

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • NOVEMBER 2008 • ISSUE 19



Rescuing a redundant church • Also in this issue • Rescue for the TCC? • Important Journal news • Cryogenic cleaning

FORMAL NOTICE OF AGM

Notice is hereby given that the fourth AGM of the Institute of Conservation will be held on Monday 8th December 2008 at 13:00 at The British Library Conference Centre.

The AGM is an opportunity for members to hear about Icon's progress over the last year, but more importantly, to take an active part in Icon's future. Input from members is a vital part of developing Icon in a way which meets your needs and expectations.

Please register if you wish to attend

Icon AGM 2008

8 December 2008, British Library Conference Centre

Contact Charlotte Cowin at ccowin@icon.org.uk or 020 7785 3807

The AGM will include a review of the year as well as Icon's forward plans. The results of the 2008 Elections to the Board of Trustees will be announced and the business of approving the audited accounts for 2007-8 and appointing the auditors for 2009-10 will be conducted. The AGM will take place between 13:00 and 14:30.

The AGM will be followed by the opportunity for Icon members to hear from two speakers.

It's a material world – caring for heritage and the public realm

Samuel Jones, Demos

Samuel will outline the findings of the pamphlet commissioned by the Textile Conservation Centre which argues for increased engagement in conservation, better support for conservation education and which highlights conservators' vital role in demonstrating the connection between their work and the wider social and cultural values that caring for the material world engenders.

Collections for People

Suzanne Keene, UCL

Prompted by calls for more effective use of museums' stored collections, Suzanne's research draws together data on users, demand for access to stored collections and the factors governing different levels of collections engagement. The report describes practical measures which can enable organisations to provide greater access to stored collections.

NOVEMBER 2008

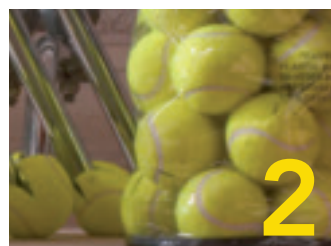
Issue 19

The publication at the end of this month of a major report on conservation could not be more timely. Given present economic woes when heritage interests are likely to feel the pinch in any squeeze on resources, it is important to have a clear view of the place of conservation in public policy and its value to the wider world. If you would like to attend the launch of the report, turn to page 9 for details.

The work for the report has been undertaken by the independent think tank Demos and was commissioned by the Textile Conservation Centre Foundation at a dark time in the TCC's history, when closure threatened. So the news now coming through of a possible future for the Centre is most welcome and we must all hope that present discussions reach a successful conclusion.

A couple of issues ago you were being exhorted to take part in an oral history project to collect and archive the memories of conservators. More homework this time around: to contribute to the task of updating and improving the Wikipedia entries on conservation and restoration – see page 11. And don't forget to vote in the Board elections. The closing date is 25 November and the ballot papers are enclosed with this issue.

Lynette Gill, Editor



2 NEWS

Rescuing a horse, moving a wellhead and a prize-winning poster



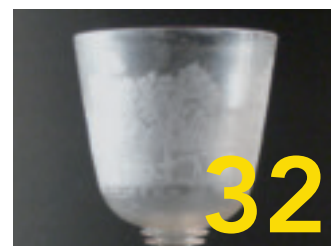
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Cover photo: Detail of a painting on the East wall of St Lawrence's church in Ipswich, shown after the removal of overpaint

Disclaimer:
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Deadlines:
For January 2009 issue
Editorial: 24 November
Adverts: 11 December

around & about

Moving times

It is been a hive of activity in the National Museums Scotland in recent months. We were given three months from May to August to decant the entire Royal Museum before contractors started work on a major £46M refurbishment. The Conservation & Analytical Research Department took on the job of dealing with the complicated uncased artefacts, leaving more straightforward parts of the collection (if you can call an elephant straightforward) to the Collections Management team giving them advice when needed.

The work engaged conservators from all the different disciplines in working together to de-install and pack objects including monumental stonework, thrones, tapestries and clocks. Aided by external contractors including Graciela Ainsworth Conservation, we de-installed around 20 tonnes (or 200 artefacts from a total of nine to ten thousand objects).

Some of the pieces had been on display for well over fifty years and working out exactly what was holding them up was challenging (in some cases the answer required a belief in miracles). With these exceptions, it was the packing and logistics that were most time consuming aspects of the job. Fitting crates down narrow corridors, competing for use of the goods lift, and ensuring the cobbles and speed bumps of

Charles Stable & Eion O'Suilleabhain lifting a fifteenth century Italian limestone wellhead



Edinburgh weren't going to cause any damage were just a few of our concerns – problems probably very familiar to many. We were therefore very pleased to finish on time and on budget. We are now beginning the task of preparing the artefacts, including many more which have never been on display before, for the grand opening of the new-look Royal Museum in 2011.

Diana de Bellaigue, Artefact Conservator
National Museums Scotland

IIC Congress poster winner

Congratulations to Vicki Marsland, Fiona Macalister and Rhian Tritton for winning the IIC Congress poster prize for their poster 'Making Filming Safe' which described how the National Trust approaches managing conservation risks at the same time as enabling access for filming. Out of forty posters selected for display, the judges were unanimous in deciding that the NT poster met their four criteria of:

- Good fit with the conference theme of 'conservation and access',
- Clarity of content,
- Visual impact, and
- Making good use of the format of a poster to communicate the content.

It provided an insight into both the hazards encountered and some of the National Trust's solutions, including an innovative use for tennis balls! Apart from the Congress audience, the authors wanted the poster to have a longer life both within and beyond the National Trust, so they wrote it to appeal to NT supporters as well as other colleagues in the conservation profession. The poster will be displayed at a Legacy Day for potential benefactors and again during Housekeeping Study Days training for property staff.

Co-author Vicki Marsland in front of the IIC award winning poster 'Making Filming Safe'





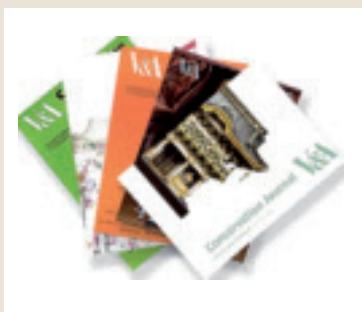
Conservators' top tip for filming – protect floors with tennis balls on tripod feet



NT furniture and fittings may be left in-situ or removed for safe keeping. Precious contents are removed for bigger scale projects – thirty foot long carpets don't fit down the stairs!

Online treats

Congratulations to the **V&A Conservation Journal** recently celebrating its 50th edition. As many of you will know, it has been published by the Conservation Department since 1991 and is an informal publication dedicated to all those interested in the conservation of cultural heritage. After a two year project the full catalogue is now available online with all Conservation Journals 'live' on screen and downloadable in PDF format. Both the printed and online versions of the V&A Conservation Journal have recently become annual publications with increased content and, to celebrate the opening of the V&A Medieval and Renaissance Galleries, there will be a special 'bumper' edition due for publication in November 2009. http://www.vam.ac.uk/res_cons/conservation/journal/index.html,



Another recent launch is a new version of the on-line catalogue to the **Royal Academy of Arts Permanent Collections** (www.racollection.org.uk). The website enables you to search and explore the RA's collections of paintings, sculptures, drawings, prints, historic books, archives, historic photographs and plaster casts. The collections can also be explored via the Names A-Z and Academicians links and by different themes.

'Green' storage boxes

Conservation by Design has launched a new range of acid free, flat packed archival storage boxes giving conservation storage for the same price as traditional non archival kraft boxes. The Lydamore range is a modular box system made from EcopHant recycled box board. The material is also green in colour, making them readily identifiable – useful, for example, to differentiate priority materials for disaster recovery planning. In addition to the kind of protection you would expect – from light and dust etc – the high strength board will outlast regular brown kraft/ chipboard boxes by decades.

The boxes were initially designed and developed to resolve a space shortage problem for one of its existing customers, the Essex Record Office, and is consequently named after the organisation's first conservator, Amy Lydamore.

For more information and prices, visit www.conservation-by-design.co.uk or call 01234 846 333 and request a copy of the Lydamore leaflet which details the sizes and styles available within the range.

Conserving the Watts Gallery Sculpture Collection

A £10 million Heritage Lottery funded project to restore the Watts Gallery in Compton, Guildford to its past grandeur has begun. The grade 2* listed 1904 Arts and Crafts galleries built to celebrate the great Victorian artist and humanitarian G.F. Watts were falling apart and the collection mouldering in relative obscurity. But in 2006 the Watts Gallery shot to fame by coming second in the BBC series *Restoration Village* thanks to huge nationwide support. Encouraged by this, The Hope Appeal was launched and in June this year the gallery was successful in raising the matching funding so urgently needed to get the two year project underway.

Arguably the galleries most awesome exhibit, Watts's sculpture *Physical Energy*, a colossal rearing horse with rider could well characterize the effort the team has had to make to reach its financial target. The gallery can now close its doors for the first time in 100 years to allow essential building work whilst the collection goes on tour, into storage or for conservation.

As the largest and most important sculpture in the collection, *Physical Energy* is due to be conserved during the planned refurbishment period and it is already benefiting from the attention of Patricia Jackson and Richard Cook and their team. The massive plaster model *Physical Energy* was viewed by Watts as being of temporary value only since it was a necessary stage in the process of casting three massive bronzes sited in Kensington Gardens, Cape Town and Zimbabwe. It was thus only constructed for a short life and Watts continued to modify it until just before his death. These



Scaffold up around Physical Energy



Viewing inside the body cavity

plaster maquettes were used by Watts not only to produce finished sculpture but also as an aid to the development of his paintings. Conservation will include cleaning, repair and consolidation in order to preserve the sculpture but the aim is also to enable the story to be told of how Watts made and refined the sculpture, how it was used and changed after casting and eventually to be displayed in a meaningful way.

Records suggested that the heavy 3.2 ton sculpture had been built using gesso grosso over an armature of iron and timber. A condition survey and structural assessment of the stability of the sculpture has been carried out in order to establish the materials and techniques used, to reveal the interventions and repairs employed for moulding and casting, and so that it can be moved safely from the sculpture gallery during construction work. Essential investigative work has included materials sampling, surface cleaning, use of a metal detector, X-ray photography and use of a videoscope and endoscope to view inside the body cavity. The internal construction and all materials appear to be stable.

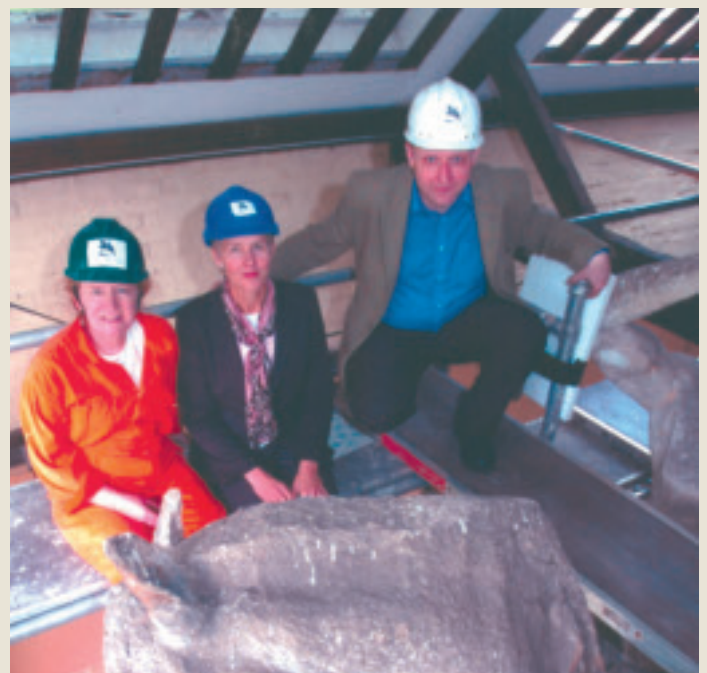
The studio adjoining the gallery was purpose built by Mary Watts to house the monumental sculptures and plaster casts. *Physical Energy* was built onto a trolley that was winched along a short rail track and out through the massive studio doors to allow viewing outside in the sunshine. The next move for the horse and rider will be a very gentle trot into a purpose made storage building. After conservation it will emerge not into the sunshine but into the limelight of the newly refurbished galleries!

The gallery has now closed its doors for two years but to

maintain interest in the Watts Gallery, there will be an exhibition in the Guildhall Art Gallery on November 11 and in St Pauls Cathedral on December 1.

Patricia Jackson. AMICON. IIC Fellow

Patricia Jackson with the curator and director





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professional update

FROM ICON'S NEXT CHAIR

Following the recent call for nominations, Diane Gwilt will become Chair of Icon's Board of Trustees at the AGM on 8 December:

At its creation in 2005, Icon's aim was to unite the conservation community and to speak with a single voice on behalf of that community. As we are all aware, there have been some notable early successes, for example a £1 million Heritage Lottery Fund grant to push forward a programme of work-based learning to address conservation skills gaps and the major breakthrough in conservation science brought about following Icon's clear leadership in the Heritage Science Review undertaken by the House of Lords Science and Technology Committee in 2006. Earlier this year Icon initiated a series of events focussed on the future of the conservation workforce. Prompted by the nascent crisis in conservation education in UK universities, this process will culminate later this month with the publication of a Demos pamphlet 'It's a Material World' which examines the value that conservation adds in social and political contexts. If the conservation sector is to be sustainable and develop, conservators must learn to see themselves within the bigger cultural heritage picture. Icon can help conservators to achieve this in two ways – as a membership body by creating an outward-facing community that unites the conservation profession and as a charity committed to promoting public understanding of why cultural heritage should be conserved, raising public and political awareness of the role that conservators play in caring for our shared cultural heritage.

From the London office

BOARD ELECTIONS

There has been a good response to the call for nominations for election to Icon's Board of Trustees. Two members are standing for election to the reserved seat for Wales and eight members are standing for election to the five unrestricted seats. Voting members will have received the manifestos of all the candidates with this copy of Icon News. Ballot papers are also enclosed for voting members and should be returned to the Icon office in the envelope provided, to be received by **25 November 2008**. The results of the elections will be announced at the AGM on 8 December.

CHANGES AT THE OFFICE

Congratulations to Charlotte Cowin, Icon's Membership & Groups Manager who will be going on maternity leave in January 2009. Plans are underway to provide cover for Charlotte's period of leave, and further details will be available in November's Iconnect.

JOURNAL NEWS

It is a pleasure to announce that the next Icon Journal will be published in March 2009 and will contain the following articles:

Ute Larsen

Primarily a water colourist? The materials and techniques of Frances Hodgkins' watercolour and gouache works on paper

Camilla Baskcomb and Ute Larsen

Henry Fuseli: Necessity or frugality? The artist's selection of drawing papers

Regina Belard, Hisashi Higuchi and Jennifer Perry

Furunori (aged wheat starch paste): Challenges of production in non-traditional settings

Minah Song

The history and characteristics of traditional Korean books and bookbinding

Kazuko Hioki

Japanese printed books of the Edo period (1603–1867): History and characteristics of block-printed books

Jesse Munn

Side-stitched books of China, Korea and Japan in Western collections

Book Reviews

Clare Reynolds reviews *Art on Paper: Mounting and Housing*, Eds. Judith Rayner, Joanna M. Kosek and Birthe Christensen, 2005

Rosie Freemantle reviews *The Invention of Pastel Painting*, Thea Burns, 2007

Susan Stanton reviews *Textiles and Text: Re-establishing the Links Between Archival and Object-based Research*, Eds Maria Hayward and Elizabeth Kramer, 2007

The Paper Conservator in all but name, and the result of a lengthy process of addressing the management of Icon Journals, this volume will be the first to appear under the new title, *Journal of the Institute of Conservation*, published by Routledge. Routledge is part of Taylor & Francis, one of the world's leading publishers of academic journals. Dedicated to the dissemination of scholarly information, and utilising skills and experience developed since its foundation in 1798, Taylor & Francis now publishes over 1,300 scholarly journals in association with 360 societies and institutions.

Routledge has a growing portfolio of Conservation, Museum and Heritage Studies titles, in both books and journals. Highlights include *Museum Management and Curatorship*, *International Journal of Heritage Studies*, *Early Popular Visual Culture*, *Journal of the Society of Archivists* (published on behalf of The Society of Archivists) and *International Journal of Architectural Heritage*. The journals publishing is supported by an active and wide-ranging books programme, some of which may be familiar and include the Science for Conservators Series, the Leicester Reader in Museum Studies

series and the Museum Meanings series.

Routledge is committed to the publication of scholarly information of the highest quality, and so we are exceedingly fortunate that the *Journal of the Institute of Conservation* will be in their fold. Editorial responsibility still remains with Icon with the advantages of formal management and significant editorial support.

For individual members the Association Agreement with Taylor & Francis Journals brings with it other benefits such as a paper copy of each issue of the *Journal* (unless you opt out), access to the current volume online, a 20% discount on the list price of the publisher's books and online access to one of an agreed list of the publisher's journals. Over time, Taylor & Francis plan to digitize back copies of the *Journals* and individual members will also be able to access these journals through a voucher system. Other benefits are less immediately tangible, however would not have been as possible without working with such a well-respected publisher with whom it is aimed to increase the circulation of the *Journal* and to secure the listing of the *Journal* in Thomson's *Journal Citation Reports* and other indexes.

It is unfortunate that with change comes some loss and the saddest is the direct link between Icon Journals and L&S Printing and in particular Richard Lomasney and Malcolm Gillespie. Richard Lomasney, Director of L&S Printing, has been involved with the production of *The Paper Conservator* from the very beginning. However, his generosity to the journal, the Institute of Paper Conservation (IPC) as it was and now Icon has far outweighed the reliable and outstanding printing service he provided. Similarly, Malcolm Gillespie has tirelessly ensured that the design and look of the journals under his care have been of the highest quality. And I am sure that I and several of my predecessors would agree that his knowledge and expertise of production has been invaluable. We owe them both a great deal of thanks for their patience, support and advice given so generously over the years.

Despite the single title the content of the two volumes for each year will remain discrete. The volume published in the spring will have articles based on book and paper conservation and that published in the autumn will be in effect *The Conservator* with articles based on other conservation disciplines. Thus the *Journal of the Institute of Conservation* is still your publication and relies on your contributions. Please keep sending completed articles for consideration, or if you would like to discuss an idea for an article, please contact Shulla Jaques, Editor, on email: journal@icon.org.uk

ANNUAL REVIEW 2007–8

Icon's 2007–8 annual review and accounts are now available on the Icon website.

Please visit www.icon.org.uk and navigate to 'About Icon' then 'Formal documents'.

From the training office

INTERNS GATHER AT IIC CONGRESS

There was a brief but upbeat reunion for this last year's interns at Icon's stand at the IIC Congress trade fair in London in September. It's a busy time for most interns, as they are in the last weeks of their placement, nevertheless Icon had an excellent turn-out to chat to visitors from the UK and abroad about their specially-prepared posters. It was a good networking opportunity also for those who had not yet snapped up a job! HLF interns were joined by Tate intern Sarah Styler, as well as Sarah Lambarth from year 1 and a handful of visiting supervisors and hosts. Thanks to all concerned for making the posters (now available on the Icon website) and for creating an enjoyable session.



Interns at the IIC Congress with Carol Brown (L)

HLF YEAR 2 INTERNS – MORE JOB NEWS

Good news at the time of writing – one more of Icon's year 2 interns – Alison Foster – has moved on to employment with her hosts, Hirst Conservation. Ellin Belton gained a contract with the National Trust; Andrew Hughes moves to Royal Albert Memorial Museum in Exeter, and our Book conservation intern Zoe Finlay starts at University of Northumbria. Well done all!

YEAR 3: FOCUS ON SOME NEW INTERNS

Elaine Tolley and Mel Houston

Elaine has started a 2-year tapestry conservation internship with the National Trust at Blickling, supervised by Rachel Langley. Having previously worked as a National Trust House Steward, Elaine decided to follow her passion for conservation by taking on the Lincoln Conservation MA and undertaking additional voluntary work in tapestry conservation. She sees the internship as a vital stepping stone to help her across the gap between her education and furthering her career as a professional textile conservator.



Elaine Tolley



Mel Houston

Mel has started a unique internship with the National Trust for Scotland in preventive conservation, working across Trust properties around Scotland, supervised by Isobel Griffin. A key objective of Mel's internship is to develop and help deliver a Trust-wide Pest Management strategy, and she will become a member of the Collections Conservation teams. Seeking a change from her previous career as a commercial photographer, Mel had held short-term posts with NTS previously and has also recently been successful in gaining Northumbria University's MA in Preventive Conservation via the distance learning route.

The final year's intake of the 4-year Heritage Lottery Fund – supported scheme will be advertised in May 2009 and Icon hopes to sustain the scheme beyond 2010 by encouraging other funders and employers to make use of the framework Icon has developed and set up internships in conjunction with Icon – such as current Tate placements. Look out over the next few months for more internships advertised in this way.

TRAINING EXCHANGE – TAKE A LOOK!

Are you seeking a short conservation work-based training placement or internship?

Icon's Training Exchange can be used as a noticeboard to post up your own career details and profile. Use the form provided on the website to advertise your details for prospective hosts' perusal. To post your 'cv' and to view placements on offer you must be an **Icon member**. For more details on the service, go to the Education & Training section of the Icon website: www.icon.org.uk/index.php?option=com_content&task=view&id=470&Itemid=52

CONSERVATION TECHNICIAN QUALIFICATION

Pilot phase 2 starts off – with a focus on the North

New partners with candidates in the pilot of Icon's new qualification include the Bowes Museum, National Galleries of Scotland, National Museums Liverpool, Norfolk Museums, the Textile Conservancy, and the Arts Council Collection – joining previous pilot partners the National Trust and Eura Conservation. More details of the pilot can be found on Icon's website or by emailing training@icon.org.uk

A reminder of Icon's and employers' main aims for the CTQ:

- To provide technicians and others who support conservation work with a portable and meaningful qualification which recognises their skills

- To improve the diversity of applicants entering the conservation profession by establishing a new entry route and a means of career mobility
- To recognise the contribution of volunteers and support staff to conservation

PACR news

- The next PACR application deadline is **16 January 2009**.
- You must send a **Register of Intention (Rol)** prior to submitting a full application. You can submit your Rol at anytime. However if it is received after the Rol deadline date listed for the application round you identify – your application may not be accepted for the round you have selected. Please refer to the Icon website under Accreditation/CPD for deadline dates and more information.
- **Update in terms of the Rol** – please refer to page 18 of the new PACR Guide for full details – if in the case you need to defer to another round.
- **Working towards PACR in the future.** The new PACR Guide includes a table for relating the level of skills to the PACR professional standards. It will help you plan your professional development and act as a self assessment tool to check whether you are ready for accreditation. Please refer to page 16 of the new PACR Guide.
- **Do you want a quick reference guide to PACR** to help explain the process to your employers or clients or just get a quick overview to help you understand the process – then please look at the Summary of Steps to Accreditation guide on the Icon website under the Accreditation/CPD tab – go to Introduction.
- **PACR events** – the last event this year is on 26 November in Birmingham and is the Introduction to PACR workshop: everything you need to know about accreditation. Events are being planned for Spring 2009 and will be available shortly on the Icon website.
- **Icon Website – Accreditation / CPD section.** Please look at the new format and updates. It includes the New PACR Guide and New Application Form; the updated professional standards, and the summary of steps as noted above. The CPD section will continue to be developed.

From the Library

We are happy to report that recruitment of a new librarian will get under way shortly. In the meantime, we are continuing to provide the library services to members and non-members, keeping up with library matters and interest in the library continues to grow. We hope to make an announcement about the new librarian soon!

Jane Eagan, Honorary Librarian
Cristina Neagu, Acting Librarian
chantrylibrary@icon.org.uk

MISCELLANY

CONSERVATION REPORT LAUNCH

Under the title *'It's a Material World – Caring for heritage and the public realm'*, Demos – a leading UK independent think tank – launches the results of its research on wider socio-political issues affecting conservation. The event takes place on 28 November from 10am to noon at the Banqueting House on Whitehall, London. If you would like to attend, please email demoslau@soton.ac.uk

The study has its genesis in the decision of the University of Southampton to close the Textile Conservation Centre. Using the Centre's situation as a catalyst for debate, the TCC Foundation decided to commission Demos to consider the challenges and opportunities facing the conservation sector. Icon, the Clothworkers' Foundation, Historic Royal Palaces and Anna Plowden Trust and others have also supported the research and this event.

THE FUTURE OF THE TCC

As many of you will know, ten years after the TCC joined the University of Southampton, the University decided to close the Centre at the end of October 2009. In December 2007 it was agreed that the Centre's supporting trust, the TCC Foundation, should lead efforts to find a future for the TCC's work. For some months now, discussions have been taking place with the University of Oxford's School of Archaeology about the possibility of transferring elements of the TCC's work there in late 2009. A decision about whether this development is viable will be made by December. If an early agreement is reached it may be possible to offer the postgraduate programme in textile conservation and, possibly, the history of textiles and dress and/or museums and galleries as part of Oxford University as soon as the 2009/2010 academic year. Anyone interested in these courses should contact the TCC on tcuk@soton.ac.uk.

YORK GRANTS AND BURSARIES

The York Foundation for Conservation and Craftsmanship is offering bursaries of up to £1500 each to further the knowledge and skills of conservators and craftsmen at various stages of their careers. This can include CPD courses, work-experience visits and placements. Bursaries of up to £3000 are offered to encourage and assist established conservators and craftsmen to take on a new trainee/apprentice.

Applications will be judged on merit and need, and there are no restrictions on who may apply. Employers may apply on behalf of employees. In the case of individual applications preference will be given to those seeking advanced skills or training in specialisms in short supply. Bursaries will not generally be awarded to assist the funding of a student's undergraduate degree or equivalent course. A list of previous year's winners can be found on the Foundation's website

(www.conservationyork.org.uk). Application forms can be downloaded from the website or may be obtained by email: conservationyork@hotmail.com. Completed applications may either be emailed or mailed to: The Secretary, YCCC, The Merchant Adventurers' Hall, Fossgate, York YO1 9XD. The closing date for receipt of applications is **Saturday 28 March 2009**.

PLOWDEN MEDAL 2009

Nominations are now being invited for the 2009 Plowden Medal – awarded annually to a man or woman who has made a significant contribution to the advancement of the conservation profession.

The prestigious award is now celebrating its tenth year. The first Plowden Medal was awarded in 1999 by the Royal Warrant Holders Association in memory of the late Hon. Anna Plowden CBE, the leading conservator who was Vice-President of the Association at the time of her death in 1997.

A nomination form may be downloaded from the RWHA website: www.royalwarrant.co.uk, or obtained from: The Secretary, The Royal Warrant Holders Association, No 1 Buckingham Place, London, SW1E 6HR. Forms must be returned by **Friday 13 February 2009**. A selection board drawn from the conservation community and the Council of the Royal Warrant Holders Association will consider the nominations in March 2009.

THE DEVELOPMENT OF A UK STRATEGY FOR HERITAGE SCIENCE

In 2006, the House of Lords Science and Technology Committee held an inquiry into Science and Heritage. Among its recommendations published later that year was that 'the heritage sector should come together in developing a broad-based national strategy for heritage science'. They called for the strategy to be developed as a 'bottom up' strategy with considerable input from the 'users and doers of heritage science, so that the many institutions that play a part in the heritage science sector can share a sense of ownership'.

This strategy development has now started with the appointment of a steering group drawn from across the sector to provide guidance and contribute to the strategy's production, and a coordinator who will assist in the development of the strategy through the collation of three reports.

The strategy will assess the sector's use of science in understanding and preserving the UK's heritage. It will seek to identify gaps where existing techniques are under-used, as well as opportunities for the exploitation of new and innovative scientific methods, and suggest ways to transfer gains in scientific knowledge into widespread practice. It will identify priorities for tackling these issues and make recommendations about those parts of the sector that are willing and best placed to take these particular priorities

forward. In part, the strategy will be developed through collating information within existing strategies from different parts of the heritage science sector. Initially, three reports will be written, which will form the basis for preparing the new National Heritage Science Strategy. These reports will draw on the existing strategies, other key sources and interviews with appropriate individuals within specific sectors.

The first report will detail the current use of science in preserving and protecting cultural heritage, while the second will assess the use of science in enhancing our understanding of the past in order to underpin assessments of significance and context, and to improve and increase public interest and understanding. A final report will address issues of sector skills and consider practitioner and institutional capacity to respond to current and future needs and opportunities. We have deliberately taken a very broad definition of 'heritage' for this strategy which will encompass both movable heritage (museums and art collections, libraries and archives) as well as immovable heritage (archaeological remains, buildings, landscapes and townscape).

We are really keen that as many people as possible participate in the development of the strategy; each of the three reports, and the final strategy will be made available through the website, www.heritagesciencestrategy.org.uk, for comment.

At this stage we are collecting together existing, relevant heritage and heritage science strategies to begin the process of drafting the three reports. Please contact the strategy coordinator Jim Williams with details of any strategy of which you feel we should be aware. In order to avoid duplication, and paper or IT overload, we would be grateful if you didn't send any documents at this point, but just let Jim know the title, date and further details about where a copy can be obtained. The web site, once fully developed, will contain a list of these existing strategies, and wherever possible, electronic versions will be available.

Contact details for Jim Williams are NHSS@english-heritage.org.uk

IT'S JUST GOOD PRACTICE

I have been dealing with insurance to conservators for many years now and, whilst the unimaginable seems very remote, dealing with thousands of clients I see what can happen and go wrong. Even simple liability claims are reserved at a minimum of £10,000 once solicitors are involved and in an increasingly litigious world it is now far more common for clients to seek redress, even where there are thin grounds for complaint.

So that's the bad news. What's the good? Well, there are plenty of actions you as a conservator can take to minimise and/or remove any risk in your business.

In the first instance, when accepting work from any client you should ascertain:

- who the client is.
- ownership of the property.
- a value of the property preferably by a valuation or by written agreement as to the maximum value and a basis of valuation.
- details of any insurance cover they have on the property (more on this later).

Whilst this may seem onerous, in the event of anything going wrong it will stand you in good stead to resolve a claim or complaint far more easily.

Secondly, I would also strongly recommend that you look to issue contracts to your clients. You can restrict your liability by contract and this would form the basis of any dispute. In many ways it would, in fact, convey a far more professional approach to do so and most clients do value clarification. I would just point out here that contracts do have to be reasonable and you cannot normally contract out of any negligent acts especially when dealing with clients in a personal capacity.

There are standard Contract and Terms & Conditions in the members section of the Icon web site which are free of charge for you to use. These are a great resource and can be the starting point for your business contracts. They also detail the description of the work, costs, agreed documentation and more – all crucial in protecting your position.

Thirdly, you should take as much care as would be reasonably expected to look after your clients' property. This probably sounds obvious, however you can protect yourself if you have taken all reasonable steps in terms of storage, fire risks and security. There are many publications on fire precautions and certainly if you use any flammable materials you should be aware of current legislation on handling and storage. As for security, I would recommend that your property has key operated window locks on all opening sections and that all doors have 5 lever mortice deadlocks fitted. Clearly, anyone handling more valuable items would also be expected to have an approved alarm fitted.

Fourthly, an Insurance policy can be arranged so that if the worst does happen and you are found liable then there is cover in place. In short the crucial covers are:

- Professional Indemnity – this covers your professional judgement and work. Critically, the Clarke Roxburgh policy also covers damage to the item you are working on which is a general exclusion under most other policies.
- Public Liability – covers for actual damage or injury caused whilst you work but not to any property you are working on.
- All Risks – cover can be arranged on your tools, stock of materials and also your clients' property held in trust. In terms of the latter the sum insured needs to match the maximum value of items under your control at any time.

It is also worth mentioning Employers' Liability cover here. It is widely perceived that an employee is defined as being paid and under an employment contract. In terms of insurance coverage this is not the case. Anyone who is under your

2008 AGM

Icon's 4th AGM

8 December 13.00–14.30

British Library Conference Centre

Please register by
emailing ccowin@icon.org.uk or
telephone 020 7785 3807

The AGM will be followed at 14.45 by talks
from Samuel Jones of Demos
and Suzanne Keene from UCL.

The AGM agenda and the afternoon
programme are available on the Icon website.

direction, control or supervision is deemed an employee. The issue of remuneration or contract is irrelevant. Hence, a volunteer or student working with you could definitely hold you liable for any injury received whilst working with you.

A word of warning if you want to rely on your clients' insurance cover. Many insurance policies exclude damage to any item being worked upon. Further, in the event of any claim being picked up by their Insurer it is likely that if you were deemed negligent in causing the damage or loss then the Insurer would look to you to recover any payment made.

So what happens if something does go wrong? Well, we currently have two claims in progress for conservators. Following initial notification the claims are taken over by Insurers and moved to an expert for conclusion. When there is a claim, a smooth resolution can cement a relationship. And this is the true test of any insurance policy.

Mark Rogers MBA, Dip CII

Commercial Manager at Clarke Roxburgh Insurance Brokers in Malvern

If you have any queries please feel free to contact me or Eddie Partridge at Clarke Roxburgh on 01684 571809 or e-mail at mark.rogers@clarkeroxburgh.co.uk

AN INTERNATIONAL CALL FOR COLLABORATIVE EDITING

This is an international call for you to join us in collaboratively shaping the definition of art conservation!

In Icon News, issue 9, James Andrews discussed the state of the Wikipedia article for 'Art Conservation' and pointed to some of the potential for Web 2.0 applications in conservation. With this in mind, recently we began working to improve the Wikipedia article 'Art Conservation'. Whilst we feel we have made some initial progress and that the article is heading in the right direction, there is a lot more work that needs to be done for it to reflect the importance, complexity, and variety of our profession.

To realize the goal of having a good definition of art conservation, conservators from many countries need to collaboratively shape the article so that it reflects the conservation profession as it is today, to include its historical underpinnings, and have international variety. This article could potentially grow into an up-to-date resource for the

public, students, and professionals alike. Whilst we have only been working on the English version of this article, there are Wikipedia articles about art conservation (or restoration) in twelve other languages.

In addition to asking for assistance with the existing articles, it is possible to add new articles that relate to specialized areas in the field, and then link them to the 'Art Conservation' article. In this way, the main article could become a kind of introductory overview page to the various fields of conservation. One specific area where help is most needed is in the sourcing of images for the article (currently there's only one image on the main article). Copyright-free images would be the most useful. However, for images that cannot be used without copyright, there are ways that some copyright can be retained that might be more appealing, for example:

'Attribution-Share Alike 2.5 Generic'
<http://creativecommons.org/licenses/by-sa/2.5/>

The pages that are currently being worked on include:

'Art Conservation'
http://en.wikipedia.org/wiki/Art_conservation

'Art Restoration'
http://en.wikipedia.org/wiki/Art_restoration

'Art Conservation Training'
http://en.wikipedia.org/wiki/Art_conservation_training

'Conservation Associations and Professional Organizations'
http://en.wikipedia.org/wiki/Conservation_Associations_and_Professional_Organizations

If you are just getting started with Wikipedia, you should first read the 'Help Pages', as they provide a wealth of how-to information. You should also know that each article has a 'Talk' page in which you can discuss edits, ideas and suggestions for the article. However, if you would like to talk to one of us, please feel free to contact us directly.

Although we are issuing this call for collaborative assistance, in the spirit of Web 2.0 and the Wikipedia project, we do not claim, nor desire, ownership of any Wikipedia articles. We enthusiastically welcome all who want to help and acknowledge all those who have already contributed.

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people

GUESTING AT THE GETTY



From April to June 2008, Andrea Pataki (whose Doctoral success was celebrated in Icon News in July '06) was invited by the Department of Paper Conservation at the J. Paul Getty Museum, Los Angeles, to be part of the Getty's Museum Guest Scholar Program. While in residence, she worked with Nancy Turner, conservator of manuscripts, and scientists from the Getty Conservation Institute, including Karen Trentelman and

Jim Druzik, to continue her research in the field of consolidation of friable pigments, the use and application of remoistenable tissues and further characterisation of adhesives used for stabilising powdery and friable pigments. For the latter aspect she conducted measurements with the micro-fading tester to observe the light stability of adhesive film sheet samples under locally restricted but heavy light exposure. In June, Andrea presented a public seminar and conducted a two-day workshop for local book and paper conservators in the Los Angeles area (including staff from the Getty, LCAMA, and the Huntington Library) on the application of aerosols as a contactless technique, theory and practice. Four different misting devices served as tools to consolidate a range of mock-ups.

Andrea is presently head of the lab at the book and paper conservation program at the State Academy of Art and Design Stuttgart. She specialises in the fields of consolidation of friable pigments of medieval as well as modern art and the characterisation of adhesives used in book and paper conservation.

THE DENISE LYALL MEMORIAL PRIZE

The Ceramics and Glass Group is delighted to announce that the winner of the 2008 Denise Lyall Prize is Cindy Curtis. The Prize of £150 is awarded annually to the student on the Conservation and Restoration of Ceramics and Related Materials Programme at West Dean College, who has produced the best conservation research project. Cindy's innovative project 'The Use of Cryogenics for Cleaning Ceramics' discussed the use of dry ice or frozen CO₂ to remove materials such as plaster residues, shellac and bitumen from ceramic objects. The Award was presented to Cindy by CGG Chair Rachel Swift at the West Dean College Awards Day on July 5. Congratulations to Cindy on all her hard work. You can read about her project on page 24.

Denise Lyall graduated from West Dean College in 1987 and started her own commercial ceramic restoration business. She later became the part time assistant tutor on the ceramic restoration course at West Dean College. Denise died on 23 December 1990 in a tragic sky diving accident in Florida,



Cindy Curtis (R) receives her prize from Rachel Swift

USA. (*Conservation News* 45 July 1991 carried an obituary, p.15.) At the time of her death Denise was a CGCG committee member; and the committee inaugurated The Denise Lyall Memorial Prize in her memory.

A WELLCOME APPOINTMENT

The Wellcome Library is delighted to announce that Gillian Boal has been appointed to head up Conservation and Collection Care at the Wellcome Library, London.

Gillian is returning to the UK after moving to the United States in the 1980s. She trained at the Camberwell School of Art and Crafts and in the studio of Sydney Cockerell in Grantchester. She is currently Head of Conservation at the University of California in Berkeley.

Gillian will be heading up an expanded team of conservators who will oversee the ongoing conservation programme, including preparation of Wellcome Library materials for exhibition both in the Wellcome Collection and at other international destinations.

She will also oversee the work needed to ensure protection of Library items as they are sent for digitisation and will bring in conservation trainees to work in the state-of-the-art conservation studios.

Gillian will take up her new role in January 2009.



NHSS COORDINATOR APPOINTED

Congratulations to Jim Williams, recently appointed to the post of National Heritage Science Strategy Coordinator. Jim introduces himself:-

'Before starting as the NHSS coordinator I was employed by English Heritage as a regional archaeological science advisor (RSA), covering the East Midlands. In that role I was engaged in a fair amount of strategic work relevant to this current project, looking at ways to increase the frequency of use and the quality of science in investigating, understanding and protecting archaeology remains. I have also been very involved in issues of preservation in situ, including groundwater monitoring and construction impacts on archaeology. I was a co-author of the recent English Heritage piling guidelines, and last year co-presented a series of training days on preservation in situ and mitigation with



Dr Jane Sidell of English Heritage. I have presented research on these subjects at a range of international conferences including the 5th and 7th EC

cultural heritage conferences in Krakow and Prague, and the third conference on Preserving Archaeological Remains In Situ (PARIS) in Amsterdam.

Before working as an RSA, I was a post-doctoral research associate in the Department of Civil and Structural Engineering at the University of Sheffield. This was where I first became involved with in situ preservation work, spending five months on project designs and funding applications to look at construction impacts on archaeological remains.

I have a degree in Archaeological Science from the University of Sheffield, which is also where I carried out my PhD research on "Small mammal deposits in archaeology: a taphonomic investigation of *Tyto alba* (barn owl) nesting and roosting sites". I have also carried out a number of taphonomic assessments of small mammal bones from archaeological sites, including the Danebury Roman Environs project. As well as archaeology, I have also had some experience in other areas relevant to the strategy and worked for sixteen months as a conservation assistant for Allyson McDermott. During this time I was privileged to be involved with the conservation and re-instatement of wallpapers from Uppark House (the print room and the red drawing room), as well as a wide range of other materials and collections. It is wonderful after a break of fifteen years or so to have the opportunity to integrate this side of my past work back into my career.'

NEWPORT NEWS

Sophie Adamson has recently been appointed conservator for the Newport Medieval Ship Project. She has previously worked for the Royal Armouries, Leeds; The University of Bradford; The P&O Art Collection and Preservation Solutions.

She trained at Lincoln and Camberwell College of Arts. As a student she undertook work for Roskilde Amts Konserveringscenter, The Royal Danish Collections in Copenhagen, and the Museum of London. After graduating she undertook a council funded internship at the conservation laboratories of York Archaeological Trust.

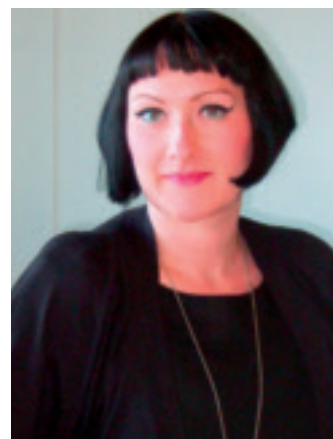
Sophie is delighted to be preparing for the challenge ahead as the ship project moves into the active conservation phase and looks forward to working with other specialists within the field.



TNA NEWS

The Collection Care Department, The National Archives, is delighted to announce that Emma Richardson has been appointed as Conservation Research Assistant for The National Archives. In this role she will contribute to taking forward TNA's conservation research agenda by supporting a range of activities, including developing research proposals, environmental monitoring and the implementation of project based analyses and data interpretation.

Prior to her appointment, Emma has been pursuing a PhD in Conservation Science which she expects to complete later this year. This three-year study has been undertaken in collaboration with the University of Southampton and the Victoria and Albert Museum. She has an undergraduate degree in objects conservation and a postgraduate degree in analytical chemistry. It is anticipated that this will place her with the necessary knowledge and experience to meet the diverse challenges posed by the collections at The National Archives.



IN MEMORY

Conservation needs champions! Bridget Kinally, Head of Access and Stewardship at the Wellcome Library in London was one of those, and more. We have recently received the sad news that she died suddenly and unexpectedly whilst on holiday.

Bridget has supported and promoted the work of conservators from her times at the British Film Institute, the Imperial War museum and later at the Wellcome in London. Bridget actively supported the high standards set by the conservators at the Wellcome and expected nothing less! Her enthusiasm and commitment to all collection care issues will mean long life to the collections housed there. Research and development was also high on the agenda, with the Wellcome being at that time the only place where the entire staff had PACR accreditation. There are many conservators who have passed through her hands and each one of them has been touched by her endless generosity and infectious enthusiasm.

She will be deeply and sadly missed.

Caroline Checkley-Scott, The John Rylands University Library
Stefania Signorello and **Lara Artemis**, The Wellcome Library



Conservation of Broadmoor Hospital Archives

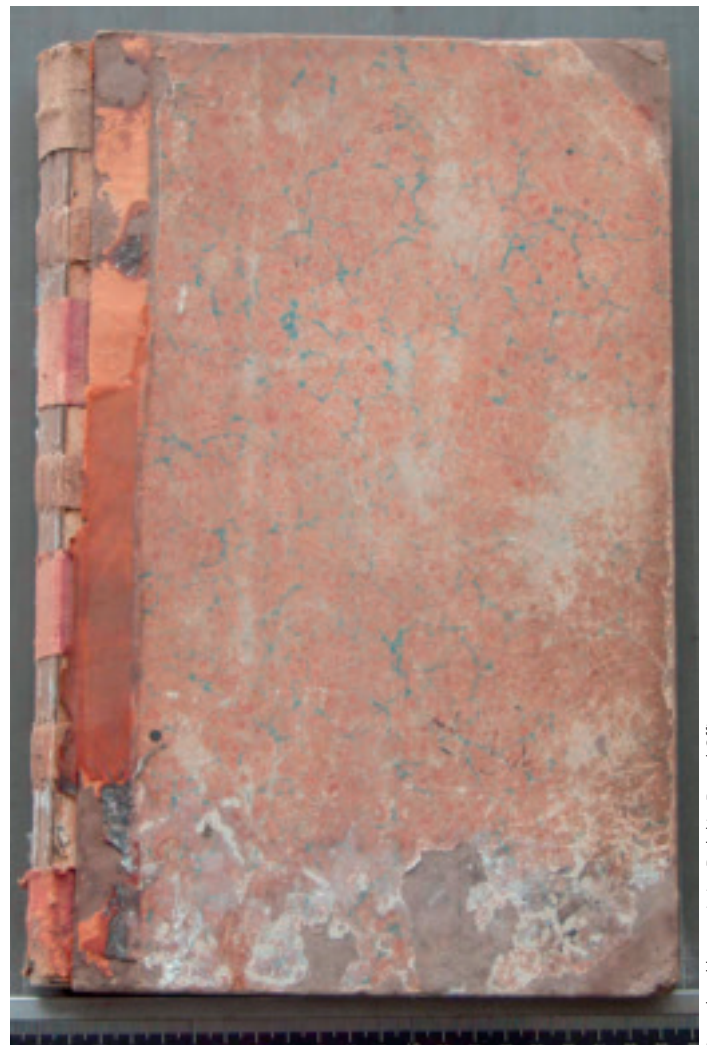
by Rhonda Niven, Project Conservator, Berkshire Record Office, Reading

In April 2007, a conservation project to re-package, repair and stabilise the archives of Broadmoor Hospital, formerly Broadmoor Criminal Lunatic Asylum, was begun at The Berkshire Record Office. The archive includes a wide range of material covering the administration and personnel records of Broadmoor Hospital and is comprised of approximately 125 boxes, 387 volumes and 110 other items. A further 239 boxes of patient medical records are also included.

In 1863, Broadmoor Criminal Lunatic Asylum opened in Crowthorne, Berkshire. It has operated from the same site since this date, providing highly secure psychiatric care for patients transferred from the judicial system. Many of its residents have been involved in high profile court cases and much has been written about it from both social and medical history perspectives.

The conservation project forms part of the second phase of The Berkshire Historic Mental Health Project. The aim of this project is to catalogue and conserve the collection so that it may be safely consulted by researchers, and was made possible by the receipt of a grant from The Wellcome Trust's Research Resources in Medical History funding scheme. This grant enabled a full time conservator to be appointed, initially for nine months, to work exclusively on the Broadmoor material. The first phase of the project was to catalogue and conserve the records of the former Berkshire County Asylum, Fair Mile Hospital. A project Archivist was appointed for this, with Conservation and Preservation staff at The Berkshire Record Office undertaking the conservation work. However, the volume of material from Broadmoor Hospital was approximately four times that of Fair Mile, and was considered too large to be dealt with alongside existing workloads.

The archive consists of both loose-leaf and bound material, as well as photographs of patients and the hospital site, covering the period since the hospital opened in 1863 to 2004. The bound volumes include Stationery bindings full-bound in reverse leather, half-bound volumes with either marble paper or cloth sidings, generally with reverse leather, and even some patient-made cloth case bindings. Prior to removal to The Berkshire Record Office, the material had been stored in a variety of locations at Broadmoor Hospital from the Superintendent's office, to the former bakery, and at one point, the former mortuary. Hence, much of the material was in a poor condition – spines frequently lost or damaged;



D/H14 D1/11/1/1 Quarterly Patient Review Book 1864–1870 prior to treatment, showing damage typical throughout the collection

leather joints split; sidings damaged or lost; board edges exposed and damaged, especially at the corners. Many items were partially covered in bird droppings, and a number of items were mouldy throughout.

Preliminary preservation work, such as re-packaging and removal of staples, was generally undertaken by the project Archivist at the time the material was catalogued, and a

Reproduced by permission Berkshire Record Office



D/H14 D2/1/1/3 Case Book – Males 1868–1912 prior to re-binding

database was established, identifying items that were considered in need of further conservation treatment. This database was then used to survey the collection, identifying specific treatment to be undertaken where the need for conservation treatment had been identified.

Having established the conservation requirements of the collection, the project Archivist was asked to indicate the priority and expected use of each item, so that conservation work could be concentrated on the most important documents. These criteria resulted in the collection being classified as items to be 're-bound as original', 'case bound for functionality', 'stabilised' or 'no action required'.

Due to limitations of time and space within the Conservation department, the decision had been made during the Fair Mile Project to out-source the rebinding of volumes and it was decided to continue this arrangement for the Broadmoor Project. A total of twenty nine volumes were identified as 're-bound as original'. This included twelve Stationery bindings full-bound in reverse leather and seventeen half-bound volumes.

Although there was a degree of variation in the binding materials originally used, the decision was made to create a uniform collection using materials that represented the majority of the bindings. This required commissioning Victoria Hall of Victoria Hall Hand Decorated Papers to produce marbled paper matching the original design, and J Hewit & Sons to dye-to-match twelve large calf skins for the full leather bound Stationery volumes. Nine half-bound volumes featured a combination of leather and Watermarked Silk-effect cloth, coloured dark blue, dark green or black. Difficulties were experienced in locating a supplier of matching cloth for colours other than dark blue, and as a result of this, it was decided to use dark blue for all nine volumes. Leather for these volumes was obtained from Harmatan Leather Ltd.



D/H14 D2/1/1/3 Case Book – Males 1868–1912 following re-binding

Prior to treatment, detailed 'Binding Specifications' were prepared for the volumes to be 'rebound as original'. This ensured an accurate description of the condition of each volume prior to treatment and was intended to assist the binder during rebinding.

It had initially been planned that items classified to be 'case bound for functionality' would also be out-sourced, and a total of forty six volumes were identified as needing such treatment. It was subsequently decided that this could be done in-house, increasing the expected duration of the project from nine to thirteen months.

Dry cleaning, paper repairs and re-sewing were carried out on all volumes, as required. Further treatment was then carried out as necessary, according to the treatment criteria described above.

Initially it was expected that dry cleaning of patient medical records would be included as part of the Phase 2 project. However, on arrival at The Berkshire Record Office, approximately twenty boxes of records were found to be in such a fragile condition due to water damage that they could not be handled safely by researchers. It was estimated that it will take three years to wash and repair these documents before they can be handled safely, and as a result of this, a further grant has been awarded by The Wellcome Trust to enable this work to be undertaken – Phase 3 of The Berkshire Historic Mental Health Project!

With cataloguing and conservation now largely complete, the collection will become available for public consultation at The Berkshire Record Office in November 2008. The collection will also feature in an exhibition entitled *'The Secret World of Victorian Broadmoor'* to be held at the Museum of Reading from 8 November 2008 to 8 February 2009.

Bringing a Redundant Church Back to Life

Julia Park-Newman of *Conservation Services* discusses the conservation input to reviving the fortunes of St Lawrence, Ipswich

St Lawrence, in the centre of Ipswich, is a 15thc perpendicular style church of flint and Ancaster stone, noted for its attractive flushwork exterior. In 1974 it was declared redundant. For thirty five years the building was host to pigeons, vermin, vagrants and vandals. In 2007 Ipswich Borough Council and the Ipswich Historic Churches Trust began re-furbishment to re-open the church for civic use as an internet cafe.

St. Lawrence was a Deacon of the Church of Rome. When Emperor Valerian told him to gather the treasures of the Church, St Lawrence presented the poor and sick, claiming that these were the treasures of the Church. St Lawrence was

burnt to death in 258.

Conservation Services' role was to conserve the monuments and the wall paintings of the building, and to act as conservation advisor on site with reference to the Historic Buildings Officer. Working to strict time deadlines meant that numerous contractors would be on site concurrently. A Damage Limitation Document was drawn up by *Conservation Services* to alert tradesmen to processes to be followed to reduce potential damage.

On any project of this scale good contact between Client, Historic Buildings Officer, Architect and main contractor, Ellison Steady and Hawes Building Ltd (ES&H) will ensure success. *Conservation Services* was sub-contracted to ES&H and allowed direct access to the other parties through contact and active involvement in the site meetings. Because of this, conservation had an effective voice in activities.

ES&H provided scaffolding and erected re-moveable wooden boxing over all of the monuments and covered historic floors with polystyrene sheeting and plywood.

With able assistance from Sarah-Jane Ganner (BA Archaeology and Geology), and Alice Tetlow (MA Paintings Conservation), I set to work. Dirt and dust increased throughout the project as it was disturbed by a plethora of tradesmen. Contract cleaners were instructed in gentle cleaning (soft brushing) of the windows and often came to us for advice. We soon came to love Kiss FM, thick gilets, spotlights, no water, and the local café!

THE MONUMENTS

The monuments dated between 1653 and 1922 and were slate, ornate marble and polished limestone structures. Their condition reflected their age, earlier ones being in a more degraded state. They were extremely dirty, dusty and covered in pigeon guano. Some had layers of thick oily grime from incense, gas lights and wax candles. Others bore painted armorial shields; were gilded; had early 'restorations', and/or had been coated and blackened. Where damp had penetrated, the polished limestone, in particular, was soft and crumbly.

Each monument was considered for treatment individually but the general treatments for most of the monuments are given here.

St Lawrence Church, Dial Lane, Ipswich

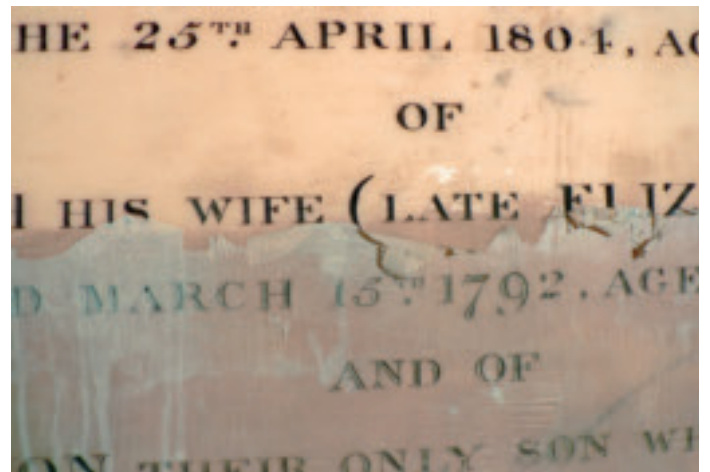




A monument before



A monument during cleaning



A first latex clean

Treatment

The monuments were brushed down with soft brushes and the condition assessed. They were then washed down with neutral soap and water.

Pigmentation or gilding was consolidated with Paraloid B67 in white spirit. A latex peel away system to which EDTA (ethylenediamine tetra-acetic acid) was added was painted onto the stone. The manufacturers recommended leaving the latex mix to dry and then peeling away. It was found that if the latex was removed as it set the dirt was more mobile and therefore more easily removed. So a combination of removal of damp and dry latex removal was adopted. The latex was re-applied up to three times before sufficient dirt was removed. This system did not affect the lettering on the monuments.

The interior on arrival



An alumina based paste 'worked off' stubborn dirt using nylon bristle brushes. A steam cleaner removed dirt and residues in deep reliefs where the stone could be wetted.

THE WALL PAINTINGS

East Chancel (Altar) Wall

Spot tests uncovered a Victorian wall painting over the East Chancel wall. This was a continuous blue diaper pattern on a yellow background with Fleur de lys and palmette crosses depicted in alternate cells in red. A spiralling leaf pattern followed the line of the window arch. The South corner of this wall was damp and plaster had to be removed. It was decided to reveal a section of the decoration as part of the interpretation of the Church.

The interior ready to be transformed into a café





Julie Park-Newman at work

Condition

The red (red ochre) and blue paints were matte but well adhered to a yellow limewash over a grit filled plaster. First a grey/blue powdery paint covered the decoration, then numerous coatings of modern paint. The spiralling leaf pattern was executed on a shiny yellow ground with shiny thick red paint (possibly an oil), both a different hue to the diaper design.

Treatment

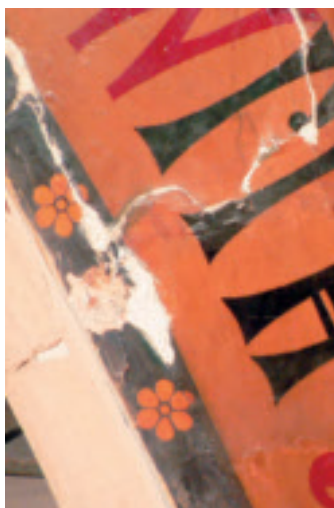
The modern paints were removed by scalpel under the magnifier. A cleavage plane at the blue/grey layer made removal relatively easy and the blue grey proved removable with a 50:50 solution of IMS: Acetone without affecting the red below. The spiralling floral pattern, (fugitive in acetone), was cleaned mechanically. It was decided not to cover this painting (a perspex cover had been considered) because the building was still drying out.

The Ribbon Painting over the West facing Chancel arch.

The inscription here read: 'Let thy priests be clothed with righteousness and let thy saints sing with joyfulness' in red and blue/green lettering with gilded motifs. A red pigment sample analysed by paint analyst Catherine Hassell revealed three paint layers in vermillion, the first and third schemes having been painted over lead white ground and the second scheme over a yellowish lime wash ground. The painting had

Monument to John Sparowe before and after conservation





The ribbon wallpainting showing damage due to the movement of the wall and voussoirs



Cleaning the ribbon painting



After cleaning the ribbon painting

a thick, yellowed varnish the consistency of thick toffee. This varnish proved soluble in acetone and IMS and may have been a seed-lac type.

Condition

The painting had suffered from damp ingress causing the paint to cleave from the substrate. In places the thick and brittle paint/varnish was flaking. And movement of the voussoirs and wall had left large cracks in the scheme. Bird droppings were evident and had degraded the varnish layer, leaving a bloom in drips down the painting.

Treatment

The guano was removed with damp swabs. The arch was stabilised by the stone mason and the conservators in-filled with lime putty (3:1 sand: lime putty). Flaking paint was laid back with Plextol B500. The painting was touched in with Paraloid B67 in white spirit to which pigments were added.

The Mediaeval wall painting

Whilst cleaning the ribbon painting, an earlier painting was seen underneath. This early painting extended out from the arch by about 10cm. The wall above and around the arch had been extensively repaired in the past using rubble and lime mortar, visible as a bulging wall terminating just above and around the ribbon painting. No early painting was found in the wall repair.

Pigment analysis showed that the early painting had been executed onto the original grit-filled lime plaster. In some areas this had been painted over directly with modern titanium white based, possibly emulsion, paint. Though no instrumental organic analysis was carried out, the fact that chalk was present in the early paint mixture (rather than lead white) suggests that the medium could have been an aqueous one such as glue or gum (Catherine Hassell). The painting was recorded photographically and then covered with lens tissue applied using lime putty mixed to the consistency of cream.

Two later wall paintings on the West Facing Chancel Arch

Where the wall had been repaired with rubble there were two further wall paintings overlying this. The earlier was an ornate cross above the centre of the arch, executed in vermillion; the later painting being a diaper pattern with red ochre fleur de lys and palmette crosses like the one found on the East Chancel (altar) wall. It is recorded in the Church history that

the diaper pattern had been painted in the 1871 re-furbishment of the Church (Ipswich Historic Churches Trust Archive).

Both of these later paintings were recorded photographically and a tracing made of the cross. They were too pale to be seen from the floor of the Church (being about 90 feet above ground) and so were covered with lens tissue. This wall, as with others in the Church under the re-furbishment programme, was painted in a water soluble distemper after analysis and consultation with Simon Swann, an architectural conservator specialising in stone plaster and terracotta.

Nave Wall Painting: The Beatitudes

This painted decorative frieze covers four walls of the nave. The painting is applied onto the grit lime stone wall and over the earlier beatitudes. The inscription is on a thick discoloured white ground built up from three layers based on zinc oxide. To this the lines and outlines of the lettering would have been pencilled in and the letters and borders painted by hand in a matte blue paint, a mix of Prussian blue and lead white. The combination of zinc oxide white and traditional lead white suggests the Beatitudes were painted in the first half of the twentieth century (Catherine Hassell).

The initial letters of each phrase were gilded and outlined in red. The gold is varnished in a thick, yellowed varnish which fluoresces under UV light. Designs of rose and cross patterns used to distinguish the phrases had been stencilled in a thin, often abraded red paint.

Condition

The surface had a thick layer of black ingrained dirt possibly including soot and wax, the dirt being trapped in the peaks and troughs of the surface of the artwork. In some areas pigeon excrement had etched into the surface of the paint. The white ground had been abraded in the past revealing minute dots of paint from the underlying scheme.

The paint was flaking especially in areas of damp under windows and by doorways, where the walls had bowed. Where the walls had been penetrated with metal rods (as supports) these had corroded and expanded, puncturing the decorative frieze pushing the design outwards, in some cases leading to losses to the scheme. The flaking areas of the frieze were extremely delicate, being brittle and crispy, and required consolidation before any cleaning was undertaken nearby.



Left: Beatitudes before
Above: Beatitudes after

Treatment

The work was phased, using one treatment at a time throughout the whole of the Beatitudes. This proved the best way forward as the team regularly had to move to make way for other contractors all working in the same area. This way we could keep a record of what had been done where, and it speeded up the overall process- requiring materials of one type for each operation to be prepared and used by all of the team. The process followed a basic pattern (altering as condition of the painting and availability of space allowed):

- A series of cleaning methods and agents were spot tested
- The white ground was brushed then cleaned with a damp white PEL sponge. The more fugitive (water soluble) blue areas were cleaned with a smoke sponge. In this first cleaning, damaged flaking areas of paint were worked around and left until the next stage of treatment
- The flaking paint was consolidated by brush application of a weak solution of Plextol B500 containing matting agent. Excess adhesive was removed with damp swabs.

Sarah Jane Ganner, Julie Park-Newman, and Alice Tetlow in the opened church



- Second overall clean with PEL sponge where necessary, and to clean off dirt around the edges of the lacunae.
- Losses were filled with a lime putty filling mixture (1:3 lime putty:sand). Large holes (generally at cracks in the wall) were first prepared by coating with Plextol to help the filling stick and to seal the original wall; the lime putty filling was applied whilst the Plextol was wet. Lime putty fillings once dry were sanded with fine 'wet and dry' paper.
- Retouching with dry pigments mixed with Paraloid B67 in white spirit. Gilded areas were re-gilded and toned to match.

LESSONS LEARNED?

Plenty.

The first intention, to use water soluble adhesives and media had to be abandoned early in the project as the paintings were either heavily varnished, requiring a quick strong bond, or they were in reach of the public. Though the cafeteria personnel would be discouraged from cleaning, the building's first purpose, we had to bear in mind, is as a cafeteria.

One could not have foreseen the amount of dirt and debris liberated by the cleaning and re-furbishment process and much of our time was spent covering, un-covering and cleaning up after contractors had been nearby.

Also, the nature of building contracts is such that any extra time spent needs to be reported back for the architect's instructions so that the costs can be fully accounted for.

The Damage Limitation Sheet proved invaluable to those who read it, (it had been intended to be read and signed along with the Health and Safety data for all new contractors) though we did have to remind sub-contractors of its existence.

The pigment analysis proved invaluable, not only to the conservators but to orchestrate the knowledge gleaned from the church archives held by The Ipswich Historic Churches Trust.

An architectural stained glass artist and conservator, Surinder Warboys, was able to report on the condition of the stained glass windows whilst work was in progress, and her findings, along with recommendations for cleaning and future curation have been added into the quinquennial review.

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news from the groups

ARCHAEOLOGY GROUP

Call for Committee Members

A certain lack of critical mass, not to mention skills gaps, have been identified on the AG committee and we would invite anyone with a bit of time, organising and writing skills, to consider joining the committee. We are also particularly keen to recruit a student or recently qualified conservator to represent the newer entrants into the profession. If you would be interested in joining us, please email a brief personal resume to AG secretary Angela.Karsten@english-heritage.org.uk, as soon as possible.

AG Christmas Meeting and Party, UCL

Please put Wednesday 10 Dec in your diaries as the date for this year's AG Xmas event. The subject for the afternoon's sessions will be **'Scary Conservation Abroad'**. The evening party will be held, as last year, at the Institute of Archaeology. If you have had 'interesting' experiences in foreign parts that you would care to share with us, please contact Jim on spriggs.conserve@hotmail.co.uk. Venue and booking details are in the 'Listings' section. Places are limited, so do book early to avoid disappointment!

Promotional and publicity materials on website

The AG has recently developed materials that members will find useful for promoting archaeological conservation to the public at lab openings, local events etc. The text of the 'Care and conservation of archaeological materials' leaflet may be found by clicking the 'How to care for...' tab on the Icon homepage and images of posters are under 'Resources' in the AG area of the Icon website. If you would like copies of either, please contact Angela.Karsten@english-heritage.org.uk

AAF business

As a constituent member of the Archaeological Archives Forum (AAF) the Icon Archaeology Group is supporting an initiative to establish a number of archaeological resource centres along the lines of the LAAC in London. This proposal would seem the best way to help solve the national lack of suitable repositories for archaeological archives, including collections of marine material, plus providing infrastructure services such as conservation. AAF reports, including *Archaeological Archives: A guide to best practice in creation, compilation, transfer and curation* by Duncan H. Brown (2007), are available via the Archaeological Data Service website: www.ads.ahds.ac.uk

BOOK AND PAPER GROUP

The BPG Committee Meeting was held on 15 Oct at the Wellcome Trust in London. This was the first meeting where the group looked at a new meeting structure in order to get the most out of the time spent together. All reports are circulated prior to the meeting so that the time is spent on how to move ideas forward. You are invited to submit any ideas you may to committee members at any time!

Following on from the Group Chairs meeting at the Icon offices on 16 July, Caroline Saye, Interim Chief Executive, was

invited to the first part of the meeting to give the Committee an outline of her role in the coming months and also about the relationship generally with the BPG.

The Group are planning some new and exciting projects and we are calling for volunteers to help both with developing ideas and giving their time. For those of you who have already offered we will be in touch shortly. Now that Heather Ravenburg will take over the BPG part of the website this month we are planning some new ways to present information, post news etc. We are also planning the next AGM in March, (working title AM to PM!), date to be confirmed, so anyone wishing to help let us know. Are there any budding filmmakers among you? Or anyone with previous experience, the BPG need you. Contact us for more details.

We are also planning more regional events and this will be rolled out over the coming year. Keep an eye on the BPG part of the website for updates.

Some Committee members will be stepping down over the coming months, they are Deputy Chair, Sub-Editor, Treasurer, Secretary, Leaflets and CHSF. If you would like to stand or just a bit more information on what is involved contact the relevant member or the Chair.

Do not forget The Clare Hampson Scholarship Fund Publication Grant, the deadline is 31 December 2008.

To relieve the burden on our busy Icon office, perhaps we can help with some of your queries. We will be setting up a dedicated address but in the short term please contact Sonja on sophie@zedat.fu-berlin.de. She will help if she can.

Finally don't forget, please encourage others to join Icon wherever and whenever possible!

Caroline Checkley-Scott, Chair BPG

caroline.checkley-scott@manchester.ac.uk

PAINTINGS GROUP

A call for forward planning

Please note that from January 2009 onwards, the Paintings Group will be bringing in an early bird fee for all day, and half day events. Any member registering for one of our evening talks after the London Bridge building's security deadline will be required to pay £10 rather than £5.

Please be assured this is not intended as a deterrent but as an encouragement to the promotion of more efficient event planning. It will be a huge help to us to see the degree of support for certain activities early on, in both financial terms as well as in those of overall interest. Being able to point to a significant interest in a proposed event allows us to justify the outlay in both time and money.

With this in mind, we regret to announce that we will not now be bringing Rene de la Rie, Jill Whitton and Robert Proctor over to talk on synthetic resins and run a varnishing workshop, owing to the low response from our membership. Apologies to those who did express support and interest in the event.

SCOTLAND GROUP

The Group's most recent events – a walking tour of monuments in Edinburgh led by Paul McAuley and a Scottish outing of the Let's Talk About Photography seminar organised by the Photographic Materials Group – were hugely successful and we look forward to similar events and further collaborations in the future.

Our next event will be the Plenderleith Memorial Lecture on 27 November 2008 at the Royal Society of Edinburgh, 22–26 George Street, Edinburgh EH2 2PQ. Doors will open at 6.00pm, the lecture starts at 6.30pm and a wine reception will be held between 7.30–9.00pm. This year Adam Wilkinson, the new director of Edinburgh World Heritage, will give a lecture titled 'Useful or beautiful: places and things'. See http://www.icon.org.uk/index.php?option=com_content&task=view&id=888&Itemid=16 for the booking form.

Further events for the end of 2008 are planned: a pub group meeting in Edinburgh (4 December) and a one-day Pest Management in practice conference in Glasgow (10 December). The Group is also supporting the Modern Materials in Collections: Scotland group's conference 'Material Matters: Materiality in Contemporary Art' to be held at Edinburgh College of Art on 20 November. For further information on these forthcoming events please see the Scotland Group webpage.

A grant to support conservators in the PACR process is now established. Applicants must be full members of Icon, members of the Icon Scotland Group, and living and working in Scotland. An application form can be downloaded from the Scotland Group page of the website or is available by emailing scotland@icon.org.uk. Completed forms should be sent to: The Chair, Icon Scotland Group, c/o Icon, 22–26 George Street, Edinburgh EH2 2PQ. Awards to successful candidates will normally be £100 paid on receipt of confirmation that accredited status has been conferred. It is hoped to make four awards a year and, in the event of multiple applicants, preference will be given to equal distribution between the disciplines. Applications are reviewed by the Group's office bearers and awards are conditional on achieving ACR status. All applications will be treated in the strictest confidence.

The final committee meeting for 2008 will be held on 9 December, time and venue to be confirmed.

The Group Committee is as follows:

Chair: Linda Ramsay
Vice Chair: Kirsten Elliott
Secretary: Amanda Clydesdale
Vice Secretary: Antonia Craster
Treasurer: Audrey Wilson
Vice Treasurer: Gill Keay
Events team: Helen Creasy, Erica Kotze, Sophie Younger, Kirsten Elliott
Publications/ publicity team: Stephen Umpleby and Ruth Honeybone

Ordinary Committee Members:

Julian Watson, Mo Bingham

Icon Scotland Member of the Board of Trustees:

Louise Lawson

Observers: Carol Brown and Clare Meredith

TEXTILE GROUP

September saw the third session of the very popular Back to Basics – Life after Synperonic N workshop take place, this time at the National Museums of Scotland textile conservation studio in Edinburgh. I gather it was again very successful and we would like to thank all the staff at National Museums of Scotland for hosting the event and to Cordelia Rogerson and all the tutors presenting the workshop. We hope to be able to provide feedback in the near future of further work being done in this area.

We are also very grateful to Lynsay Shephard and Julie Travis for hosting 'The Process of Tapestry Conservation in a Day' at their studio in Cobham. The informal day allowed for plenty of lively discussion around the many aspects of tapestry conservation, with both experienced and novice tapestry conservators taking part. I'm sure all those who attended found it very interesting and useful, please see Elaine Tolley's review of the event on page 30. Thanks again to Lynsay and Julie for all their hard work in organising and hosting the day.

Planning is now underway for next year's Forum – Mind the Gap, taking place in late April 2009 – London – venue to be confirmed. The forum will be looking at the structural and aesthetic options for the treatment of loss in textiles.

Topics may include, but are not limited to, compensation for loss of image or design for example, the use of all types of infills, including digitally printed, and compensation for structural loss particularly involving unusual materials or fabric structures; also ethical considerations and evaluation of past treatments.

Solutions for all types of textiles are encouraged, including painted, printed and embroidered textiles, archaeological, ethnographic, costume and furnishing textiles.

We are very interested to hear from people who would like to submit a paper on this topic, abstracts of up to 250 words should be received by Friday 28 November 2008, please send to Elizabeth-Anne Haldane at e.haldane@vam.ac.uk. Please ensure the names, addresses and emails of all authors are included, and indicate whom the main contact and speaker(s) will be. Further details will follow as soon as they are available.

Plans are also underway for next year's events so if anyone has any events, visits or topics they would like to see included please let us know and we will try and accommodate them.

Just a note to all attendees at Dress in Detail on 23 April 2007: you should have all received your copy of the postprints by now, please contact Sarah Howard on sarah.howard@hants.gov.uk 01962 826700 if you haven't received your copy yet.

USING CRYOGENICS TO CLEAN CERAMICS

The Denise Lyall Prize winner Cindy Curtis describes her Postgraduate research project:

Having spent nearly twenty years working within the Social Care sector, and wanting a change of career, I applied for the Ceramic Conservation course at West Dean College. For several years I had been restoring small decorative objects in my spare time and found an interest in ceramics which was challenging. I was interested to learn more about manufacturing techniques and the materials used in conservation. The course at West Dean offered me the opportunity to explore these areas and develop my practical skills whilst working with a wide range of objects.

The main objective of my project was to determine whether the use of cryogenics is possible in ceramic conservation, having been made aware of cryogenic cleaning processes through a family connection. I have always been interested in cleaning systems and I think appropriate, careful cleaning can improve the appearance and the long term preservation of an object. Through a series of practical experiments, I examined the use of frozen CO₂ (dry ice) for cleaning ceramic objects. The experiments focused on the removal of materials such as, plaster, bitumen and shellac, from low-fired earthenware objects.

The identified risk to ceramics associated with cryogenic cleaning include the extremely low temperatures inherent in the procedure and the force with which the CO₂ impacts onto the surface of the object. I used microscopy to examine the samples prior to cryogenic cleaning and again following the process to determine whether any material changes had taken place on the surface of the object.

A small 'table top' unit developed for delicate operations where a gentle approach is required was used for my experiments. The unit grinds dry ice 'bricks' into tiny particles, described by the manufacturer as 'The size of sugar crystals'. These were accelerated to high speed and applied to the surface of an object via a small hand-held nozzle which allowed for controlled cleaning.

Sublimation of dry ice as CO₂ into the atmosphere is not harmful to health, and is environmentally responsible, because it is harvested as a by-product of the beer brewing industry. The use of Cryogenic CO₂ does not therefore increase the amount of CO₂ in the atmosphere, it recycles it!

The most exciting experiment that I carried out was with a Roman Mortar. The object was in a robust and stable condition but had residues of plaster extending over large areas from a fill that had been removed. The object also had dark burial deposits which were necessary to retain.

The 'before and after' photographs show how successful the cleaning process proved to be. The unwanted material was removed, but the glass bubble fills and the burial deposit remain. Under microscopic examination it appeared that no adverse effects had occurred from the cleaning process.

In conclusion, the results of this experimentation would indicate



Cleaning Unit – i3 micro clean unit

that Cryogenic cleaning could be a suitable option for the removal of unwanted material from some ceramic objects. Of course, any object considered for Cryogenic cleaning would need to be evaluated for suitability as for any other cleaning method. The process is efficient, clean, and potentially far less time consuming than other mechanical methods. The time spent cleaning the Roman Mortar in four sessions was less than an hour, compared to cleaning by other mechanical methods that would have taken approximately fifty hours.

My experiments with other objects and unwanted deposits were also successful, however there is definitely scope for further research and experimentation. My project also considered Health & Safety aspects and costs.

I was delighted and honoured to win the prize, especially as I had really enjoyed the research and experimental work. I hope my project will be useful to conservators and promote discussion into new cleaning techniques. Many cleaning methods remain in current use simply because there are so few techniques available for use with certain materials, so it was exciting and interesting to examine a relatively new cleaning process with reference to its use in conservation.

I am hoping to continue my study of ceramic conservation by undertaking a Professional Development Diploma at West Dean College, following this I plan to work as a freelance conservator in the West Sussex area.



Controlled cleaning with small hand held nozzle

Before treatment – Burial deposits and plaster residue on the surface



After treatment – Plaster residue removed. Burial deposits and glass micro-balloon fills retained





Short Courses by Online Distance Learning

The Centre for Archive and Information Studies (CAIS) at the University of Dundee offers the following accredited short courses for Continuing Professional Development, developed by leading conservation professionals:

Preservation for Information Professionals

This course looks at the nature and composition of different media and formats in archival collections and the physical, chemical and biological agents which can cause their deterioration.

It examines professional and ethical debates in preservation and conservation and considers the practical steps required for the implementation of preservation and conservation policies.

Disaster Management for Information Professionals

This course examines the principles, ethics and standards associated with emergency preparedness and response and the practical implementation of disaster recovery measures.

It considers the relationship between conservators and allied professionals in this area and the measures necessary to ensure business continuity, recovery and the preservation of vital records.

For further information please contact Ingrid or Lisa at:
Centre for Archive and Information Studies * School of Humanities
University of Dundee * Dundee * DD1 4HN * tel +44 (0)1382 385543
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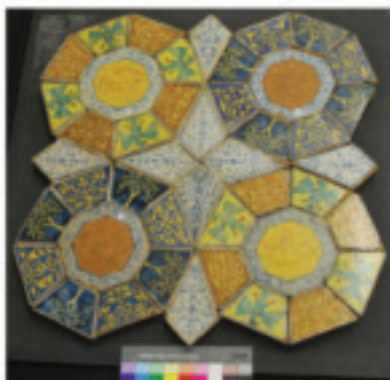
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Clare Hampson Scholarship Fund Publication Grant

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



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

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

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

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

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



Serena, Heather and Ruth outside the College

WEST DEAN COLLEGE

CONSERVATION OF BOOKS AND LIBRARY MATERIALS PRIVATE VIEW

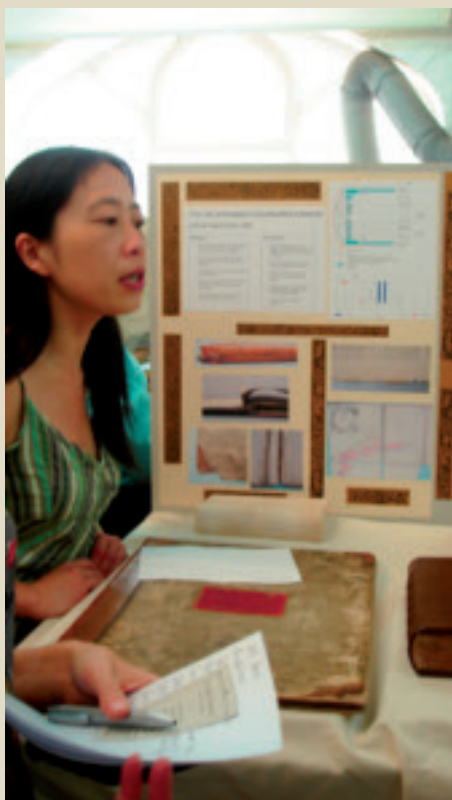
**Attended by Ruth Stevens, Heather Marshall and
Serena Albanese 3 July 2008**

**West Dean College is a small specialist conservation, arts
and crafts College set in 6,000 acres of gardens, woodland
and farmland in South East England, near Chichester.**

Conservation of Books and Library Materials is one of several conservation programmes run at the college and validated by the University of Sussex which attract mature students from all over the world. This year the books course included one graduate diploma student, Brannah MacKenzie and eight postgraduate diploma students, Lucy Cheng, Jo Hughes, Lili Hall, Sonia Bradford, Wojtek Boden, Kristi Westberg, Sayaka Fukuda and Rachel Kadel-Garcia. Six of the postgraduate students will be continuing at the college for another term to complete the MA in Conservation Studies programme, also validated by the University of Sussex.

The tutors are David Dorning ACR and Lizzie Neville ACR. David is a specialist in book and paper conservation and lectures on his research subject, materials science, at West Dean and at other museums and institutions worldwide. Lizzie Neville is a freelance books conservator who has a busy studio in London and is chair of the PACR Management Board for Icon. Both have achieved an MA in Conservation Studies from the University of Sussex. Other tutors on the courses include Ian Maver, Jane Rutherford, Frederick Bearman and Maureen Duke.

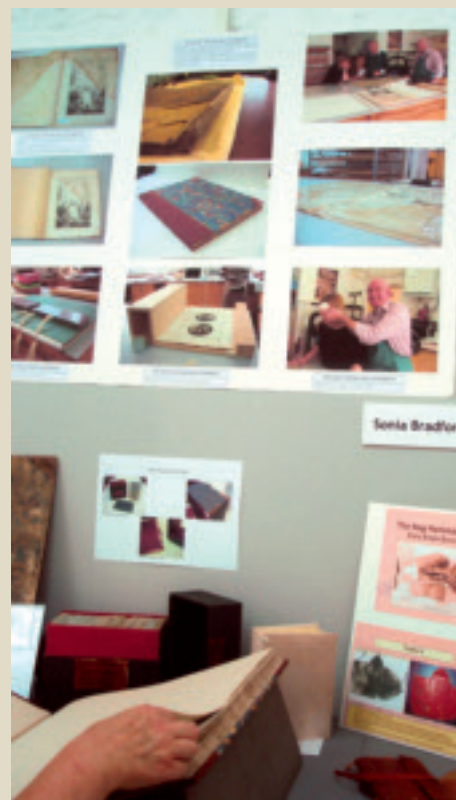
After an initial greeting which involved olives and various interesting Pimms concoctions we meandered into the private view area also known as the ground floor studio. Each student had a professionally produced exhibition detailing their year's work and study, illustrated by images, reports, models and actual treated items. The students were keen to describe their projects and talk about their up and coming MA work.



Lucy Cheng (MA student) had an impressive collection of girdle book models from her work placement at Cambridge University along with parchment repairs. Her velvet binding model was particularly nice



Jo Hughes's exhibition showed a lovely chained book (complete with aged chain) model and images of various chained libraries in the UK, including Hereford Cathedral and Wimborne Minster



Sonia Bradford's work included a conserved atlas and a study of The Nag Hammadi Codices



Lili Hall (MA student) had a variety of link stitch bindings on display, along with a detailed study of conservation binding based on a late 15th century quarter binding with clasps



Kristi Westberg's (MA student) main interest lay in mechanical objects and pop-up book structures. One of her conserved items was a Dali exhibition catalogue, belonging to a private client and a Spherograph, designed to calculate the shortest course between two points



Wojtek Boden (MA student) showed us a variety of interest and conserved work including a parchment book with parchment guards, alum tawed model bindings and historical book structures.



Rachel Kadel-Garcia (MA student) exhibited a conserved small binding made of cellulose acetate and a larger stiff vellum binding which had a large number of problematical repairs due to its original rather delicate and inadequate method of binding

Article written by Ruth Stevens and photographs by Serena Albanese and Heather Marshall from the British Library and Jenny Wraight from the Admiralty Library.



Sayaka Fukuda's (MA student) work included investigations into the paper hollow structure and she also had detailed descriptions of her V&A placement, where she is due to start a short contract shortly after finishing at West Dean



Finally, **Brannah Mackenzie**, the only graduate student, had a wide and impressive range of work in her area, from models to a number of interesting Chichester Cathedral bindings showing a variety of repairs. A large architectural drawing on tracing paper which had required humidification, paper repairs and Melinex® rehousing was an interesting addition to her show.

All-in-all, this was a professional and enjoyable private view. The students at West Dean showed a wide variety of conservation work and interests, executed to a high standard.

A final encouraging word from course tutor David Dorning is that West Dean College has engaged a part-time fundraiser and is also setting up an investment fund to provide more interest each year to pass on to students in the form of bursaries. Eventually it is hoped that books students could benefit from this financial support where more investment at graduate level is desperately needed.

reviews

VISITS

THE PROCESS OF TAPESTRY CONSERVATION IN A DAY

Visit to the Shephard Travis Textile Conservation Studio, Cobham, Surrey
Icon Textiles Group
26 September 2008

This informal visit to the Shephard Travis Studio provided an opportunity for discussion of specific tapestry conservation issues raised at the Textile Section Tapestry Forum of 2006. The day was arranged so that topics followed the process of tapestry conservation from beginning to end. Led by hosts Lynsay Shephard and Julie Travis the group discussed client requirements, estimating, cleaning, treatment approaches, materials, finishing processes, packing and installation, prompted by current conservation projects, resources at the studio and their joint experience.

In the current financial climate it was clear that private clients are keen to negotiate treatments in order to bring down costs, which in itself presents a number of challenges for the tapestry conservator, necessitating the use of first aid treatments. In contrast it was found that tapestries from institutions are generally still receiving a full conservation treatment. Conservators were involved in the long term care of the tapestries and their environment.

We were all amazed by the volume of tapestries that are washed in the studio (on average twelve per year) and the size of those that can be handled illustrating just how adaptable the studio is. The suggestion of having a sacrificial tapestry that can be used to trial or teach techniques and illustrate to clients the various treatments and processes available is an interesting thought for all those in the profession.

The day was attended by both experienced tapestry conservators and those with little or no experience in tapestry conservation. With representatives from a number of different studios it was possible to compare a number of preferences for conservation stitching, support techniques and hanging methods. Everyone went away with knowledge of different techniques and news of suppliers and materials. We would like to thank Lynsay and Julie for opening their studio and leading the discussion.

Elaine Tolley

Icon HLF Tapestry Intern
The National Trust Textile Conservation Studio

WADDESDON MANOR

A group of Accredited Horologists from the British Horological Institute visited the National Trust property Waddesdon Manor,

Buckinghamshire, on 8 October. Organised by Thomas Ellis-Rees MBHI ACR, who is responsible for conservation of the clocks, the group toured the Renaissance-style French chateau, designed in 1874 for Baron Ferdinand de Rothschild. Thomas described many of the clocks in detail and Jonathan Betts demonstrated the amazing 18C musical elephant automaton.

The group (L to R) Simon Michlmayr, Trevor Waddington, John Cronin, Thomas Ellis-Rees, Jonathan Betts and Elliott Nixon are pictured in front of a very fine 18C cartel clock by Nicholas Gourdain of Paris.



CONFERENCE

IIC LONDON CONGRESS 2008

'Conservation and Access'
Queen Elizabeth II Conference Centre
15–19 September 2008

After 41 years the IIC congress returned to its 'home city' where 460 delegates from 38 countries met to enjoy a judicious mixture of presentations and posters, delicious food, and a selection of extracurricular activities centred in and around the cultural treasures of our great metropolis.

IIC President, Jerry Podany, in his opening speech, suggested that the theme of the conference might promote too much discussion of an ephemeral or abstract nature, resulting in less technical information exchange, and that this might be frustrating for some conservators. However, he felt the topic was timely because 'the need and demand for access has given birth to a view of conservation that incorporates management of consumption. And the demands for compromise have left the profession with significant new challenges'.¹ David Leigh, Secretary-General of IIC, referred to research by Demos, the leading cultural think-tank, that sets a challenge for the cultural heritage conservation sector and synchronises with the theme of the conference: in order to achieve their aims for

cultural heritage, conservators must demonstrate the value of conservation to society as a whole by framing conservation as activity-based rather than object-based, engaging the public in its processes and decisions, and demonstrating its contribution to 'social capital'.² While there were a number of technical papers, and technical aspects to others, the overall impression was of a profession getting to grips with conservation as a 'social practice'.³

Access to cultural heritage was explored on many different levels. What were we giving access to and to whom? What could be gained from the work of conservators and others? Who would benefit? For Renata Peters (Institute of Archaeology, University College London) the meaning is layered, complex, value-laden and contextual. Who are objects for, and who should have access to them? Answer: 'The perspectives and needs of all audiences need to be taken into account'. David Bomford (J. Paul Getty Museum, Los Angeles) began his Forbes Prize Lecture with a personal view of access: a work of art becomes accessible when it is understood. Technical art history, both scientific and documentary, provides a route into the artist's intention and together conservators and art historians 're-forge links with human authors'. It can also illuminate larger historical contexts and even offer new perspectives on today's politics of culture, as Spike Bucklow (Hamilton Kerr Institute, University of Cambridge) showed when he traced changing cultural and economic values of the Westminster Retable.

As conservators engage with social issues, not just material ones, it can lead to radical decisions and extreme measures to provide physical access to material heritage. Andrea Morse and Rosa Lowinger (Sculpture Conservation Studio, Los Angeles) describe the conservation of a petrachrome mural that involved removing an 80-metre wall from a derelict area where it was vulnerable to further damage and relocating it as the centrepiece of a new 'art park'.

Engagement with socio-economic issues in a highly politicised environment can require conservators to make controversial decisions about the nature and degree of public access. Uluru (formerly known as Ayers Rock) has enormous spiritual significance for Anangu people and is the site of numerous sacred wall paintings that are still in active use; it is also a tourist destination attracting 400,000 visitors, many of whom climb the rock. Diplomatic and public relations efforts on the part of Anangu people have resulted in restrictions on climbers, which may have led to the increased vandalism of paintings. Andrew Thorn (ARTCARE, Melbourne) has proposed that some sites should be closed to tourists altogether in a few cases where access and preservation are incompatible.

If conservation is a social process, in an ever-

FREE Care and Conservation LEAFLETS

In 2006 Icon and the Conservation Register revised the Care and Conservation leaflets. A sample pack was sent to the Book and Paper Group (BPG) with an invitation to order copies. BPG has covered the production costs, so the leaflets are free to members and the public. But you are asked to pay for postage and packing.

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Penny Jenkins BPG.

changing social context, conservators have to re-think their professional principles. The Universal Declaration of Human Rights gives everyone the right to participate in cultural life and yet many disabled people are excluded.⁴ Liz Pye (Institute of Archaeology, University College London) made a passionate plea to her audience to throw out the 'Do Not Touch' signs and actively promote handling. Far from recommending a 'touch everything' policy, she proposes that we assess the benefits and risks, and become more relaxed and adventurous in our thinking and practice. Irit Narkiss and Helena Tomlin (University of Manchester) demonstrated how, through conservators and educators working together, this philosophy could be put into practice, even with school children. Moving away from the idea of a special 'handling collection', agreement within the organisation had been reached that the whole collection was potentially available for handling. The notion that it might be acceptable to 'use collections up' rather than leave them to languish 'silently' in stores is in line with the idea of cultural heritage as a renewable resource, but is difficult for some conservators to come to terms with.

Consultation of stakeholders is a well-established part of the social practice of conservation. Finding out what information people need in order to understand what they are looking at is explored in two studies. In a collaborative project (Rainer Drewello and Stephanie Fundel, Conservation Sciences for the Preservation of Monuments and Historic Buildings, University of Bamberg), the idea of giving access to all historical phases of wall paintings in a medieval church to everyone was actualised (with the help of colleagues in the Psychology Department, Sven Hoyer and Barbara Kügel) by means of an investigation into how different members of the public – lay adults, experts, and children – tried to make sense of fragmentary paintings. Isabelle Brajer (National Museum of Denmark) involved local communities in the conservation and restoration of church wall paintings. Evidence of problems in comprehending forms in deteriorated images and the past practice of repainting

losses led Isabelle to devise a questionnaire to find out how important it is for people to understand what they are looking at.

Very little research has been done on what audiences want when it comes to access to conservation itself. A review of the flagship conservation exhibition at the Conservation Centre at National Museums Liverpool, (Siobhan Watts, Dave Abbott, David Crombie, Angus Gunn, and Annemarie La Pensée, National Museums Liverpool) provides rare information about what the public wants. The answer is: history of objects, stories, 'Crime Scene Investigation'-style detective work, interactive exhibitions, and things that related to everyday lives. The team also found out that visitors preferred to talk directly to a conservator rather than through the much-vaunted video-link.

Helen Shenton (The British Library) explained the synergy of conservation, public access, and professional education that was at the heart of planning for the new Centre for Conservation at the British Library; this approach 'chimed' with funders' priorities, rather than the other way around. Success relied on achieving a fine balance between public access, security, and interrupting work.

Three papers took as their subject access to conservation through doing in addition to observing. Mary Greenacre (The National Trust) presented an exemplar case in public engagement with conservation. The NT set out to make Tyntesfield a 'lifelong learning resource for everyone, that is living and viable, conserved for and by everyone, inspirational and a pleasure to work in'. This project in which every task is assessed for its potential to enable access and conservators are obliged to engage with volunteers has had measurable success. Roberto Nardi (Centro di Conservazione Archeologica, Rome) has a method of ensuring sustainable physical access that includes training local people in maintaining the condition of their buildings. Another project (Evangelia Kyriazi, Natural History Museum, Lesvos Petrified Forest, and Nickolas Zouros, Department of Geography, University of the Aegean) communicated about conservation to the public by, among many other means,

allowing school children to do it themselves, a terrific example of access to cultural heritage through conservation.

Two papers showed how access challenges conservation approaches and practices in many ways. Juergen Vervoort (The National Archives) showed how digitalisation and the popularity of family history have increased demand for access to collections making a reactive approach obsolete. Resources are directed at selecting and prioritising, assessing damage and mitigating risks. Conservators' skills are being refocused to share knowledge and participate in collaborative research. To meet the V&A's strategic objectives requires the conservation of more objects with fewer and different resources. How to meet these challenges while maintaining standards was the subject of Sandra Smith's talk (Victoria and Albert Museum). With 30% of work contracted in and out, skills of core staff are dedicated to more complex treatments and career development is based on competencies that extend beyond specific disciplines. The Department aims to maintain and develop skills through a portfolio of in-house training and education opportunities.

The conference papers are full of examples of the excellent work that is being done throughout the world to make cultural heritage (and conservation) more accessible while preserving it for the future. Let's use them to communicate the benefit of conservation to policymakers and the public.

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1 Jerry Podany, 'Welcome', Congress Programme, IIC London Congress 2008, 15–19 September, Conservation and Access, 6.

2 Saved for the Nation: The Cultural Value of Conservation and Conservation Education, Provocation paper, 12 June 2008 <http://www.demos.co.uk/projects/savedforthenation/bl> og/socialcapitalandthetmaterialworld 11 October 2008

3 Elizabeth Pye, 'The benefits of access through handling outweigh the risks', 163

4 United Nations Universal Declaration of Human Rights (1948) quoted in Pye 2008, 163

in practice

SHORT-TERM STORAGE OF OBJECTS SENSITIVE TO RELATIVE HUMIDITY

by Dana Norris, Ceramics and Glass Conservator, The Ashmolean Museum of Art and Archaeology

Introduction

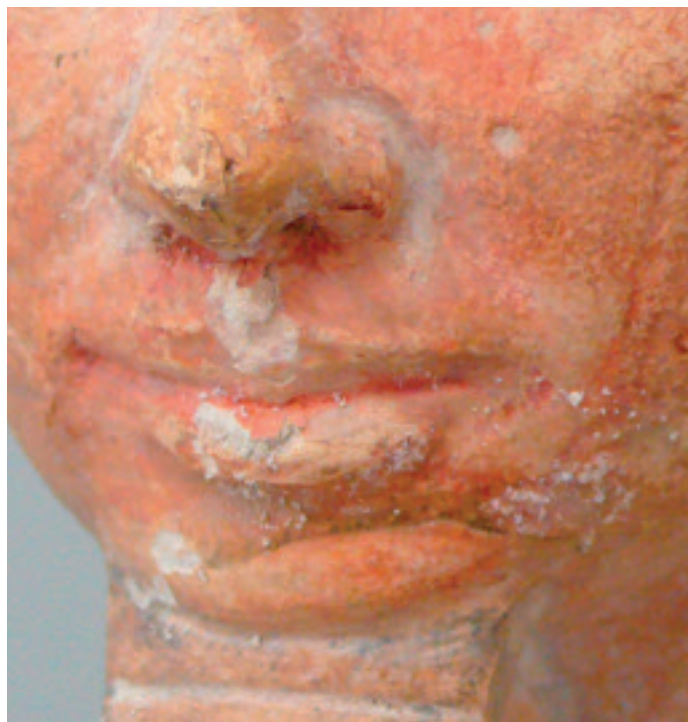
Historically, collections of ceramics, glass and stone have been relegated to the least stable storage areas due to the perception that they are consistently robust in nature. Occasionally this can result in an extreme reaction, creating visible changes within short periods of time. Inorganic objects exposed to cyclical changes in relative humidity can suffer from the movement and precipitation of alkaline materials within them. Typically these materials have been introduced to objects through use or burial. Their presence in glass, stone and ceramic can indicate a history of exposure but may also be inherent in the original composition of the object.

If an object absorbs enough moisture to reach the deliquescence point or points of any salts present, these materials are able to move within the body of the object. Once the RH is lowered precipitation begins, with the potential for physical damage. As moisture is lost from the surface of the object, previously crystalline materials in solution are drawn toward the surface. Therefore, when the salts are forced out of solution they have moved physically nearer or onto the surface. In some situations they are able to escape and crystallize on the surface with little damage to the object. In other circumstances they cause delamination or friability of the immediate surface and/or substrate. (Watt & Calcutt)

Oscillations of RH within the typical museum range can be wide enough to cause repetitive movement and precipitation of some soluble salts (Nunberg, pp117–130). Desalination using deionised water is an accepted and commonly used treatment for their removal but this may not be an option where the object cannot physically withstand treatment or where the alkaline material is part of its structure. The composition of glass is an example of this as it typically contains 1–25% of flux or alkaline metals (Tennent 2005). In an extreme environment such as burial, these materials can be leached from a stable glass surface. A similar process will take place in a much more benign environment if the original glass composition is too high in alkaline material.

Encapsulating RH Sensitive Objects

It follows from this that inorganic objects with inherently unstable compositions or soluble salts can benefit significantly from closely controlled RH. Isolating an individual object may be more viable than controlling the entire storage space due to time and financial restrictions. Using the current passive methods of maintaining RH in display cases as a model (Stanton, Brutz 2007), a series of tests were carried out to determine the best way to control the RH in a temporary storage container. Four 15.25cm square Perspex (acrylic sheet composed of polymethyl methacrylate) boxes with one open



The precipitation of salts from a stone sculpture causing the previous plaster restoration to delaminate and endanger the pigmented surface.

side were sealed with different materials and monitored. An ACR data-logger and a glass Petri dish containing 28.5g (Weintraub 2002) of Art-Sorb (amorphous silica and lithium chloride) conditioned to 47% RH were placed in each container for two weeks to determine the most effective and practical method.

Monitoring objects with salts before sealing the container with Marvelseal.

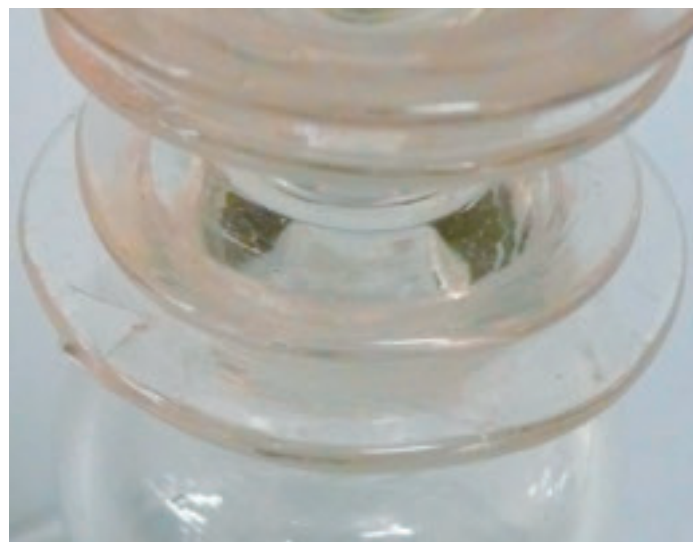




Original condition



Loss and crystals inside stem



Epoxy Resin fill and join

Three of the containers were placed on a flat sheet of Perspex with the open end down in a manner similar to a vitrine, and later weighted. Plastazote (polyethylene expanded with nitrogen gas), silicone caulk (Dow Corning® 732) and a purpose made gasketing material (Clean Seal Ribbed Stock 4 or ethylene-propylene-diene-monomer) were used to seal the join between the container and the sheet. A piece of Marvelseal 360 (aluminium, nylon film and polyethylene) was used as a lid for the fourth container and sealed to the open end with double-sided tape made from a polyester substrate with acrylic adhesive on both sides. The containers were placed in an unheated room with exterior doors in constant use; a fifth data logger was placed outside the boxes to monitor the room's environment. After two weeks the data showed that the exterior environment had fluctuated erratically between 30% and 65% RH. The Plastazote, Marvelseal and silicone caulk tests held the RH at $47\% \pm 2\%$, and generally better at $\pm 0.5\%$. The Clean Seal was less consistent at $\pm 4\%$ most likely due to small gaps at the seams. The decision was made not to use the silicone caulk due to the noticeable smell of acetic acid; however a conservation grade product is likely to produce positive results.

Following these tests, several objects sensitive to fluctuations in RH were identified and Perspex boxes with Plastazote gaskets made for them. The containers were conditioned and monitored with data loggers for several days before the objects were placed inside. Objects were visually examined for crystals while the RH reduced, in case the process instigated the precipitation of soluble salts. The RH in the sealed containers dropped rapidly when they contained glass and metal objects, stabilizing within forty eight hours. A significant difference was noted with porous materials: low fired earthenware and stone objects took up to sixty days for the RH to stabilize from 50% to 45%. In both situations once the RH had stabilized to $\pm 1\%$ for a month, the container was sealed with a Marvelseal lid and put into temporary storage.

Due to the rapid change in RH that non-porous materials experience when placed in a sealed container, care should be taken to condition the desiccant to an RH similar to that of the object's current environment. Several batches of silica gel conditioned at slightly different percentages could be used to lower the RH gradually until the optimum environment is reached. Lowering the RH gradually is important for an object that appears to be stable in its current environment because any sudden change in RH may have an adverse effect on the object.

Case Study

Much of the research and tests in this article was carried out in response to a blown glass goblet attributed to Herman Schwinger (German 1640–1683) currently in the collection of the Cleveland Museum of Art. The object had several condition issues, including a surface that was cloudy and slightly sticky or oily. Crystals could be seen in the interior of the teardrop shaped section of the stem with the naked eye; under the microscope droplets of liquid, crystals and small clear flakes of glass were observed on the surface. The recurring film on the object was noted throughout its recent history in 1966, 1992, 1997 and 2007. Comparable objects in the Victoria and Albert Museum collection were cleaned for new displays twelve years ago and now exhibit a film on the surface similar to that of the Cleveland goblet. The conservation records, current appearance and the condition of related objects indicate that the glass composition is unstable even in a museum environment.

The goblet appears to be in the 'Initial stage' as described by Stephen Koob (p 118). The glass structure is degrading slowly but at a rate much faster than an object of the same age with a lower alkaline content. Degradation is inherent but the speed at which it takes place is dependent on the object's composition and its environment. 'Over time hydrogen ions replace the metallic elements in the glass allowing these components to be leached from the surface'. (Tennent p 6) The hygroscopic alkaline material increases the pH of the moisture on the glass creating droplets often described as 'weeping'. The removal of this material has been debated because it exposes the underlying surfaces and therefore furthers the reaction. If the evaporation of moisture occurs before the droplets run off the surface, the alkaline product remains and crystallizes on the surface. These crystals can be physically destructive in a cyclical environment where they

dissolve into solution, then expand within the cracks and layers in the glass structure. The physical stress can force the surface to delaminate in layers exposing undisturbed glass and altering the visual appearance of the object. (Oakley, p 67)

The surface of the goblet was cleaned with deionised water applied with cotton swabs. In addition to the unstable surface, the foot of the goblet had a break and the join had failed. The lowest disk in the stem had a 8mm wide loss adjacent to a slightly misaligned shard. The join at the stem was dismantled with Strypeeze (dichloromethane in gel form) and cleaned with deionised water. Hyxtal was chosen as the adhesive and fill material because it was used in the previous treatment, the refractive index is a close match to the glass, the resin is considered to be particularly stable in comparison to other conservation grade epoxies and it will soften in dichloromethane. After bonding, Elite Double 22 (vinylpolysiloxane) was spot tested on the surface and then used to take a mould from the stem. Hyxtal was cast in situ and allowed to cure before the fill was refined with Micromesh fine abrasive cloth.

A custom made Perspex container for the goblet was conditioned to 42% RH for several days before the treated object was placed inside. Plastazote was used as the gasketing material and the RH monitored with an electronic data logger for sixty days after the object was placed inside. The RH stabilized at 42% $\pm$ 1% within seventy-two hours and the container was later sealed with double-sided tape and a Marvelseal lid. An RH below 30% should be avoided for glass objects which would be 'exposed to severe dehydration causing cracking and crizzling'. (Koob, p 127) The easiest way to open a sealed container is to cut the foil with a scalpel rather than trying to peel it away with the object inside.

Conclusion

Solutions for unstable objects sensitive to RH can be difficult to achieve in a short period of time with limited resources. Ideally the environment throughout any space used to store or display objects would be closely controlled but this may not be possible in historic buildings or private collections. Custom-designed cases can be made to very high specifications but they are expensive and may take months to manufacture. Unstable objects will need periodic examination once sealed in a storage container or display case as the degradation process will only be slowed by a controlled environment.

Sealed Perspex containers conditioned with silica gel can create a stable environment for at least six months. Unstable objects will benefit from being stored individually as the containers can be tailored to the optimum RH for that object, which may reduce the number of times the container is compromised. Reducing the size of the container cuts the cost of materials, decreases the amount of silica gel required to control the RH and utilizes less storage space. A gasket made of Plastazote was found to be more convenient whilst



Perspex container sealed with Marvelseal and double sided tape

monitoring objects because it allowed access; sealing the container with Marvelseal is preferred for objects placed in storage. Further investigation of the stability of these containers for storage over several years would be useful due to the pressures of limited space and resources that many institutions and collectors face.

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listings

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

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13 November

**Icon Care of Collections Group
Visit to Brodsworth Hall, Doncaster**

A behind the scenes tour of this 1860's Italianate style Victorian country house, to explain why the house closes during the winter and show what really happens when the house is 'put to bed'. Plus an opportunity to visit the gardens. Cost: £20

Contact: bethan.stanley@english-heritage.org.uk

13 November

**Icon Archaeology Group and Icon
Care of Collections Group
Access All Areas**

Venue: National Conservation Centre, Liverpool

Joint event to discuss display techniques and materials with an emphasis on archaeological objects, covering environmental control, case construction, lighting, etc. Contact: Emma Roodhouse on email: emmaroodhouse@hotmail.com

26 November

Introduction to PACR, Birmingham

Further details via the Icon website

27 November 2008

**Icon Scotland Group
Plenderleith Memorial Lecture**

Useful or beautiful: places and things is the subject of Icon Scotland Group's 2008 Plenderleith Memorial Lecture and the speaker is Adam Wilkinson, the new director of Edinburgh World Heritage,

where his primary objective will be the protection, enhancement and promotion of the city. Previously the Secretary of SAVE Britain's Heritage for seven years, Adam led campaigns to save a variety of threatened historic buildings.

The Lecture, now in its 11th year, will take place at the Royal Society of Edinburgh, 22–26 George Street, Edinburgh EH2 2PQ. Doors will open at 6.00pm, the Lecture starts at 6.30pm and a wine reception will be held between 7.30–9.00pm. All are welcome. Tickets must be booked and paid for in advance using the Icon booking form (http://www.icon.org.uk/index.php?option=com_content&task=view&id=888&Itemid=16). Icon members £7, non-members £9, students and unwaged £5.

2 December, 6pm

**Icon Paintings Group
Conservation of Paintings at Apsley House**

Venue: Icon Offices, London
The English Heritage Senior Collections Conservator (Fine Art) Adam Webster will discuss the treatment of paintings from Apsley House and the approach taken to caring for a historic house collection including a 100% audit, environmental monitoring, conservation treatments and conservation refitting. Cost: £5, (£10 non-members) Contact: Alexandra Gent on email: alexandrarosegent@yahoo.com Register by 25 November

8 December, 1pm

Icon AGM

Venue: British Library, London

10 December, 2.30pm

**Icon Archaeology Group
'Scary Conservation Abroad'**

Venue: rm 106 Gordon House, Gower St, London.

Christmas Party and meeting – an afternoon of unusual conservation projects undertaken in difficult environments overseas, followed by the traditional AG Xmas party! The party will be in the 6th floor common-room, Institute of Archaeology, Gordon Square, London WC1, 6–9 pm. Cost: Meeting £5, first 10 students to register come free; Party: £5 for all comers.

Contact: please book a place by 1 December with Christina Rozeik on email: cryr2@cam.ac.uk Further details via the Icon website.

14 December, 2–4pm

Ukiyo-e Revealed

Venue: Seminar rm1, Sackler Centre, Victoria and Albert Museum, London. Opportunity to see members of Japan's Adachi Institute of Woodcut Prints create glorious full-colour prints. Cost: Free

15–16 December

**Camberwell College of Arts
'Infilling Missing Areas on Works of Art on Paper...'**

Tutor: Alan Buchanan
Training course for professional paper conservators on using papermaking pulp dyed to different shades of yellow, red and blue.

Cost: £260

Contact: tel 020 7514 6311 or email shortcourses@camberwell.arts.ac.uk

15 and 17 December, 10am–12pm

(repeat of the same demonstration)

**A Demonstration of traditional
Japanese colour woodblock printing**

Recreating Hokusai's 'Great Wave'
Venue: Sackler Room, British Museum
Demonstrator: Adachi Institute of Woodcut Prints, Tokyo

A master printmaker will print a reproduction of Katsushika Hokusai's Under the Wave off Kanagawa (popularly known as The Great Wave) using unique techniques. Specially organised for art historians/conservators. Places are limited, please book in advance.

Contact: Megumi Mizumura on email: mmizumura@thebritishmuseum.ac.uk

2–6 February 2009

**The History of European
Bookbinding 1450–1820**

Venue: York Minster Library
Tutor: Prof Nicholas Pickwoad
Cost: £445.00

Contact: Jeni or Sandra on 01904 557213, email: suep@yorkminster.org For further information see the Icon website

3 February 2009, 6pm

**Icon Book and Paper Group
Globe sphere X-radiography at the
National Maritime Museum**

Venue: Icon Offices, London;
Speaker: Paul Cook ACR, National Maritime Museum, Greenwich
An intact globe sphere reveals little of the possible complexities of construction beneath the drawn or printed image. X-ray imaging provides a non destructive method to investigate these otherwise inscrutable structures. Some seventy globes from the Museum collection have so far been X-ray imaged and some of the more interesting and unusual aspects of this investigation will be presented.
Cost: £6 (students £3, with card) – correct money at the door please.
Contact: Please register by 30 January with Maria Vilaincour on email: mariavilaincour@hotmail.com

17 March 2009

**Icon Book and Paper Group
A Day Out in Cambridge**

Following the popular 'Day in Oxford', there will be an organised 'Day Out in Cambridge' where there will be the opportunity to visit several conservation establishments, including the Cambridge Colleges Conservation Consortium, the Fitzwilliam Museum, and Penny Jenkins' independent conservation studio.
Contact: Maria Vilaincour on email: mariavilaincour@hotmail.com

April 2009

**PACR Introduction to Mentoring,
London**

Further details via the Icon website

22 April 2009

**Icon Gilding and Decorative Surfaces
Group**

**Picture Frames: A view from the
conservation/restoration profession**
Venue: Royal Institute of British Architects, London
Contact: Michael Parfett on email: mike@mjparfett.fsnet.co.uk or Colleen Donaldson on email: cd1762@aol.com

24 April 2009

The British Museum

Going Green: Towards Sustainability in Conservation
Venue: Clore Education Centre, British Museum, London
Focusing on practical examples of adapting working methods and sourcing alternative materials whilst safeguarding the integrity of professional practice.
Further details via the Icon website.

April 2009

**Icon Textile Group
Spring Forum – Mind the Gap**

Venue: TBA
The forum will be looking at the structural and aesthetic options for the treatment of loss in textiles. Topics may include, but are not limited to, compensation for loss of image or design for example, the use of all types of in-fills, including digitally printed, and compensation for structural loss particularly involving unusual materials or fabric structures; also ethical considerations and evaluation of past treatments. Solutions for all types of textiles are encouraged, including painted, printed and embroidered textiles, archaeological, ethnographic, costume and furnishing textiles.

Call for papers

Deadline: 28 November
Contact: Elizabeth-Anne Haldane at e.haldane@vam.ac.uk
Further details via the Icon website

May 2009

**Icon Book and Paper Group
Colour lithographic inks in early
posters: their history, composition
and deterioration processes**

Venue: Icon Offices, London.
Speaker: Virginia Llado-Buisan – Head of Paper Conservation Section & Prints & Drawings Conservator, National Maritime Museum, Greenwich
A review of the printing process and the composition of early lithographic inks, giving special attention to the pigments used in their manufacture.
Contact: Maria Vilaincour on email: mariavilaincour@hotmail.com

1–3 June 2009

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

The Art of Collaboration: Stained Glass Conservation in the 21st Century.
Venue: Metropolitan Museum of Art, New York

**30 August–5 September 2009
XIVth International TICCIIH Congress**

Industrial Heritage: Ecology and Economy
Venue: Freiberg, Germany
Sessions will include preservation measures related to Industrial Heritage.

Call for papers

Deadline: 30 November
Further details via the Icon website

16–18 September 2009

**The National Gallery
Technical Bulletin 30th Anniversary
Conference**

Studying Old Master Paintings – Technology and Practice
Venue: The National Gallery, London

Call for papers

Deadline: 12 December
Further details and link via the Icon website

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