to his enthusiasm and the encouragement he showed to inspire generations of conservators. His eldest son Lewis continues the work of Cliveden Conservation as the company builds upon his legacy.

An incisive intelligence, mischievous sense of humour and a charming irreverence made Trevor exceptionally good company. A keen sportsman and rugby player well into his fifties, he will be remembered for his exuberance and huge personality which shone through even as he stoically battled with the painful and debilitating complications from the pancreatic cancer he was diagnosed with in 2015.

Trevor is survived by his sons Lewis and Dorian, daughters Emily and Sophie, three sisters and dog Tigger.

MONUMENTAL CONSERVATION

In the first of a three-part series, James Mitchell ACR of Industrial Heritage Consulting Ltd takes us through a recent project to conserve D W Stevenson's impressive 'Wallace' monument

BACKGROUND

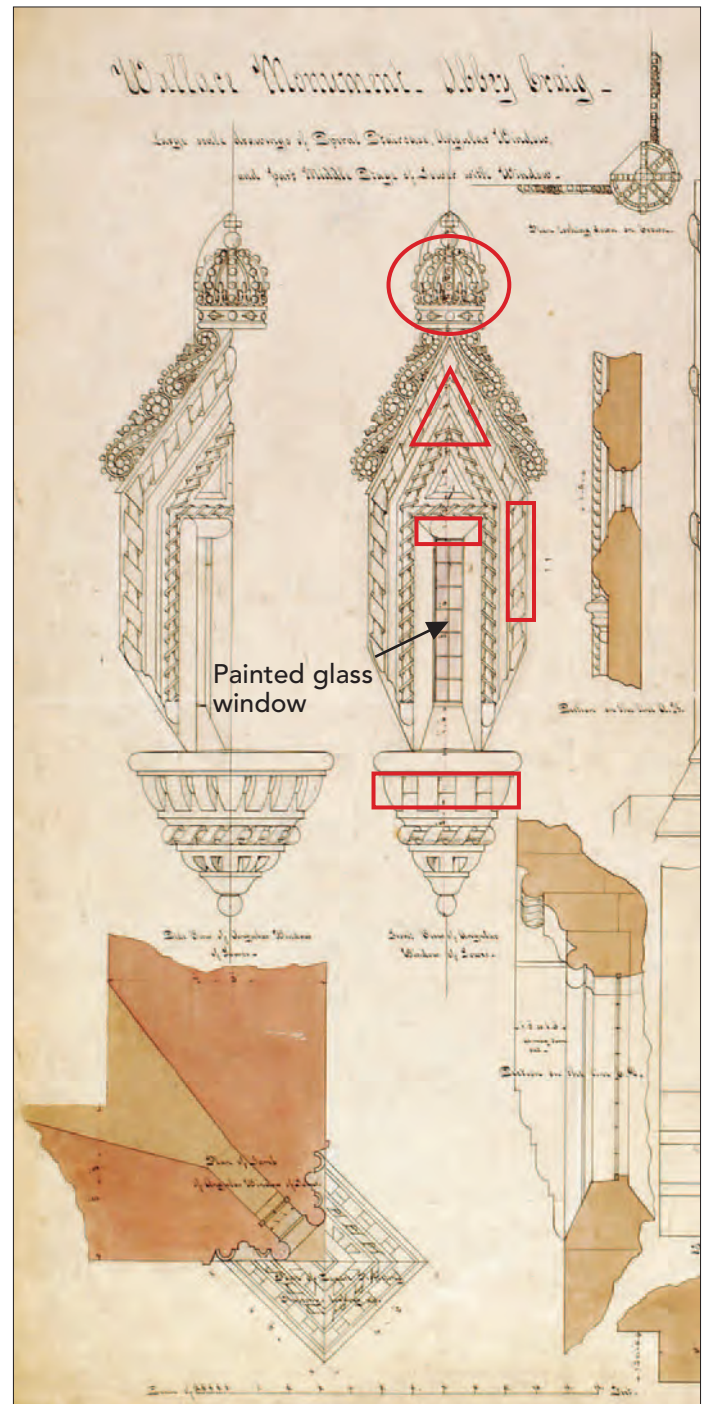
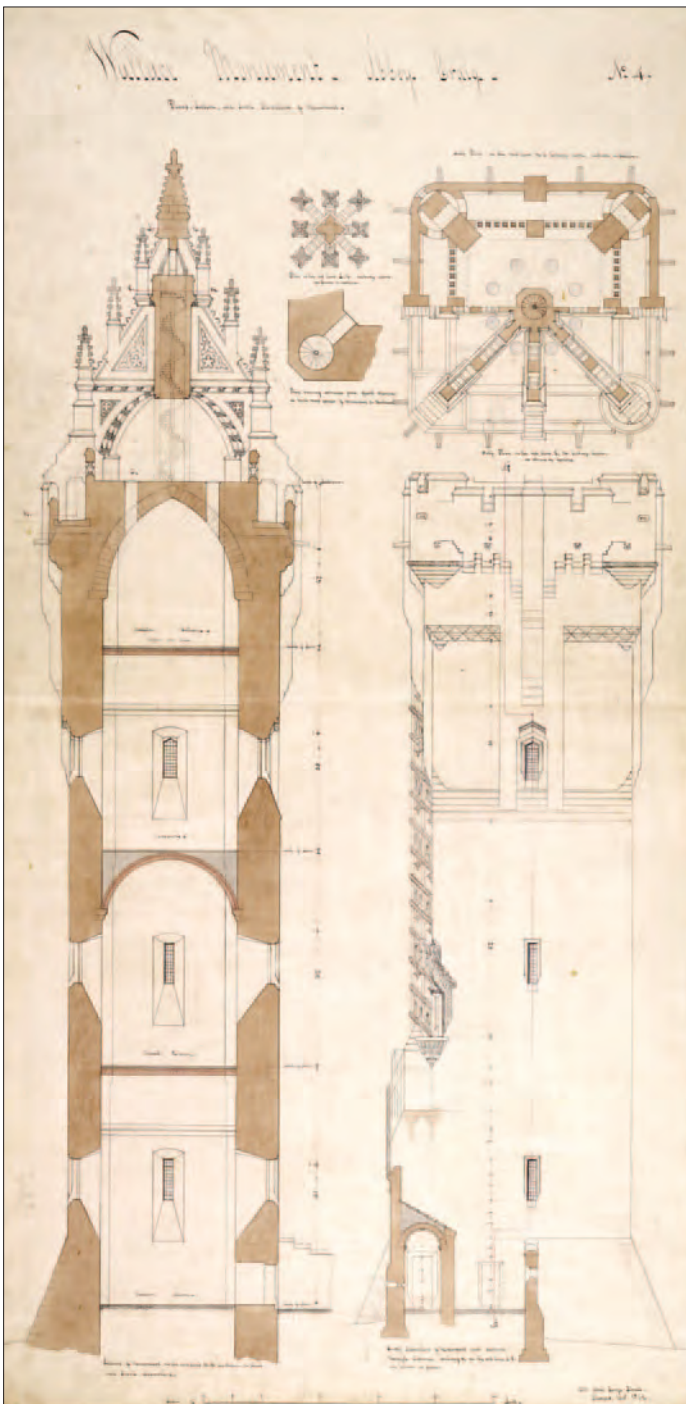
In the mid to late 19th century there was a spell of 'monument mania' in Scotland. Many were raised by public subscription, from the great and the good to the man in the street's few pence. Of all of them, the Cult of Wallace was to the fore; not

in the way he is perceived today but as a symbol of unionist nationalism in an age when Scotland, being a rising industrial power within the Union, saw itself as an equal partner in the forging of Empire.

There are twenty or more statues and monuments raised to

The National Wallace Monument. The six metre Stevenson bronze, about one third of the way up the tower, is dwarfed by the structure





The architect's drawing of the monument with the statue niche and embrasure detail. Stonework repairs were required at the points highlighted in red

William Wallace in Scotland alone, others can be found all over the world from Queensland to Ohio and of all of these, the National Wallace Monument in Stirling is the foremost. This massive 67m sandstone tower in the Scots Baronial style raised on the 90m Abbey Crag in Stirling, was begun in 1861 and took eight years to complete. Its long-debated location was settled at last to overlook the historically strategic town of Stirling and the site of Wallace's decisive victory at Stirling Bridge.

A niche was constructed high on the north west corner of the tower to accept a bronze statue of Wallace over 6m tall, 20m above the esplanade and with a net weight of 2.5 tonnes. The bronze stands on a stone plinth, mounted on a cantilevered corbel set deep into the building. The statue, commissioned from DW Stevenson after a competition was installed three years later and lifted into place allegedly in three pieces by a wooden crane placed on the roof of the tower.

The Wallace statue was Stevenson's greatest commission and the intricacy of the detail and the engineering challenges of such a large bronze remain a credit to him. This was to be revealed further as dismantling began.

CONDITION CONCERNS

One hundred and fifty years of facing down the prevailing weather on his exposed eyrie had taken its toll and an initial close examination by Historic Environment Scotland (HES) revealed fractures in various places around the bronze-work; particularly the legs, and it was decided to carry out a thorough survey, executed by the author (Industrial Heritage Consulting Ltd).

The survey revealed that not only was the statue at risk from failing fixings to the tower and water ingress, but also the



Image: Stirling Council

D W Stevenson with the plaster moquette for the William Wallace bronze. The size was exaggerated by placing Stevenson in the background

ornately-carved sandstone niche surrounding it, was in friable condition. Once the work was commissioned by Stirling Council, a massive load-bearing scaffolding was built, cantilevered out to create a lifting rig above the statue, as the site is inaccessible to cranes. Over twenty tonnes of ballast in water tanks was added at lower levels to ensure stability during the planned lifts and a lifting beam, rated at 3.5 tonnes, was raised to the top of the structure. This weight calculation was based on surface area (17.95 m², from the HES 3D survey) times the estimated wall thickness.

A digital radiographic survey was commissioned, to ascertain if the statue was safe to lift, and in what way. This revealed the total disintegration of any iron armature within and unexplained clouded areas (later found to be sand and ferric residues), meaning that dismantling in situ was deemed to be the safest option, due to the poor internal structural condition and the risk to the surrounding stonework.

ASSESSING THE SITUATION

The 3D scan and digital radiographic survey, using industrial equipment, preceded an ultrasonic and close visual examination of the statue. This was now possible from the four decks of scaffolding erected to access the whole figure, from the tip of the 2m sword to his mailed foot. The challenge was to figure out how many castings were originally used in the assemblage, where they were joined, and how. Obviously,

Initial survey to allow specification and pricing of the conservation work to the statue and stonework



Image: James Mitchell

the sculptor and original foundrymen contrived to give the impression that it was cast as a single piece, which made deciphering their method all the more challenging. Some were obvious but most had to wait until the head was removed to see inside.

The fractures that gave the first cause for concern to HES were those seen on the mailed left leg. Their nature suggested expansive fracturing; where water is retained, freezes and bursts the metal - often seen on old cast iron down-pipes on houses. However, this was soon questioned when we found vents on the underside of the feet, so it was unlikely that water could be retained... an intriguing mystery soon to be solved.

REMOVING THE SWORD ARM

The upraised sword and arm, measuring about three metres, were the first candidates for removal, and examination showed that well-hidden rectangular section bronze cotters (long tapered wedges) were fitted around the wrist cuff; with the sword, hilt and hand being a single casting. A few scrapes revealed that molten lead had been run into the 'cuff-to-wrist' interface to make the joint fully rigid and watertight. It could be seen that the lead had a vermiculated appearance, suggesting that it was poured slowly through a narrow spout - leading to the lead chilling and hardening prematurely. This would be exacerbated by having no means of preheating the bronze on the scaffolding. It also identified the joint as a possible source of water ingress.

Scaffolding with twenty tonnes of counterweights and lifting beam



Image: James Mitchell

Hairline fractures on the mailed left leg

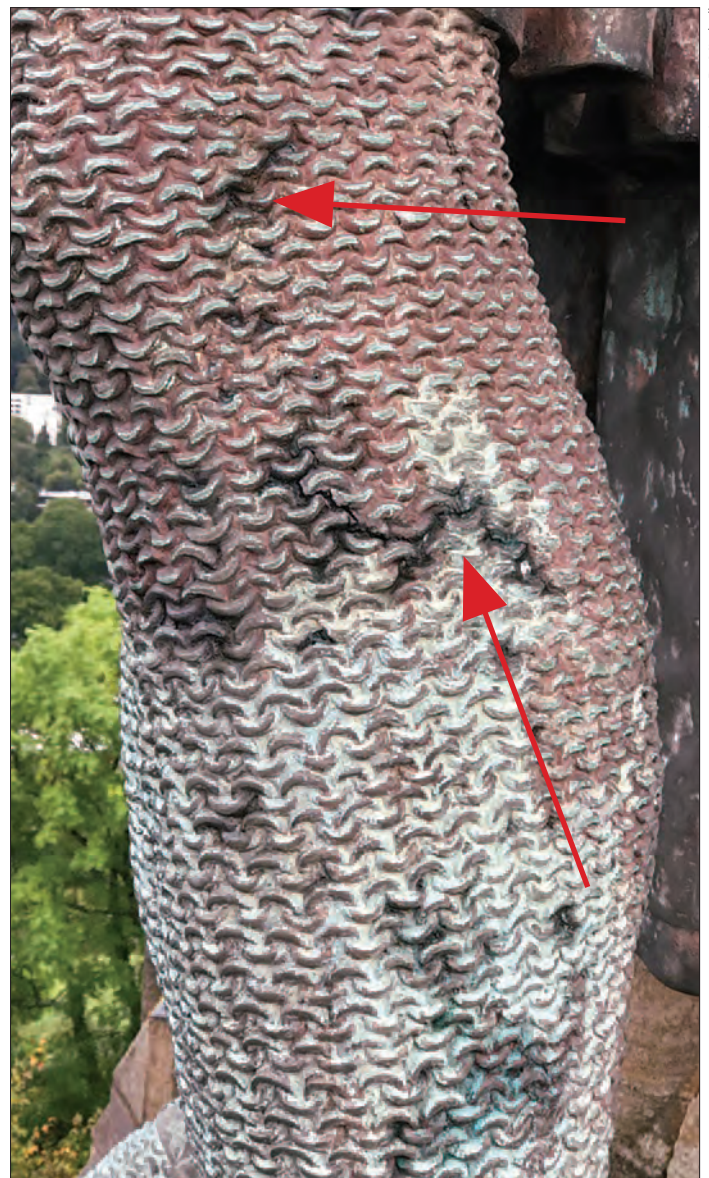


Image: D. Mitchell



Image: James Mitchell

The neck to tunic joint with front cotter and lead removed

The cotters, or wedges were found by using a dye penetrant, then carefully drilled, tapped and withdrawn. Gentle heat was applied to the wrist area. The important thing here was to begin by progressively heating a larger area to ensure that no stress-fracturing of the bronze would occur. The only option was to allow gravity to drain the melting lead into the statue interior for later easy removal. A gentle upward pressure with a chain hoist allowed the parts to be eased free.

A clay dam (evidenced by powdered residues) had been packed into the arm to retain the lead at the joint; the precise method we would use in reconstruction. There is strong evidence that the lead joints were originally run, up on the scaffold where the melting temperature of 328°C had to be achieved. This is well below the melting point of bronze at c 950°C, so it was concluded that only the lead-jointed parts were assembled in situ.

The sword arm had been similarly fitted at the shoulder and it became obvious that, where a vertically poured joint was required, the wedges and lead combination was the only real option, given the location. This applied also to the head, where tabs to the front and rear of the neck were lapped beneath the cape at the rear and the chain mail shirt at the front. Two heavy wedges were found and extracted and, again, an oxy-acetylene torch with a pencil flame was used to carefully wash out the lead and release the twice-life-sized head.

In the next instalment, we will learn more about the construction of this giant statue as it is further dismantled to go to the workshop.

FROM THE ARCHIVE.....

A tribute to Thomas Cook

In the wake of the collapse of the venerable travel firm Thomas Cook, Textile Conservation Consultant Ksynia Marko ACR recalled her European travels in 1975, arranged by Thomas Cook. Here, in the words she wrote at the time as a young conservator, is her travel diary.

In January of this year my colleague, Marjorie Price, and myself were awarded a joint travelling scholarship by the Winston Churchill Memorial Trust, which was founded in 1965 as a result of a national appeal to establish a unique form of perpetual memorial to Sir Winston Churchill.¹ The funds raised were invested and the annual income provides about one hundred travelling scholarships every year to enable people to widen their knowledge in their own field of activity, and, as a result of the experience they gain, to contribute more effectively to their profession, community and country.

Our project was centred around visiting established textile conservation workshops and museums in Europe, having been employed for the past two years as assistant textile

conservation officers at the Victoria and Albert Museum, London. We planned to make a study and photographic record of conservation and restoration techniques employed by each centre with special regard to tapestries and carpets.

We drew up an itinerary which resulted in us travelling to six countries over a period of five weeks. We approached Mr Robinson of Thomas Cook, Knightsbridge, to help us in our estimate of travel costs by air and train and cost of hotel in each city to be visited. He was most helpful and patient considering that it was necessary for us on several occasions to change our plans and re-arrange our schedule after he had booked everything for us. However on May 1st we set off from Heathrow Airport with air, train and hotel reservations in hand; also clutching a copy of the Thomas

The Lisbon workshop in 1975, headed up by Dr Taxinha at the Instituto de José De Figueiredo



Image: Ksynia Marko

Cook International Timetable, donated by Mr Robinson!
First stop – Lisbon.

Arriving in Lisbon on May 1st, a public holiday and just after their first election², was an exhilarating, if not somewhat frightening, experience. Everywhere there were red flags flying and red carnations adorning people, architecture and every kind of transport. Car horns sounding all day and night, all shops closed, the whole population on the streets, and in the evening drinking in the numerous small bars and cafes.

The following day everything and everybody was back to normal and work. The following day we visited our first workshop, the Instituto de José de Figueiredo, run by the Ministry of Education. Here we were warmly greeted by Dr Taxinha, head of the workshop, and through her we learnt a great deal. She advised us to visit the modern Gulbenkian Museum, designed to house a mixed collection of art objects all of which are displayed so cleverly that they seem in perfect condition. We were later to see that some of the basic techniques of re-weaving and equipment used to restore tapestries in Lisbon were being used in many workshops elsewhere in Europe.

Tapestry weaving is a long established craft practised in Ancient Egypt, Peru and later in America and Europe. One

can produce a very fine cloth, as can be seen in fragments of Egyptian Coptic textiles, to large, heavy wall hangings which are seen most commonly in our country houses and museums. Objects range from costume, furnishing fabric, e.g. upholstery, curtains and floor rugs, small pictures and icons and large hangings which were originally used to cover stone walls of castles as decoration and to keep out the cold. Textiles such as these were highly valued and transported from place to place whenever the household decided to move.

They were woven using natural fibres – cotton, linen, wool and silk and the costliest incorporated the use of metal thread such as gold and silver. They were woven in such a way that the strongest thread of the cloth, the warp, is entirely covered by the weft which forms the design and pattern of the textile. A weft thread does not run continuously from selvedge to selvedge, as in ordinary weaving, but is broken whenever the design calls for a change in colour. Often, where this change of colour or yarn occurs, a slit is formed which becomes part of the design and is sewn up once the weaving is completed. We were lucky enough to see new tapestries and carpets being woven in Madrid together with the restoration of old ones. Weaving apprenticeships last from eight to ten years in one private manufactory we visited which, when trying to employ

At the Rijksmuseum, in 1975 showing the cover cloths used to protect tapestries during working. Only sections of the cloth would be lifted at a time to expose the area being worked on



new labour, were finding it difficult to compete against facilities and wages offered in modern factories. During these visits we were escorted by an interpreter from the British Council whose kindness made up for the unpleasant hotel staff – our room looked as though it would fall about our ears at any moment!

Our third and last flight took us to Paris, to the Cluny Museum, to see the famous set of 'Lady and Unicorn' tapestries woven in the fifteenth century. We visited the Mobilier National and Gobelins workshops, where there is a fine tradition of weaving and restoration, the quality of the work being superb; and the Musée des Arts Décoratifs, to view a modern tapestry exhibition which was one of the highlights of our tour.

From Paris we went by train to Brussels, where I was struck by the truly international quality of the city, where hospitality was at its best and the large black snails of Belgium left nothing to be desired! Here we visited two small commercial studios struggling to keep up with the times, which contrasted greatly with the clean, spacious, well-equipped museum workshops seen throughout our tour. I was impressed with a demonstration given of the simple, efficient method devised to hang large tapestries at the Decorative Arts Museum, where galleries were being re-arranged and modernised. By the evening of May 15th we were in Amsterdam, struggling to the top of three flights of very steep stairs; once there the hotel rooms proved clean and comfortable. Again, a hotel had been found which was situated as near as possible to everything we planned to see – well done, Mr Robinson.

After a busy week in Amsterdam, during which time we visited a workshop at Haarlem founded just after the war, we spent one Sunday travelling through Germany drinking cheap wine and playing 'master-mind' until we arrived in Bern, Switzerland, where Mr Robinson had made his only mistake. He had given us the correct name of the hotel but the wrong address, so we ended up on the outskirts of the city only to be rescued by an enterprising taxi driver! After phone calls, a few black thoughts and slight panic on my part, we found ourselves in a luxurious hotel with television, radio and private bar in each room and also offering a superb breakfast – well done again, Mr Robinson.

Every morning for a week we set out at 7.30 am to join the staff who travelled to, and worked at, the Abegg-Stiftung near Riggisberg just outside Bern. The Abegg-Stiftung is a small, newly built museum, library and conservation workshop designed especially to house and preserve one man's private collection. The buildings were finished in 1967 and look as though they have been completed only yesterday. Set against rolling, green hills with snow-capped mountains in the distance, the museum is open to the public for a few hours only every afternoon.³ It was here that we were invited to participate in the preparation and washing of a seventeenth century Swiss tablecloth, which gave us the chance of actually working with equipment seen and



All Churchill travel scholarship recipients receive a medal. Ksynia Marko received hers in 1976 from the American Ambassador to the UK, Anne Armstrong, still the only woman to hold that post.⁴

practising other sewing techniques, which I thoroughly enjoyed. Before our departure to Zurich I spent some time watching and photographing the famous Bears of Bern.⁵

We were in Zurich for only a day to do some shopping, to wander around the market and to briefly look round the museum before going on to Germany. During our last week we were first in Nuremberg and then in Munich where we experienced some language difficulty but by that time we had seen and learnt so much that we were more than ready to start on our journey home. So on Friday June 6th at 9.25pm I boarded the Orient Express bound for Paris, still clutching the invaluable T.Cook International Timetable in one hand, my camera equipment, case and my prize buy – a stuffed, rough-legged buzzard - in the other...

1. Over forty years on the Winston Churchill Memorial Trust still runs the Churchill Fellowships, providing a programme of overseas research grants to UK citizens from all parts of society. Applications open each year in May. More information from www.wcmt.org.uk
2. This was the first free election in Portugal since 1925, following the so-called Carnation Revolution the previous year, which ended the authoritarian regime established in 1932 by António de Oliveira Salazar
3. This is still the case during the summer months. The Abegg-Stiftung is closed for winter
4. This was just the start: in 2016 Ksynia won the Plowden Gold Medal for her outstanding contribution to the conservation of historic textiles
5. There have been bears in Bern since 1513, until 1857 in the town itself, then in the bear pit and since 2009 in a new and spacious bear park

WORKSHOPS

BEETLE WING STUDY DAY & CONSERVATION WORKSHOP

Icon Textile Group
Brighton 17 August 2019

On a sunny Brighton day we met at the new studio facilities of Zenzie Tinker Conservation Ltd to learn about the use and conservation of Beetle Elytra wings in historic costume and textile. The workshop was divided between morning lectures and afternoon practical.

In the first lecture **Lauren Osmond**, Samuel H. Kress Fellow at the V&A, introduced us to her research in structure, colour change behaviour and conservation of beetle Elytra wings in historic textile collections. She also presented her work on wet cleaning and colour change reversibility trials by pressure treatment, illustrating it with case studies carried out at the V&A.

The morning continued with **Zenzie Tinker's** presentation of her studio's conservation work, garment construction techniques and ethical discussions on the iconic Ellen Terry's Lady Macbeth beetle wing dress, designed by Alice Comyns Carr and belonging to the National Trust's Smallhythe Place. We also had the opportunity to have a look at different objects made with beetle wings, such as the 19thC costume fragment from Worthing Museum, a contemporary beetle wing

headpiece designed by jeweller John Moore and several objects from Janie Lightfoot's extensive textile study collection, including a 19thC beetle wing skirt.

The afternoon followed with paper conservator **Geoffrey Mayor's** demonstration in the conservation of broken beetle wings using adhesive treatment and colour matched Japanese tissue paper support. After the demonstration we all had a go with the technique and spent the rest of the afternoon trialling different types of adhesive and supports on broken non-historical beetle wings. It was fascinating to have such a comprehensive day in the study and conservation of this fragile and sensitive material.

'Excellent, as someone at the beginning of their conservation journey I really valued the relaxed and unintimidating environment and the encouragement to ask questions and just get stuck in': Katy Crawford, Student and National Trust volunteer.

'I enjoyed the power-point presentation which explained some of the history, biology and science, before we addressed any objects. This was very useful. Moreover, the inclusion of original items of dress requiring work was invaluable': Anne Roberts, Fashion and Dress History Student

Maria Pardos-Mansilla
Textile Group Events Co-ordinator
Textile Conservator, National Trust

COSTUME MOUNTING WITH FOSSHAPE™

Icon Textile Group
London 5 August 2019

This one-day workshop was held at the Victoria and Albert Museum and led by two of the museum's experienced costume mounters, **Rachael Lee** and **Lilia Prier Tisdall**. The workshop had been run previously at the Clothworkers' Centre and was back by popular demand.

The attendees were mostly Fosshape™ beginners looking for basic information and tips, or advice on specific mounting projects. Following introductions, the workshop began with a presentation explaining the advantages of using creative Fosshape™ solutions for costume mounting.

Fosshape™ is a non-woven, felt-like synthetic fibre (polyethylene terephthalate) that is inert, lightweight and easy to cut and sew. It contains low melt polyester fibres that shrink and harden when heat activated, making it ideal to use for costume mounting. Among other things, it can be used to create custom mannequins in a relatively time- and cost-effective way, and also to solve problems created by more inventive display designs.

Now inspired, we were given instructions and a pattern to create a basic Fosshape™ skull cap. We pinned the pattern pieces on our mannequin heads and, after machine stitching them together and replacing them

The attendees at the Beetle wing study day and conservation workshop





© Rachael Lee

Attendees with their Fosshape creations

on the heads, hardened them using steamers and irons. This was a good task for beginners, giving everyone an idea of the amount of ease needed in the Fosshape™ pattern to account for the shrinkage, and how to apply steam and pressure evenly to set it properly.

We were then encouraged to be inventive and were provided with a variety of mannequin parts to experiment with. Rachael and Lilia spent time with everyone, generously providing advice on all things Fosshape™, from how best to drape patterns and where to position seams so they don't buckle, to using buckram to

strengthen Fosshape™ shells for heavier objects or longer term display/storage.

It was a very fun and informative day. We were able to benefit from the considerable experience of Rachael and Lilia, and saw how Fosshape™ can be used not only for straightforward costume mounts, but also - with some ingenuity - for unique mounting solutions. It seems that the possibilities offered by Fosshape™ are limited only by one's creativity and access to the right mannequin part!

Kim Turret

Tapestry Intern at Historic Royal Palaces.

CONFERENCES

THE BUILDING LIMES FORUM GATHERING Stirling 20 – 22 September 2019

The 2019 Gathering of the Building Limes Forum was held in Stirling, with a hundred and ninety in attendance - 20% from overseas - and generously supported by Historic Environment Scotland, which provided bursaries for young craftspeople and professionals from around Scotland, the Engine Shed conference venue as well as the resplendent Great Hall of Stirling Castle for Friday evening's supper. **Tim Meek** gave the Baker Memorial Lecture celebrating the essentials of vernacular construction, with particular focus upon the importance of lime harled and limewash finishes to the holistic success of traditional building technology.

Surface finishes and working in extreme climates were the twin themes of the Gathering, with presentations from Canada (**Keith Blades**), Australia (**Nicola Ashurst**) and the USA (**Steve Waite**), exploring the challenges at each pole of extremity – punishing coldness and extreme heat, as well as from Scotland itself, which has seen an exponential increase in rainfall over the

The great historic lime kilns at Charlestown



© The Building Limes Forum



© The Building Limes Forum

Inside one of the kilns at Charlestown

Kiln for small-scale lime burning at Charlestown



© The Building Limes Forum

last decade, with some parts of the Highlands receiving over four metres of precipitation annually. This is having a deleterious effect upon old buildings in Scotland and is exposing the deficiencies of the 'antiquarian' approach to the removal of surface finishes, based on recessed joints and cement-rich mortars, which have seen the loss to fashion, or the proven performance of which has been compromised by the use of inappropriate modern materials. **Chris Pennock** detailed successful works in Norway using traditional hot mixed mortars and limewashes.

Andy Bradley illustrated some of the issues in the case of Duart Castle, where craftsmanship as well as the value of mutually respectful team-work among professionals and craftspeople is celebrated – of which, with its mix of speakers and tone, the Gathering was the exemplification. He finished his talk with a quietly passionate condemnation of current trends towards the production of 'just add water' pre-mixed mortars which risked dumbing down the craft. 'You don't remove half the notes from a Beethoven sonata so that I can play it, especially when I can't play the piano.'

Most presentations were focused upon hot mixing, NHLs playing a role in the gauging of hot mixed mortars, which has been common and durable over the last twenty years in Scotland, as well as generally drying out fabric. The necessary functional performance of high free lime content, which delivers high capillarity was spelt out by engineer **David Wiggins**, challenging the NHL orthodoxy of recent decades which has proclaimed the benefits of low free lime and low capillarity. 'Vapour permeability' does not equal breathability was Wiggins's key message and this was amplified throughout by speakers showing successful work with high free lime and capillary active lime mortars across the UK and beyond. David's and other research has put the hot mix cat amongst the NHL pigeons!



Casting decorative plaster in flexible moulds

Visit to Doune Castle where conservation work is underway

After morning sessions of quick-fire lectures, attendees were taken by bus to a variety of historic sites – to Charlestown and its lime kilns, to Doune Castle, to Bannockburn House, in the process of being rescued by a local trust, and to Kinneil House, rescued from complete demolition by the chance discovery of exceptional 16th and 17th century wall paintings. There were also several opportunities to visit Stirling Castle, the Great Hall of which shone resplendent throughout the weekend of rain, shine and mist, in its richly coloured copperas limewash, a beacon of light and of capillary-active lime finishes shining down upon the town.

Thinking within the 'Lime World' has undergone dramatic change over recent years, with a renewed emphasis upon like-for-like and compatible repair in the light of extensive research and growing experience in the use of traditional mortars. This has led to a fundamental questioning of an orthodoxy based upon NHLs over recent decades - an orthodoxy which has led increasingly to the suspension of critical thinking within the industry.

At Trondheim in 2017, at the Traditional Mortars Symposium in June 2019 and at the Stirling Gathering, the Building Limes Forum has stepped up to the task of promoting once more the benefits of lime in all its permutations and is leading the way towards a new equilibrium of understanding and practice. Not all conservation bodies may say the same, but all, it is to be hoped, will presently come on board. The next Gathering will be in Exeter, from 4-6 September 2020.

Nigel Copsey ACR





Tour of the Ashmolean Conservation Labs by Conservator Alex Baldwin

ARCHAEOLOGY GROUP AGM

Icon Archaeology Group
Oxford 8 August 2019

The Icon Archaeology Group 2019 AGM was held at the Ashmolean Museum to coincide with the exhibition *Last Supper in Pompeii* (25 July 2019 – 12 Jan 2020).

The day began with visits to the beautifully located - with views over the rooftops of Oxford Colleges - conservation laboratory. Conservators **Alex Baldwin** and **Miriam Orsini** discussed the range of remedial and investigative conservation work that had been carried out for the exhibition. This focused on a group of thirty seven objects that had been excavated in the 1950s from the garden of a bar or taverna in the centre of Pompeii.

These ceramic, glass and metal objects had been loaned by the Parco Archeologico di Pompeii on the understanding that they would be treated and made ready for display by the Ashmolean conservation team. A unique arrangement as no work on this material had previously been carried out by a non-Italian institution. Most of the objects were high quality pieces that had seen better days, and which had been reused and adapted. Some had lapilli (the pumice-like stone that rained down on Pompeii during the eruption of Mount Vesuvius in AD79) attached to their surfaces, some had mineral-preserved plant material and fibres. The investigative conservation provided fascinating and valuable insights into the technologies, use, repair and reuse of these domestic objects.

In addition to the conservation treatments, the Parco Archeologico di Pompeii had requested that, where it was necessary to treat objects with corrosion inhibitors, the efficacy of this should be tested by exposure to elevated humidity. Although this is not current practice in the UK, this provided an ideal opportunity for University College London conservation intern **Chenya Wang** to investigate and carry out a critical assessment of this method.

After lunch, and an opportunity to visit the exhibition, delegates attended further talks by Ashmolean conservators before the Archaeology Group AGM. **Nicky Lobaton** presented her experience of visiting the vast collection of excavated material held at Pompeii, assessing and assisting in the selection of objects for the exhibition - a huge task given the number of objects held at Pompeii, and demanding accuracy at speed in the short time-frame allocated. Following this, **Stephanie Ward** outlined her role as exhibitions conservator for this complex exhibition. Ensuring that conservation needs

Conservator Miriam Orsini discussing treatments used on some of the copper alloy objects in the Pompeii exhibition



were met while accommodating design and thematic requirements presented a number of challenges, all happily overcome.

It was a very successful and enjoyable day, attended by around thirty Archaeology Group members.

Hazel Gardiner

Icon Archaeology Group

VISIT

THE HORNIMAN MUSEUM

Icon Ethnography Group
London September 2019

On the evening of 18 September the Horniman Museum and Gardens opened its doors to a small number of Icon members for an after-hours tour of the new World Gallery. Planned as a celebration marking the anniversary of the first year of the gallery refurbishment, the evening provided an excellent opportunity for examination and critical reflection on the installation process.

Conservation Manager **Julia Gresson** and Conservation Officer **Charlotte Ridley** walked the group through the gallery, describing the rationale behind the refit and discussing specific challenges. In particular

they described Conservation's role in navigating the many (sometimes opposing) needs of community members and the curatorial, conservation, and installation teams. Gresson and Ridley also reflected upon specific display challenges, such as the difficulty of mount-making for double-sided cases. This was then followed by a frank discussion of both the benefits and drawbacks of working with numerous contractors.

Overall, the presentation was open and honest and provided helpful behind-the-scenes context for the new gallery. Practical advice about case design and specific mounting techniques was complemented by a discussion of the complex ethical considerations inherent in the display of world cultures collections. Overall the tour was insightful and thought-provoking, while providing a great deal of practical and technical advice.

Laura Chaillie

Object conservator with the Science Museum's One Collection project

TALKS

TAHITIAN MOURNER'S COSTUME

Icon Textile Group

26 July London

On a Friday evening a small group of conservators gathered around a chief mourner's costume from Tahiti - one of the star objects in the *Re-imagining Captain Cook: Pacific Perspectives* exhibition at the British Museum. Conservator **Sophie Rowe** ACR and V&A costume mounter **Rachael Lee** talked about the challenges they faced during treatment and re-display of this significant costume.

Collected by Captain Cook during his second voyage and brought back to Europe in 1775, this costume is one of only a few surviving examples of a now-lost Tahitian tradition. It is comprised of many parts and is made of a variety of rare and ritually significant materials including barkcloth, feathers, pearl-shell and coconut fibre

among others.

The talk started with Sophie discussing how the object's history had impacted on the condition of the costume. At some point in the past the costume was put on an artist's easel and conservation undertaken in the 1960s revealed a Tahitian figurine tied to it. During the most recent treatment conservators found fine sheets of barkcloth and a barkcloth poncho under the layers of costume. Sophie talked about the treatment of various elements and materials, generously sharing tips and methods developed during the different processes. She showed us many samples of treatment materials and explained some of the decisions made.

After that it was time to hear about the mounting. Rachel drew our attention to the importance of displaying the costume as it would have been worn during the ceremony. A new, custom-made mannequin was fashioned with pads and undergarments to provide support and an

Rachael Lee discusses displaying the Tahitian Mourner's costume



accurate shape for all the layers and additional elements. The costume will be stored on this same mannequin to avoid potential damage during handling. Both Sophie and Rachel emphasised the importance of team work in the group of not only conservators but also scientists, curators, historians and many more.

Ania Golebiowska Textile Conservator
Zenzie Tinker Conservation Ltd

ASPECTS OF THE CONSERVATION OF JAPANESE BOOKS

Independent Paper Conservators' Group
London 1 October 2019

Robert Minte (Senior Paper Conservator, the Bodleian Library)

Kyoko Kusunoki (Senior Conservator, Japanese Paintings, The British Museum)

Matthias Sotiras (Conservator, Japanese Paintings, The British Museum)

From the outset, this very popular lecture offered the attendee a broad grounding in both the format and construction of Japanese

Bindings and the ways of approaching their conservation. This was a large remit and our speakers combined their considerable experience at the Hirayama Studio and the Bodleian Library to present their work and its context.

Kyoko began by covering a basic knowledge on the history of Japanese bindings from hand scrolls in the ninth century, through to the multi-sectional *Tetcho-So* & *Retcho-So* structures. Each binding style was evaluated in terms of its longevity and typical damages. In addition, we were introduced to the Japanese paper repair techniques used for infilling, using traditional tools to create a bevelled or sharply cut edge, or water cutting, with the option of excessive overlap being removed after pressing or drying on the *karibari* board. The choice of method depends largely on the condition of the object, the time allowed for the treatment and the equipment and budget available.

Matthias provided a guided tour of the manufacture of each binding structure. Each was illustrated using traditional manuals and facsimiles that were available for us to handle.

The three main agents of deterioration for these bindings were damages caused by pests; tears and splits from handling; and broken sewing. The conservation projects included examples of Hokusai's illustrated books, these provided practical examples of in situ repairs and the innovative use of props such as cardboard tubes and polyester to provide access and position the repairs. I particularly liked the combination of pre-coated tissue for controlling moisture and pasting out on traditional cedar board.

Robert then presented several projects from his work at the Bodleian. These included the sensitive application of in situ repair for insect damaged leaves, resewing and the consolidation of silk corner protectors. We were also treated to an illustrated step-by-step description of *Mitsubari* friction mounting on disbound leaves as a means of humidification and flattening whilst maintaining delicate surface characteristics. Once again, we saw traditional binding tools in action. He also described the challenging pigment consolidation of a lavishly illustrated, mid-17th century book, *Nara-ehon*. The treatment focussed on the deterioration of

The new World Gallery at the Horniman Museum contains both new and historic objects





Japanese Bookbinding Tools

'oyster' white from aged, finely-ground oyster shells. Careful attention was given to the testing of the consolidation technique, producing facsimiles of the pigment and a thorough review of the literature. Overall, what I most appreciated was the

diversity of the projects presented and the open discussion of ethics and how to adapt the traditional techniques to their complex needs. Our speakers dealt with a large amount of information in a very pragmatic way, making this an excellent introduction to

the conservation of Japanese books.
Ann-Marie Miller ACR
 Independent Book and Archives Conservator
www.codexconservation.com

Nara Ehon, MS. Jap. d. 34, front cover



THE RIESENER PROJECT: EXPLORING FURNITURE DIGITALLY

Jürgen Huber ACR, Senior Furniture Conservator at the Wallace Collection, reports on the Riesener Project and latest developments

JEAN-HENRI RIESENER

Jean-Henri Riesener (1734–1806) is one of the most celebrated French furniture makers of all time. A German immigrant who travelled to Paris to make his fortune, his fame is largely based on his role as official cabinetmaker to the king, Louis XVI, and the pieces he produced for the royal court. He was a particular favourite of Marie-Antoinette and made beautiful furniture for her private apartments that reflected her love of exquisitely detailed works of art and refined elegance.

THE PROJECT

The Wallace Collection is lucky to possess eleven pieces attributed to Riesener, many of them from Marie-Antoinette's private apartments. Over the past few years we have been conducting a research project to learn more about the furniture maker and his workshop, and to cast light on the materials he used, the way in which his business operated and the evolution of his designs.

We have been joined in this project by Waddesdon Manor and the Royal Collection Trust, who also own important collections of Riesener furniture. Together, we have been studying the development of the fashion for Riesener furniture in Britain, which reached its peak in the last decades of the nineteenth century.

The project includes the employment of cutting-edge

A still from the Sketchfab video showing the chest-of-drawers before deconstruction



technology, using photogrammetry and 3D modelling, to show to a wide audience details of the construction as never seen before.

The intention of the Riesener project is to publish the new findings of this work in both print and digital form in the coming years and to bring the work of this remarkable master back into the forefront of furniture history.

More information about Riesener and the project can be found at <https://www.wallacecollection.org/blog/riesener-project/>.

LATEST DEVELOPMENTS

Recently the Wallace Collection released its first interactive 3D video on Sketchfab, featuring a model of one of Riesener's chest-of-drawers (F248). It runs as a looped video sequence, which shows the deconstruction of the object into over five

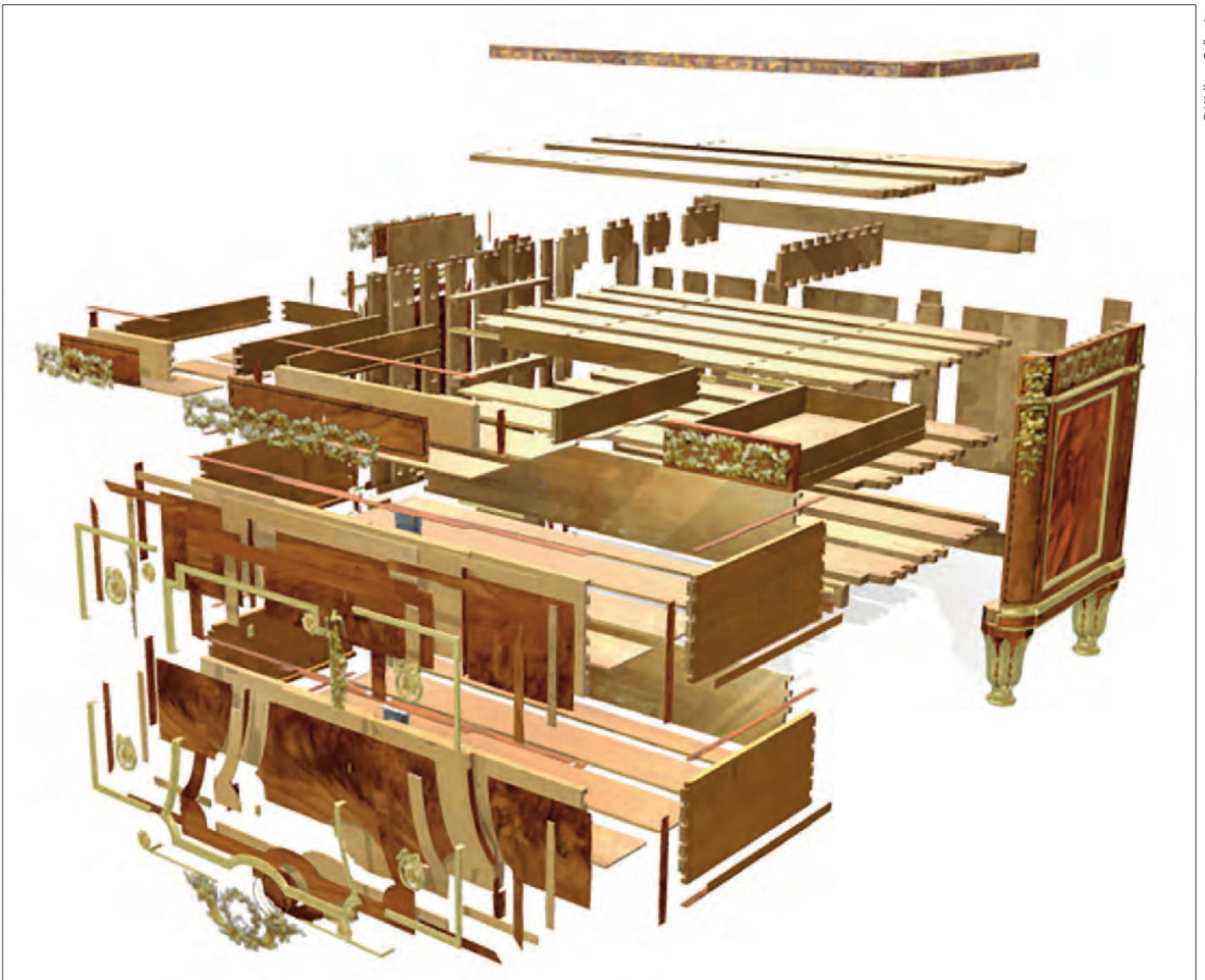
hundred pieces.

The video is accessible at: <https://tinyurl.com/y6e49msz> *

You can pause the video at any point to explore the technically-accurate model in three-dimensional space using your mouse or touchpad: a left click allows you to rotate around the object, a right click allows you to pan, whilst scrolling the wheel of a mouse, or pinching and stretching out your fingers on a touchpad, controls the zoom function. Sketchfab also has virtual reality capabilities, being compatible with most mainstream VR technology.

* The full address is: <https://sketchfab.com/3d-models/a-chest-of-drawers-by-jean-henri-riesener-19e744f52725402bb93c95267300e1dd>

A still from the Sketchfab video showing the chest-of-drawers partially deconstructed



© Wallace Collection

A SUMMER SPENT LEARNING: two placement experiences

A month at the seaside

Horological conservator Dale Sardeson describes his work placement at the exotic Victorian seaside villa that is Bournemouth's Russell-Cotes Art Gallery & Museum

As part of their post-graduate year, all West Dean Students are encouraged to do a one to two month work placement, and from early on in the year I knew that I wanted to do mine at the Russell-Cotes Museum. The college has a good working relationship with the Russell-Cotes and I had seen a number of objects from the collection on fellow students' benches.

Examining a watch in the Russell-Cotes Museum



© RCAGM, Bournemouth

It might seem like an odd choice for a student specialising in horology, since the museum doesn't necessarily have the range of clocks on display that other, larger museums might, but it does have a few very interesting pieces that I was keen to get a closer look at. Also, I was really looking forward to working with the curator to broaden my knowledge of curatorial and collections management – I didn't want to do a work placement where I just fixed clocks all day, I could do that just as easily at college!

My first job was to set up the Japanese clock in the Mikado's room, which is now visible on display on the stand I designed for it last year, after a fellow student carried out the conservation work. This is a very interesting object, but also very old and too fragile to be run every day. However, now that it is on its stand, it is going to be run on high days and holidays. Japanese clocks of this period are a particular interest of mine, and I put together extensive background notes for the volunteers and staff so that the tours can give a deeper insight into the cultural context of its creation and original use.

I also put together some more detailed information for talks on the chiming clock in the dining room, and the French ormolu clock in the drawing room. The French clock is not currently functioning, but I disassembled it whilst I was there and carried out a condition assessment, and it is looking like it might be a project for another West Dean Student in the near future to get it running again.

But the real meat of my placement, and the major project that I worked on throughout the month I was there, was updating the records of the museum's collection of watches. It turned out to be a larger task than I or the curator expected, and in total I catalogued, photographed and assessed eighty-nine pocket watches, one wristwatch, one miniature clock, a necklace made of old watchcocks and two watch fragments from the wreckage of HMS Association which sunk during the Scilly Naval Disaster of 1707, plus a range of disassociated watch parts.

Completing this project means that the museum now has full records of every watch in the collection, including a precise assessment of their condition and as much information about their makers as could be found. This has highlighted a few interesting, unusual or important pieces that might be suitable for future display in the house, as well as giving the museum an idea of those that need work, and how best to prioritise future conservation of the horological collection.

It was a really interesting month for me, both in terms of the range of different watch styles and mechanisms that I was able to examine, but also getting a better understanding of the behind-the-scenes running of a museum and being involved in a variety of other tasks like hanging pictures and auditing parts of the ceramic collection.

Every year, the West Dean horology students give short talks to two branches of the British Horological Institute and Antiquarian Horological Society, and this year I presented some of my work at the Russell-Cotes and showed some of the



The fully catalogued watch collection of the Russell-Cotes Museum

Winding the Lund & Blockley clock in the Dining Room of the Russell-Cotes Museum



highlights of the horological collection. Hopefully that will bring the museum to a wider audience and increase engagement with the collection amongst horological historians.

Dale Sardeson has recently finished an MA Conservation Studies at West Dean College of Arts and Conservation. You can find out about the MA or Graduate Diploma in Conservation Studies, or the MA Collections Care & Conservation Management (p/t) and explore the studios at the College's Open Days on Friday 6 December 2019 and Saturday 8 February 2020. Register at: www.westdean.org.uk



Amanda Dodd

Oxford and London

Jacqueline Moon, Conservation Manager for Paper and Photographs at Tate talked to Amanda Dodd, student on the Conservation of Fine Art (MA) at Northumbria University about her recent summer placements

Why did you want to study paper conservation?

I became attracted to conservation during my Fine Art (BA) at Northumbria University. I was working a lot with paper-making and printing and I became more and more interested in materials, questioning why I chose them and how they might affect the longevity of the art objects I was making.

A lot of the work in my final year degree show centred on our impact on the planet, particularly air pollution. I made an installation with fungus and lichen to show how bacteria and fungi adapt to different surroundings. During the weeks of the show the art work changed both positively – in this case, as it was something I wanted to show – but negatively for someone trying to preserve it.

While I was in the photographic studio making cyanotypes I also met Jordan Megyery who was doing research for her dissertation for the Conservation of Fine Art (MA). I learned more about the course from her and began to seriously consider conservation as a way of finding a hands-on role in the art world.

What did you think when you started the course?

When I started the course and realised how demanding it would be, I wondered whether I really needed a first degree in conservation, or in something like chemistry. But as time passed and I settled in, I realised how valuable my fine art degree was, that being an artist helps me understand the choices that other artists have made. Choosing to specialise in paper rather than paintings was more difficult; but having focussed on paper-making and printmaking during my art degree, helped guide me.

How did you choose your summer placement?

Having lived and studied in the north east all my life, I was keen to broaden my horizons and get out of my comfort zone. I wanted to do two placements to understand how different institutions operate.

I'd always wanted to go to The Bodleian Libraries. I was drawn to the Tolkien collection and was keen to work with Tolkien archivist Catherine McIlwaine as well as senior paper conservator Robert Minte. I also wanted to expand my skills by working with bound manuscripts.

Thank you to the Head of Conservation, and Collection Care for making it possible.

I'd visited Tate on family and university trips to London. It seemed a great place to learn about different areas of conservation and the art world. I'm currently working on an idea for my thesis on Turner's papers and techniques and wanted to see some of his works up close.

What did you learn during the placement at Tate?

One of the first things I learned about was how to use The Museum System (a collection management software) to locate an artwork and record its condition, dimensions and suitability for exhibition.

Having got to grips with that, one of my main jobs was to document a collection of photographic works by Irving Penn and make annotated images. I was also involved in the de-installation of the Natalia Goncharova exhibition at Tate Modern, working with a Russian courier to condition check objects against the install notes and to determine whether there had been any changes.

Another important experience was shadowing the paper and photograph conservation technicians. Having basic framing and mounting knowledge, I wanted to understand other aspects of their job, and I enjoyed working closely with them while they prepared for an exhibition.

Thanks to all the staff at The Bodleian Libraries and Tate for hosting me. It was great experience.





Image: Stirling District Tourism