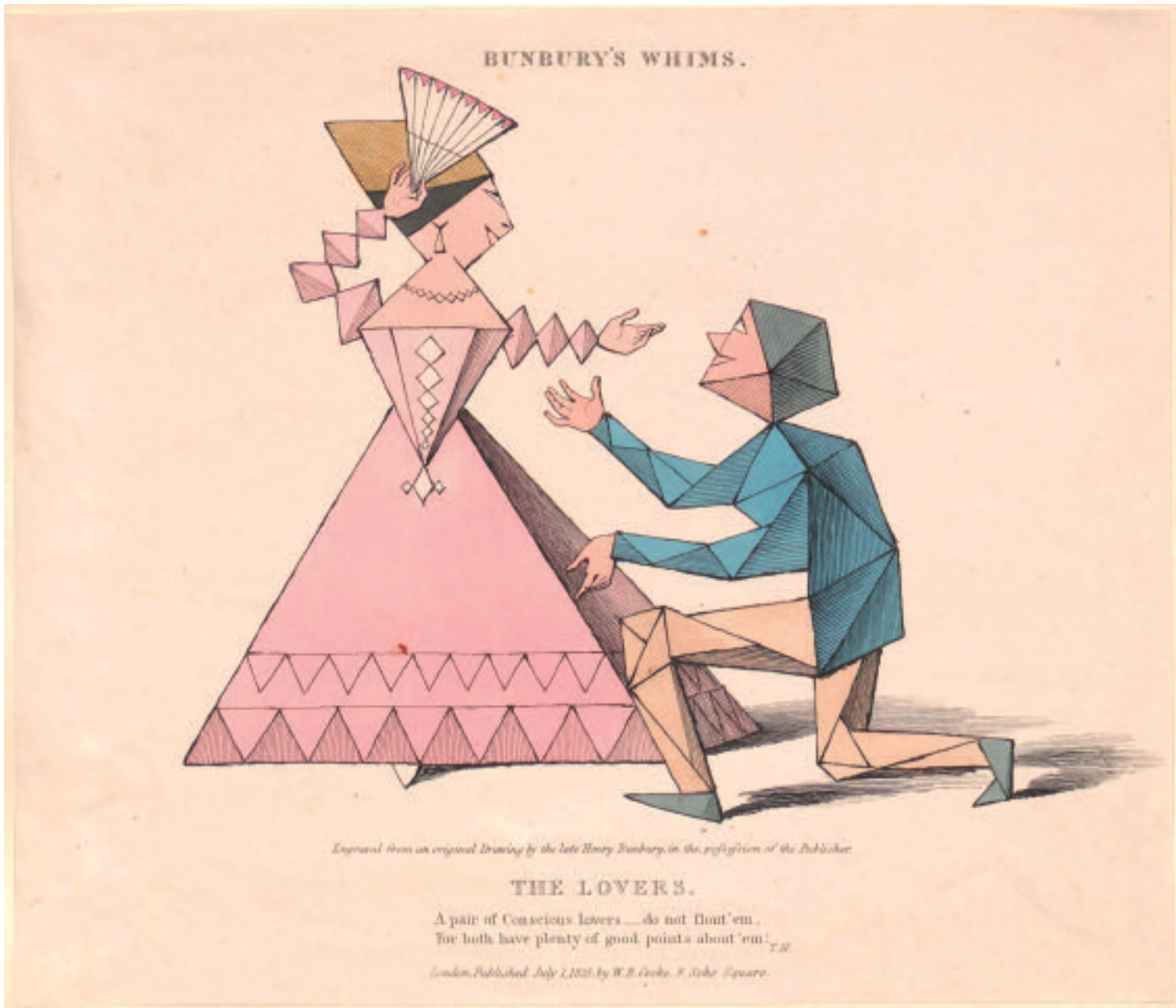


THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • MARCH 2009 • ISSUE 21



Long Live Ephemera!

Also in this issue

Moving a skeleton • Internships and bursaries • The Durham course returns

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MARCH 2009

Issue 21

There is lots of good news in this issue, starting with the generosity of The Clothworkers' Foundation, which is establishing new internships at Historic Royal Palaces and is also enhancing Icon's capacity with support for the new Chief Executive post. And another announcement from them is expected shortly. The Clothworkers' have been a great friend to conservation over the years and you can read more about this venerable institution on page 2.

There are also plenty of other internships, awards and bursaries to vie for – not least the popular Nicholas Hadgraft scholarship for the wonderful Montefiascone summer school.

Then there is the really major news that Durham University is re-starting its Masters course in conservation after five years of closure. Unhappily, this is counterbalanced by the recent announcement that efforts to save the Textile Conservation Centre from closure have been unsuccessful. Coming too late to deal with in full in this issue, the Statement will appear on the Icon website.

Now more than ever, it is important that we support our professional organisation, so take a moment to renew your subscription today.

Lynette Gill, Editor



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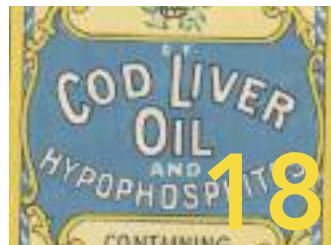
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Cover photo: Hand-coloured print titled 'The lovers', part of a series of prints called 'Bunbury's Whims' depicting characters composed entirely of geometrical shapes, 1828, 198 x 230 mm. Bodleian Library, University of Oxford: John Johnson Collection; Trade in Prints and Scraps 4 (72)

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Deadlines:

For May 2009 issue

Editorial: 2 April

Event listings: 2 April

Adverts: 16 April

around & about

An 'aperitivo' at Westminster Abbey

Westminster Abbey was host to a reception on 3 February with its 13th century Cosmati pavement as the starring feature. Over 150 key decision makers and opinion formers from the arts, heritage and conservation communities came to the Abbey for an Italian themed 'aperitivo' in Poets' Corner. It was also a special evening for the Dean to outline his vision and future plans for the Abbey and to give the guests an opportunity to view 'up close' the first major conservation programme to take place on the pavement for centuries.

Vanessa Simeoni, Head of Conservation, was on hand with her team of conservators, Ned Scharer, Paula Rosser, Nick Hague (mason), and Claudio Costantino (archaeological recorder), to talk to guests about the current two year conservation programme and the various techniques and methods being used in the cleaning, consolidation and 'restoration' phases.

In the past ten months since the project began, the team has made many exciting discoveries and has also had a chance to visit Rome to research Italian pavements and compare

Admiring the Cosmati pavement: Vanessa Simeoni, Head of Conservation, with HRH The Duke & Duchess of Gloucester



techniques with Italian conservators. It has always been said that the Cosmati pavement of the Abbey is 'the finest surviving example of cosmatesque work north of the Alps'. After the team's visit to Italy, this statement is felt to be well founded. Not only is the Abbey's pavement a fine example, it is one of the most complete and least disturbed pavements anywhere. The pavement is scheduled to be completed in 2010 for the 450th anniversary of the Abbey's re-founding by Royal Charter of Elizabeth I as the Collegiate Church of St Peter's Westminster. It is hoped that Her Majesty Queen Elizabeth II will officially unveil the completed pavement.

The Clothworkers' Company

As noted in the first item of Professional Update (page 6) and Kate Frame's article on internships in textile conservation (page 9), The Clothworkers' Foundation is playing an instrumental role in supporting conservation in the United Kingdom.

The Foundation is the charitable arm of The Clothworkers' Company, an ancient City of London Livery Company and 12th of the 'Great Twelve'. Originally founded by Royal Charter in 1528 to promote the craft of cloth-finishing, the Company now exists to promote charitable work and fellowship amongst its members.

Although few of its present members are involved directly in the textile industry, The Clothworkers' continue to promote textiles, principally through educational grants, fostering the development of technical textiles, and support for the nation's textile heritage.

The Clothworkers' have been supporters of conservation in the past, most notably at the Textile Conservation Centre which has received in excess of £1 million. In addition, they have also funded conservation projects at such institutions as Tate, the Victoria and Albert Museum, Royal Academy, British Library, Courtauld Institute, National Trust and Hopetoun House.

Last year the trustees decided to establish a proactive grant programme in the field of conservation, whereby funding of £1.25 million will be disbursed over the next five years. Applications are NOT accepted for this programme, as the charity will identify projects it wishes to fund.

Recently, the Foundation was one of the funders of the Demos research 'Saved for the Nation' and has just agreed a joint programme with the City & Guilds of London Institute of London to award bursaries totaling £50,000 in stone and wood conservation at the City & Guilds Art School over the next five years.

As well as providing the support mentioned, The Clothworkers' Foundation is embarking on two new bursary schemes that will greatly benefit the conservation community. These programmes are expected to be announced this month. Watch out for more information in next month's

Renew your membership now

Support your profession – renew your membership by the end of April to ensure that you continue to receive Icon News, website access and other resources into 2009.

Just follow these steps:

- 1 Complete the form on the reverse side of your renewal note
- 2 Ensure your personal information is up-to-date
- 3 Select Direct Debit to spread your payments into quarterly instalments (UK bank accounts only)
- 4 If necessary, sign the form (not necessary with Direct Debits)
- 5 Post your full letter (both sides) in the self addressed envelope to Icon. Don't forget the stamp!

By renewing, you receive extra benefits from our new publishers, Routledge: 20% off their publications plus a free online subscription to one of their other journals. Don't miss out!

If you need any further information, please contact Gillian Drybrough at membership@icon.org.uk

Iconnect, Icon's website and future issues of Icon News. For more information on The Clothworkers' Company, see www.clothworkers.co.uk

In the public eye

Conservators are increasingly having to get used to the idea of being centre stage rather than behind the scenes. Conservation in Action has come to the Museum of London, providing an opportunity to meet a conservator and find out what they do behind the scenes, why their work is so important to museums and discover some tricks of the trade. Next up is Catherine Nightingale who, at 3pm on 6 May, will be discussing and demonstrating some of the treatments she uses to prepare an object for display.

Catherine Nightingale trained as a conservator at the Institute of Archaeology. After a position with the National Trust she worked for several years at the Science Museum before joining the Applied Arts section at the Museum of London. She has worked for MoL for ten years on a wide variety of

Working on a 1775 Sedan Chair at Museum of London under the public gaze



© Museum of London

social history and decorative art objects and has also represented the department on numerous exhibition project teams, advising on display and conservation issues.

The figure being conserved on the 6 May is a painted wooden shop sign in the form of a life-sized highlander shown in the process of taking a pinch of snuff. These figures would have stood outside tobacconists, or smaller versions inside, as an indication of what was sold for those who couldn't read. It is destined for Zone 1 of redeveloped galleries at Museum of London and will be on open display, which of course affects the way the Museum approaches its conservation treatment.

Heritage Award for Sewerage Works

One of the country's most famous sewerage works, which saved the lives of thousands of Londoners from cholera and typhoid, has been honoured with a special heritage award. The Victorian Crossness Engines once coped with 26 million gallons of raw sewage when it was operational in the 1860s and cost £3 million (£3 billion in current money).

A team of volunteers working for the Crossness Engines Trust got together back in the 1980s to restore the unsung historic London landmark which would otherwise have fallen into dilapidated ruin. The Trust was awarded a rare Engineering Heritage Hallmark Award from the Institution of Mechanical Engineers in recognition of its outstanding efforts.

Over 90,000 volunteer man hours and a stream of fundraising efforts meant that one of the engines, named Prince Consort, at Crossness is now operational. There are a series of engines there that are named after Queen Victoria's husband and her children. A gravitational sewage system leading up to a reservoir and into Crossness meant that contaminated sewage streams could be diverted away from London homes and into the Thames – resulting in lives saved from the deadly diseases.

It's a material world

Get your copy now!

Demand has been high for the recent report *It's a Material World: Caring for the public realm* by Samuel Jones and John Holden of the think tank Demos. As a result more hard copies of the report have been printed and can be obtained from the Textile Conservation Centre at a special rate for Icon members of £5. This is inclusive of the cost of postage. To order a copy contact tccuk@soton.ac.uk.

You can also see this important report on why conservation matters to society at <http://www.demos.co.uk/publications/materialworld>

more around & about

A medieval London Eye

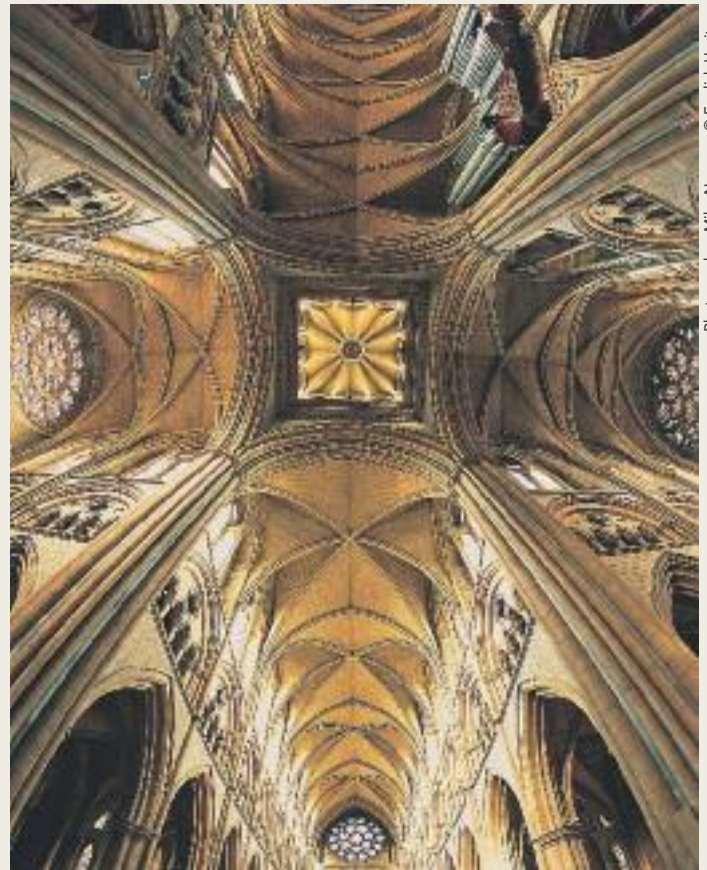
The London Eye may have become an essential part of London's skyline, but there is nothing new under the sun and it looks as if medieval Londoners had their own striking riverside wheel downriver at Greenwich. Excavations by Museum of London archaeologists have uncovered the foundations of London's earliest found medieval tide-powered mill. The huge structure, measuring ten metres by twelve metres at its base, would have had a wheel diameter of over five metres. It represents an extraordinary example of medieval engineering ingenuity.

Four mills in Greenwich are mentioned in the Domesday book of 1086 and over 6000 mills were recorded across the country at this time. However, little evidence of mills in use in the early medieval period has been found on archaeological sites, so this discovery is very significant. It features a substantial fragment of intact waterwheel and an enormous trough to channel the water which was shaped out of a single oak beam. Remarkably well preserved in the anaerobic environment of riverside peat deposits, it appears to have been constructed in two phases from prepared oak beams, on which carpenters' construction marks are still clearly visible. Dendrochronological analysis dates the trees' felling to 1194.

Following consultation with English Heritage, the structure has been dismantled, with each timber carefully recorded so the mill can be properly researched to enhance understanding of milling technologies and early medieval economies. Key sections of the find, including the trough and the waterwheel, have been removed and are currently undergoing conservation by the conservation department at York Archaeological Trust.



© Museum of London Archaeology



Photographer, Mike Newman © English Heritage

Inside Truro Cathedral

£2.6m for cathedrals

In January English Heritage announced that, under its joint Cathedrals Grants Scheme with the Wolfson Foundation, £2.6 million is to be awarded for the repair of twenty three cathedrals across England. The grants will be used for a range of projects from the repair of the central spire and tower at Truro Cathedral, to masonry repairs at Lichfield Cathedral and roof repairs to the library of the internationally renowned Canterbury Cathedral.

Grants range from support for comparatively small works to tasks requiring significant sums of money. The maximum single grant is £250,000 which is being given to cathedrals in Truro, Lincoln and London (St Paul's). The scheme is open to both Church of England and Roman Catholic cathedrals and this year Norwich Roman Catholic Cathedral is receiving a grant for £72,000 for roof repairs. But it is often the many smaller grants that are more critical to fund urgent repairs to masonry and leaking roofs. Many cathedrals are situated in towns which are not as prosperous as they were in their heyday. These grants help to make up shortfalls that the local community alone cannot provide so that nationally important buildings can be maintained for the benefit of the widest possible public.

Over the past seventeen years the Cathedral Grants Scheme has given just over £52 million which has helped to reduce the major backlog of problems identified by a survey in 1991. This is the final year of the current joint grant scheme with the Wolfson Foundation but English Heritage will continue to fund priority repairs to cathedrals in need through its regional grants scheme. In addition English Heritage has commissioned a new survey, to be carried out in partnership with Church of England and Roman Catholic cathedrals, to review the condition of England's cathedral buildings.



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Jennifer Barnett 29 June-2 July

**CONSERVATION OF
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Steve Corway 7-10 Sept

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professional update

From the London office

A NEW CEO

We are pleased to announce that, due to the generous support of The Clothworkers' Foundation, Icon's search for a new Chief Executive went live on 10 February on eight job board sites. We are pursuing an aggressive timeline and hope to be interviewing a short list of candidates by March 19. Please direct any queries or comments regarding the Chief Executive position to our Operations Director, AnnMarie Newbigin.

ICON CONFERENCE

Note the date in your diary now!

Icon is organising a two day conference at Cardiff University on 25–26 March 2010.

Under the title Conservation in Focus 2010, the conference addresses the broad theme of UK Conservation – past, present, future.

✂ Day 1 will be a plenary session for all our members.

✂ Day 2 will provide the opportunity for the Icon groups to host more specialist half-day seminars.

✂ A poster competition for students will give students a chance to showcase a recent piece of their work.

More details of the conference and competition will appear in future editions of Icon News.

If you would like to help organise the event or would like to offer a presentation, please get in touch with Jane Henderson at HendersonLJ@cardiff.ac.uk.

THE ADVOCACY TASK FORCE

Icon has set up an Advocacy Task Force whose remit is advocacy for conservation as a whole and to lead a national, strategic and co-ordinated approach. The initiative has come out of two developments last year: the joint Textile Conservation Centre/Icon summit meeting on the future of conservation education in the UK and the related publication of the report by think tank Demos *It's a material world: caring for the public realm*. The report highlights conservation values and their contribution to society and has been described as 'probably the most important conservation publication of the last ten years'.

A prime objective of the Task Force is to influence government spending plans by getting key messages across to policy and decision makers in the cultural sector and government:

- without co-ordinated policy by government, the skills needed to look after our heritage are likely to disappear in the near future

- conservation makes it possible for public engagement in material culture to happen
- conservation can play a crucial role in enhancing and developing social value
- conservation brings tremendous benefit to the UK in a number of policy areas, such as living together, building cultural literacy, cultural diplomacy, and economic benefit through tourism
- the conservation sector can contribute new avenues and methods of working in policy areas, such as broadening access to cultural heritage, building skills for the future, broadening the workforce and providing more entry points to work in the cultural heritage sector, supporting cultural diversity, and innovation

To this end, a 'key messages' document has been drafted that builds on the wider argument provided by the Demos pamphlet, and illustrates, with current examples, what is already happening under these headings. This will be used as a basis for communication with government, cultural heritage organisations, institutions, colleagues and clients. At the same time, the group is drafting a short and long-term strategy.

However, the Advocacy Task Force cannot do this alone. The idea is for as many Icon members as possible to work with different constituencies to affect a change in how conservation is viewed. If our efforts are co-ordinated, we are more likely to have an impact that will lead to a sustainable future for the conservation profession and for cultural heritage.

What you can do now:

- Read the Demos Report and see summary documents on the Icon website.
- Talk to anyone you think will be interested and get the message of the Demos Report across.
- Contribute examples of where conservation has made a difference in public engagement with cultural heritage.
- Whenever and wherever you can, make conservation more visible.

Alison Richmond (Chair Icon Advocacy Task Force)
a.richmond@vam.ac.uk

THE SCIENCE STRATEGY

Work has been progressing on the development of a UK strategy for heritage science, first mentioned in the November 2008 issue of Icon News. Since the project began in October, the coordinator, Jim Williams, has been working on the first of three reports which will provide the evidence base for drawing up the strategy itself. This report looks at the use of science in the preservation of UK heritage and considers briefly the principal mechanisms responsible for material decay and degradation, and suggests areas where gaps in knowledge currently hinder conservation and management activity.

The draft report will have been completed by the time Icon News goes to press, and following an initial review by the strategy steering group, the final report will be posted on the NHSS website for a one month consultation towards the end of April. This will allow the whole sector to respond, ensuring, as the House of Lords inquiry suggested, that the strategy can be developed from the bottom up, by the whole sector.

Icon will seek to formulate a collective response to the first report through active dialogue with each of the Groups. Further information regarding the release of this report will be provided through Iconnect and on the Icon website as soon as possible.

JOURNAL NEWS

As I write, production of volume 32 number 1 (2009) of the Journal of the Institute of Conservation is underway and on schedule for publication this month. Covering conservation issues that range from troubles with early twentieth century gouache works to investigations into the selection of drawing papers by an eighteenth century artist and from producing furunori in non-traditional settings to looking at the history and characteristics of books from China, Japan and Korea, it should have a familiar feel and look, albeit with subtle differences that define it as an academic journal now published by Routledge.

The process of transition has been lengthy and at times complicated, even with such an established format. However, its success has been largely due to the effort of Melanie Harris, who is the Senior Production Editor (Deputy Manager) at Routledge and who is responsible for the production of the Journal. Melanie and I will continue to work together to ensure the Journal retains its high standard. The Central Article Tracking System utilized by the publisher is a particular boon as it allows both editor and authors to see and amend proofs online.

For individual members of Icon 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 a free online subscription to one of their other journals from an agreed list. 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 but would not have been possible without working with such a well-respected publisher, with whom it is aimed to increase the circulation of the Journal and to secure its listing in Thomson's Journal Citation Reports and other indexes.

Of course, there would not be a journal unless you submitted papers for consideration and I am always very pleased to discuss ideas for papers and receive well-written articles.

The deadline for manuscripts based on book and paper conservation to be published in Vol. 33 No. 1 (March 2010) has

just passed but there may still be time to submit a shorter notice or an article that is ready for immediate peer review.

The deadline for complete manuscripts based on all other conservation disciplines to be published in Vol. 33 No. 2 (September 2010) is 31 August 2009.

Please contact me by email: journal@icon.org.uk

Shulla Jaques, Editor

'WHO DO YOU THINK YOU ARE?'

At the end of February, Icon participated for the fourth time in The National History Show: 'Who do you think you are?' held at the London Olympia. Icon staff and volunteers manned a stall enabling us to promote Icon's work in the public arena, including the Conservation Register and especially our 'Caring For ...' leaflets. Interest was particularly keen for information on conserving photographs, textiles and paintings. Special thanks to the large group of volunteers, many of whom came from Camberwell Art College.

From the training office

2007 INTERNS NEWS

Of last years' graduating interns, the good news is that four are still currently employed with their erstwhile hosts, three have gone on to further education related to conservation, and the remaining four are in jobs with new employers. Icon remains proud of this one hundred- per-cent record for ensuring that Icon internship is a positive and valuable experience for the individual involved.

NEXT YEAR'S HLF INTERNSHIPS

Advert arriving in April!

The next intake of Icon's Heritage Lottery Fund-supported internship scheme will be advertised in the May edition of Icon News, and on the Icon website at the end of April. We are hoping to advertise seven placements in this round, supplementing the continuing two-year placement at the National Trust, the recently-started Petrie Museum 18-months internship and our two externally-funded placements at Tate. This coming year will be the last of the four years supported by HLF – at the end of the scheme fifty-two interns will have benefited from the programme, plus five others who have been supported with external funding. Icon is working to sustain the benefits of the scheme after 2010, promoting the use of the Skills in Practice Framework (see HRP's textile internship, p9) for external funders and other grant-makers. Placements on offer for year 4 of the HLF scheme will focus on textiles, metals, archives, audio-visual materials, photographs, preventive conservation and stained glass. Venues to date include Bristol, Gloucester, Edinburgh and Manchester.

TECHNICIANS QUALIFICATION (CTQ)

Icon is still accepting expressions of interest from new employers with candidates hoping to join our second pilot phase in April this year. Please do hurry if you have an application to get in – contact Carol Brown in the Training Office on 0131 240 5032. Training is now underway for those who started their CTQ at the end of last year. New briefings for candidates and assessors will be held in April and May.

OCCUPATIONAL STANDARDS UPDATE

As reported in January's Icon News, the work of including Icon's standards (from PACR and CTQ) in the new National Occupational Standards (NOS) framework has proceeded according to plan over the last two months. At a useful meeting in December with Creative and Cultural Skills Sector Skills Council (CCS), the principle was agreed that the old Standards related to conservation should be replaced with a selection of new ones taken from Icon's ACR and CTQ suite, grouped together under a new section of the framework specifically covering Heritage Conservation. This move by CCS was in itself somewhat of a breakthrough – previous standards bodies had singularly failed to acknowledge conservation's professional activities as a discrete area of heritage.

Icon's team led by Chris Woods met again with CCS in January to set the selected CTQ and PACR standards into the new wording structure. This was a straightforward and successful operation thanks to excellent input from team members Helen Lloyd, Catherine Atkinson, Jane Thompson-Webb and Katy Lithgow and with strong back-up support from those who were unable to join the team on the day.

During the course of this work, another and perhaps more significant 'first' was established – the acceptance by CCS that a standard should exist for Conservation Ethics and Professional Judgment. Those long-in-the-tooth enough to remember will recall that this element was deliberately omitted from the Museums Training Institute standards, and rejected outright by CHNTO during their own review of NOS. Indeed, conservators' frustration arising from this particular bone of contention was one of the main drivers for the community to produce its own standards scheme, PACR, in the late 1990s. Conservators felt that the ethics and judgment elements of conservation work needed to be made explicit and assessable.

The result of the team's work now is that when the new Cultural Heritage standards are approved by OfQual later this year they will include a set of conservation activity-related standards for use at both level 3 and 5. In practice therefore, institutions which offer assessments against NOS for in-service development of employees can now utilise the same descriptors as Icon uses for parts of CTQ and PACR. This will

help make the supervision and assessment of conservation training – by practising conservators – a more 'joined-up' affair. The next stage in this process is to consider whether Icon should now seek awarding body status from Ofqual for the Technician Qualification.

If you have views on this, or questions about the NOS, please don't hesitate to contact Chris Woods c.woods@camberwell.arts.ac.uk or the Icon Training Office.

From the Library

The recruitment process for the post of Library and Information Manager at the Chantry Library is under way and we hope to have someone in post by early summer. Watch this space for the new librarian's profile and contact details!

Kate Colleran, Jane Eagan, and Michael Williams (the Chantry Advisory Panel) are keeping up with library matters, aided by Cristina Neagu and conservators from the Oxford Conservation Consortium.

New books, periodicals, and conference papers continue to flow into the library, making it an important research collection. The new acquisitions are too numerous to list – amongst other titles, we have just acquired a number of publications on conservation of Indian materials, listed below. Also, in this brave new digital world, the new AIC guide to digital photography and documentation might give guidance and encouragement.

Agrawal, O.P., *Essentials of Conservation and Museology*, 2007.

Bisht, A.S., *Conservation of Indian Miniatures and Illustrated Manuscripts*, 2008

Gupta, C.B. and M. Mani, *Thanjavur Paintings*, 2005

Gupta, K.K., *Restoration of Indian Miniature Paintings*, 2006

Lal, B.B. and S.P.Singh (ed.), *Ajanta Paintings*, 2007

Prajapati, C.L., *Conservation of Documents*, 2005

Sah, A. (ed.), *Indigenous Methods and Manuscript Preservation*, 2005

Warda, J. (ed.), *The AIC Guide to Digital Photography and Conservation Documentation*, 2008

We are still open for readers, please leave a message on +44 (0) 1865 251303 and book an appointment to use the library.

Jane Eagan ACR

Honorary Librarian, Chantry Library



Attaching trimmings

MISCELLANY

HRP/ICON INTERNSHIPS IN TEXTILE CONSERVATION

Historic Royal Palaces (HRP), in partnership with Icon and with the generous support of the Clothworkers' Foundation, are pleased to announce a programme of 1–2 year internships in Textile Conservation between 2009 and 2014. Interns will receive an educational bursary and an allowance for training and London accommodation.

The internships will provide routes for recent conservation graduates to enter the textile conservation profession and make the transition from higher education to employment, with eventual accredited conservator status as their goal.

The first 12-month placement – from September 2009 – is aimed at recent textile conservation graduates. Advertised in April, interviews will be held in London in July 2009. From September 2010, HRP will offer a second 12-month placement, and possibly an additional 24-month placement, open to a wider range of conservation graduates seeking to specialise in textile conservation.

Plotting gridline stitching on a curtain



Based at Hampton Court Palace, Interns will work alongside the Palaces' fourteen textile conservation specialists in the textile treatment studio, focussing on gaining experience in both hands-on work and preventive conservation in a unique environment. The programme will also introduce Interns to the business disciplines common to a conservation studio and develop effective communication skills.

The internships will be managed by Icon as part of its Skills in Practice programme. Interns will benefit from support networks and assessment services from their UK professional body and progress towards accreditation will be a key objective of these internships.

Kate Frame

Head of Conservation and Collection Care
Historic Royal Palaces

APPLY NOW FOR MONTEFIASCONE!

Summer School and Scholarship

The Montefiascone Book Conservation Summer School is a unique bookbinding course held each year in the medieval town of Montefiascone, Italy. This year's programme has now been announced:

Week 1: July 27–31 Re-creating the medieval Palette. Course tutor: Cheryl Porter

Week 2: August 3–7 Multi-quire, wooden boarded codex from Egypt. Course tutor: Pamela Spitzmueller

Week 3: August 10–14 Late 18th century French Binding Structures. Course tutor: Jeff Peachey

2008 Nicholas Hadgraft Scholarship winner Betul Cakirea (centre) with the founder of Conservation by Design Stuart Welch and Denise Troughton of CXD



Week 4: August 17–21 Ethiopian Bindings Workshop. Course tutors: John Mumford/ Caroline Checkley-Scott

For further information or to register for one week or more, please contact Cheryl Porter: chezreporter@yahoo.com. More information is on the website: www.monteproject.com and full details of the content of each week's course can also be found on the Icon website.

Once again, Conservation by Design Limited (CXD) is inviting conservators and skilled book binders to apply for this year's renowned Nicholas Hadgraft Memorial Scholarship. Now in its fifth year, the scholarship awards £1000 towards the cost of attending the Summer School. As CXD's managing director says 'The scholarship offers a wonderful opportunity to attend a unique course and share knowledge and a love of precious books and bookbinding in a beautiful setting.' The recipient of last year's scholarship, Betül Cakirca, could not have attended without its help. A paper conservator at Istanbul Muftulugu, Seri Siciller and Mesihat Archive in Turkey, Betül's verdict was 'It was a fantastic opportunity to meet conservators from around the world and share our experiences and knowledge. The courses I attended helped me to develop new skills and expertise which have been invaluable to my career in conservation. There are no courses on European bookbinding in Turkey so it really was a unique opportunity for me'.

Application forms for the scholarship are now available from the CXD website www.conservation-by-design.co.uk. Completed applications must be received by the 30 April and the successful applicant will be notified in May.

THE ANNA PLOWDEN TRUST

CPD Awards for 2009

Once again, the Anna Plowden Trust is seeking applications from established conservators for grants towards the cost of attending either a short specialist course or a major conference during 2009. In both cases the Trust will consider funding up to 50% of the cost.

The Trust has been awarding grants since 1999 and normally between ten and twelve are given each year for courses covering a wide range of subjects – anything from pest management and plant fibre identification to the examination of paint layers, Japanese conservation techniques as well as collection care issues. The Trust also funds attendance at conferences, both in the UK and abroad, often helping to finance participants who are giving a paper.

The Trust particularly welcomes applications from those teaching conservation and from conservators working in the private sector. Preference will also be given to applicants who work in a team, either public or private, where the skills they acquire with the help of an Anna Plowden Trust grant can be passed on to others.

Those applying should have more than five years' experience since completing their training. The closing dates for



applications are March 16, June 15 and September 14, 2009. Application forms can be obtained from the Trust's website at annaplowdentrust.org.uk or by e-mailing Penelope Plowden at penelopecplowden@btinternet.com.

STAINED GLASS AWARDS

The Worshipful Company of Glaziers and Painters of Glass are offering two awards in 2009/10: The Award for Excellence and The Ashton Hill Award. The 40 week Award for Excellence and the 10 week Ashton Hill Award offer unique and valuable opportunities for those wishing to develop their skills towards a practical career in stained glass. Recipients will be placed in high quality working studios where they will undertake work experience on actual architectural projects with the supervision, guidance and tuition of experienced professionals. Since 1995 the Company has given twenty seven work placement awards and at least twenty of the recipients are currently working in glass today. The aim of all the Glaziers' Company's Awards is to raise standards of work within the craft, particularly in the U.K., by offering additional training to enhance the skills of a potential worker. Applications are invited from individuals within the first five years of their training.

Details for application for each award can be found on the website, www.worshipfulglaziers.com and via the Icon website.

THE SOCIETY OF BOOKBINDERS

Conference and Bursary

A Bursary has been set up by the Society of Bookbinders to provide a free place at their next Conference, which is being held at the University of Warwick 20–23 August. The bursary is being awarded from a fund set up in memory of the late Gordon Hartley, who was Chair of the Society until his death in November 2007. He was a late-comer to bookbinding and the intention is to make the award to someone who is perhaps changing career or thinking about taking up bookbinding seriously.

Potential applicants can check the details on the Society of Bookbinders' website (www.societyofbookbinders.com). Contact Angela Sutton for more details and an application form by phone: 01684-575731 or email: acpsutton:talktalk.net. The closing date for applications is April 15.

The Durham 'MA in Conservation...' returns

Between the 1950s and 2003 there was a gradual increase in the number of courses teaching conservation. Degree courses in archaeological and museum objects conservation were established at the Institute of Archaeology in London, the University of Durham and the University of Wales, Cardiff. In 2003 the Durham course closed. It has now reopened and is again accepting students to study archaeological and museum object conservation. The causes of the course's demise and re-emergence are indicative of the recent changes in British universities.

Archaeological conservation had developed as a taught discipline at the Institute of Archaeology, part of University College London since the 1950s. The increase in the number of archaeological excavations in Britain in the late 1960s and early 1970s led to the establishment of new courses; Janey Cronyn to set up the *Postgraduate Diploma in Archaeological Conservation*, at the University of Durham whilst David Leigh established a BSc in *Archaeological Conservation* at the University of Wales, Cardiff.

The unique nature of the Durham course as a postgraduate qualification with a substantial industrial placement period as part of the course appealed to students from Britain and North America. The initial three year Durham Postgraduate Diploma course taught between 1975 and 1991 was replaced by the two year *MA in Conservation of Historic Objects (Archaeology)* taught by Chris Caple, though it retained the distinctive practical placement year. The Durham conservation courses had a close working relationship with their industrial

placement hosts which included the National Museums of Scotland, the National Museum of Wales, Salisbury Conservation Centre, York Archaeological Trust and many more, including some outside the UK such as the Vitenskapsmuseet in Trondheim and the Colonial Williamsburg Foundation in Virginia, USA. This contact helped to ensure that the content of the courses continually evolved to meet the changing needs of the conservation profession. As a result the vast majority (96%) of the students who graduated through the MA or Postgraduate Diploma conservation courses went on to pursue active and successful careers in practical conservation, conservation management or conservation research.

During the period 1975–2003, the course built an international reputation. It also established itself as an important regional laboratory with an English Heritage funded post, conserving archaeological objects from throughout the north east of England and beyond. Perhaps the most notable object conservation work undertaken was that done on St Cuthbert's Coffin by Velson Horie and Janey Cronyn. Whilst one of the most dramatic was freeze lifting a Bronze Age woven hazel hurdle from the beach at Seaton Carew, a feat accomplished between tides!

It therefore, came as a surprise to many conservators when in 2003 the Durham 'MA in Conservation' course closed. Though it was a small course, with a typical student intake of six students per year, the reputation of the course and that of its students was very high. It had a close working relationship with its industrial placement hosts who valued and employed

Removing the 1m x 0.8m woven hazel hurdle from the beach at Seaton Carew



its students. The staff were research active and had produced a number of key textbooks: *Elements of Archaeological Conservation* (Cronyn), *Conservation Skills: Judgement, Method and Decision Making* (Caple) and most recently *Objects: Reluctant Witnesses to the Past* (Caple). Surely, sufficient good reasons to maintain the course.

The closure of the Durham course had followed closely on the heels of the closure of Colin Pearson's conservation courses at Canberra in 2002. In both cases it appears that assertive new university managements were closing small, intensively taught courses that made little or no money for the university. Instead they focussed university funds into courses with larger numbers of students and subjects where large research grants could be acquired. The more market-led economic approaches of the Thatcher and Reagan era were now a reality in the corridors of education and the level of altruism of universities, though not abandoned, was reduced. This increasing awareness of finance has not gone away and continues to dominate the approach of universities in the developed world. All British universities have continued to experience pressures on small courses such as conservation. The recent problems of the Textile Conservation Centre at Southampton University have been well documented. Throughout the world only university conservation courses funded directly by the state or endowed by educational charities have continued without significant change. In Britain and elsewhere, where educational charity funds are limited and funding only comes with each student, courses have to adapt to limited funds. This means shorter courses, larger student numbers, less practical work (since space, supervision and materials are costly) and limited contact with lecturers (who are required to undertake and publish research as well as much of their own administration).

However, in all environments, no matter how harsh, life flourishes, and conservation courses in British universities have adapted or are learning to adapt to the new fiscally focussed climate. In some instances a more pragmatic approach has emerged as universities have found they continue to need to increase their student numbers. This has meant that some stringent short-term fiscal measures have been relaxed; courses have been expanded into new areas such as preventive conservation and teaching museum students. It has been realised that conservators can lecture on a wide range of subjects from archaeology and art history to wall construction and wall painting.

In the case of Durham, as a relatively small course in a large department of archaeology, it was able to redeploy its conservation lecturing staff, preserve its dedicated conservation teaching laboratories, preserve its equipment and facilities, even retain its practising conservator, who now works for a commercial archaeological company housed within the university department. With a new course structure and a new funding model, the course returns in 2009 with staff and facilities intact. The new conservation course now shares some teaching with the existing *MA in Museum and Artefact Studies*. These museum students relish the chance to work



Rebecca McDowell, student 1992–4 on the MA in Conservation of Historic Objects (Archaeology) course, recording a sword from the Durham University Oriental Museum collection.

more closely with artefacts whilst the future conservation students will benefit from early contact with their future curatorial colleagues. In the period that the course was closed the Dawson Building, which houses the Department of Archaeology, was refurbished and the Department of Anthropology have now moved in beside Archaeology. This has created opportunities for greater access to ethnographic objects and anthropological approaches to material culture.

The new course at Durham: *MA in Conservation of Archaeological and Museum Objects*, colloquially known by its initials as MACAMO, will be a two year Masters course like its predecessor. In the second year there are now two options, either a nine-month placement in the conservation laboratory of a major museum (assessed by a portfolio of work) or six months undertaking research in the laboratories at Durham (assessed by an 18,000 word dissertation).

Chris Caple remains the course leader and primary lecturer on the MACAMO course. Jennifer Jones, with over thirty years of archaeological conservation experience, will take on the role of teaching practical conservation skills, whilst Phil Clogg remains actively involved in teaching analytical techniques.

Information about the *MA in Conservation of Archaeological and Museum Objects* and other postgraduate courses in the Dept. of Archaeology can be seen at our web site: <http://www.dur.ac.uk/archaeology>. Any specific or detailed enquiries should be made to the course convenor: Chris Caple's e-mail: christopher.caple@durham.ac.uk. We are now looking forward to the next 28 years of conservation teaching at Durham.

Chris Caple

Starting in May 2009, ICON News will include a **directory listing** section to provide a cost effective advertising solution.

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PROFESSORIAL APPOINTMENT



The newly appointed head of the graduate paper conservation education program 'Studiengang Restaurierung und Konservierung von Graphik, Archiv- und Bibliotheksgut' at the Staatliche Akademie der Bildenden Künste Stuttgart is Dr. Irene Brückle, who follows Prof. Dr. Gerhard Banik in this position. Prior to her appointment, from 2005 to 2008 she was head of conservation at the

Kupferstichkabinett, Staatliche Museen zu Berlin. From 1994 to 2004, she taught paper conservation at the Art Conservation Department, Buffalo State College. She received her initial training in conservation in Germany, interned in American museums (1988-1990), and was recipient of a Getty Foundation research fellowship. In 2005, she received the Sheldon and Caroline Keck Award for sustained Excellence in Conservation Education by the American Institute for Conservation. She is co-editor and main author together with Prof. Dr. Gerhard Banik, Vienna, of the forthcoming book 'Paper and Water: A Guide for Conservators' (Elsevier).

NEW VENTURE FOR STRACHEY CONSERVATION

The start of 2009 has seen the launch of Sally Strachey's new venture: Sally Strachey Historic Conservation. The Somerset-based practice draws on Sally's own long experience in the field of stone, sculpture and plaster conservation, both as a practitioner and a



Working on Bath Abbey in the early 1990s

consultant. The new business has at its heart a greater emphasis on education and training. As well as developing a new in-house training facility, the practice is forging links with schools and colleges to provide vocational training in heritage skills for young people. The on-site team of masons and conservators also continues to undertake a variety of projects around the UK, working for a wide range of clients, from large conservation bodies to parish councils. Sally Strachey Historic Conservation has recently completed a rope-access survey of Lulworth Castle in Dorset, and conservation of a series of chest tombs at Holy Cross Church, Babcary, Somerset.

Sally says 'We are committed to educating and training the up and coming generation and to help assure the long-term sustainability of practical skills in the heritage sector'.

For more information on Sally Strachey Historic Conservation, contact Jemma Crowhurst at jemmacrowhurst@hotmail.com or on 01458 832441 or see www.sallystracheyconservation.co.uk

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Step 1, 2 and 3 to ACR – a recipe for success!

It is always good to learn from others and find out what ingredients could work best for you. Some of the newly accredited members offer their thoughts on each step towards accreditation. The new PACR Guide is presented in steps 1, 2, 3!

Step 1 introduces accreditation and explains the standards and provides information about seeking support

This is how the latest batch of ACRs started to get to grips with the professional standards and the type of support they received.

'My first formal exposure to the professional standards was at a PACR workshop. The contributions from an assessor and a recently accredited conservator convinced me that the standards, while exacting, were attainable and that assessors were there to draw out the conservator's experience and expertise rather than to be tricky and negative.'

'I attended a PACR clinic – this was a really good form of support as it answered my queries and I was able to talk to others in the same boat. I also used a mentor which I would highly recommend. It's a fantastic form of support and a good way of getting constructive feedback from someone who I wasn't directly involved with on a day to day basis. I did also talk to colleagues who had already been through the process but I did feel it was useful to talk to someone outside my workplace as well.'

'Familiarity with the professional standards was the key to writing a good application. Even before I started thinking about the projects I was going to use or filling in the form, I read and re-read the standards thoroughly and thought about how they linked to the work I do. My mentor played a really important role guiding me through the process and pointing me in the right direction - it is always really helpful to have someone with fresh eyes read the application and check you are making sense!'

'The advice given to me, was not to include all the standards in every project, but to use each project to highlight different standards. This made it much easier to focus on one or two useful aspects of each project rather than to make it apply to all areas. When thought of in this way, the professional standards became much easier to fulfil.'

Step 2 guides you through filling out the form and what to expect during the assessment process

This is how they used their form in the assessment preparation and their thoughts on the assessment day.

'Prior to the assessment I used my form to gather evidence to use on the day. The actual assessment day was far more enjoyable than I expected. Although hard work it was

rewarding to discuss my work with people of such experience and with so much knowledge.'

'The form looked daunting at first glance. However, I found that the way in which each aspect of the required standards was itemised ensured that I had all the relevant information to hand on the assessment day, which I rather enjoyed. It was stimulating to discuss my work and practice with a conservator from my own specialism and with another from an allied discipline.'

'Your application form is the biggest piece of work you do towards accreditation – it's the basis for your assessment and I used mine a lot in preparing for it. It was a useful guide for planning how the day would run and also as a checklist when gathering evidence for my assessors to see. We didn't stick rigidly to the layout of the form but used it as a basis for discussion during the day for each of the projects.'

'With so much information and evidence to convey in a really short space of time the form helped me focus on key areas, with each project providing evidence for only 2 or 3 standards. Based on the form I also planned visits to objects in the galleries and stores and tried to present the evidence in different ways to keep it interesting and varied. Both my assessors were so enthusiastic that the assessment day was much longer than I expected, having a few key times planned into the day helped keep it on track.'

'The form was useful in preparation for the assessment as I had already done all the hard work of distilling the projects into a useful demonstration of the professional standards. I made sure I had enough material for the assessment to be able to back up my statements in the form. In some cases I was able to have the painting there and in some I put together a Powerpoint presentation of images. The form gave me a template for what I would like to say and demonstrate. There was also room for elaboration if necessary. The assessment day was much more enjoyable than I expected. There was also less time to talk about each project than I expected. I had so much documentation ready to show and explain, but in fact the assessors were more interested in asking specific questions and hearing my thought processes and decisions than checking the material I had prepared. It was perhaps more like a very thorough interview than an exam, which I think I was expecting.'

'The structure of accreditation - an assessment by peers against a set of professionally agreed standards - gives it teeth'

Step 3 is about what is expected from an ACR and explains CPD

And this is how they feel after the process and what they plan to do next

'I feel very proud to be accredited and it has boosted my confidence in my work and abilities a great deal. The CPD element is essential to the process as it gives the incentive to

keep on learning and developing and reviewing my career path'

'For a conservator in private practice accreditation demands considerable commitment in both time and money. Overall I enjoyed the process: focussing on work carried out over the last twenty years has given me a renewed sense of confidence and enthusiasm for the future. With regard to CPD, I am exploring ways of meeting up more regularly with fellow conservators, whether by attending training courses and study days or by arranging less formal workshop visits.'

'Achieving accreditation is a big confidence boost, having the quality of your work recognised by your peers. After working in the profession for ten years it was the obvious next step in my career development. The nature of the work we do at the lab now means that it's increasingly necessary to have accredited conservators on staff when tendering for projects and it means that we are seen as producing a recognised standard of work. It's definitely one of the most demanding things I've done in my career so far but the sense of achievement you feel when it's done makes it worthwhile.'

There are lots of things I'm interested in doing for CPD, it's finding the time to fit it all in! I'm not a confident public speaker so I'd like to try and improve on that. My responsibilities lean more towards management now than they used to, so I'm conscious that I need to try and maintain a balance between that and my bench time and keep my skills up to date.'

'I am delighted to have come out the other end of PACR assessment successfully. I remember very clearly starting the process, feeling very small and uncertain. It was a valuable time for reflecting on my career and drawing from it examples of professional standards, which in reality one never has time to notice. Many of the professional standards are met without being conscious of what they mean. It made me more aware of the need to record all my activities and make sure all my documentation is up to date and available for use. It also made me think about where I would like to be in the future. For my CPD I have undertaken some training in IT and have selected and instigated a practical treatment to focus on. I wanted to develop my practical skills further and I have taken

steps to ring-fence time to do this.'

'I enjoyed the accreditation process. It is not often I have the opportunity to reflect back on the work I have done and really think about what it shows about me and the way I have developed as a professional. I found the process helpful as a spring board for thinking about the areas I would like to develop and the directions I might take in future.'

'Being accredited has made me much more confident and has given me a sense of achievement. It has helped me to reflect on my work and put what I do in a different perspective, giving it more structure and emphasis on future development. It is definitely worth the effort and has made me feel a part of the greater conservation community, and I would like to continue developing this in the future and focus on managing and mentoring others.'

And finally

'Accreditation is a process that benchmarks within our profession; it involves standards of practice and also provides opportunities to recognise diverse skills attained in a range of ways - it is one of the ways our profession (and the individual conservators within it) improves its position within the sector and increases its influence.'

With thanks to the ACRs who contributed their thoughts to this article – Alexandra Baldwin, Siobhan Barratt, Vicki Humphrey, Annette King, Wendy Toulson, Helen Wilmot

The new PACR Guide helps to make the information more user friendly regardless of role or specialist area of work. It was produced following the PACR Review and made available on the Icon website in October 2008. If you have not looked at the new information – please go to www.icon.org.uk and click the Accreditation/CPD tab – then 'For New Candidates'. The next application deadline is 22 June 2009. You will need to have submitted a Register of Intention by 24 April 2009 to guarantee an assessment in that application round. PACR events are noted in the Listings section.

Alexandra Baldwin



Vicki Humphrey



Annette King



Wendy Toulson



Helen Wilmot



Capturing a Collection

Louise Lockyer of the Conservation & Collection Care Service at the Bodleian Library in Oxford describes a project to digitise selections from the John Johnson Collection of Printed Ephemera

In January 2007 Oxford University's Bodleian Library was successful in its bid for Joint Information Systems Committee (JISC) funding for the conservation, cataloguing and digitisation of 65,000 items from the John Johnson Collection of Printed Ephemera. Thus began the *Electronic Ephemera* project, the result being the launch of a widely available online resource, combining catalogue records with full-colour high resolution images, intended to broaden access to this important primary-source material.

The collaborative approach of the project has been a new venture for the Bodleian, bringing together a team of ten staff with expertise in the areas of conservation and cataloguing to work with an external scanning facility in partnership with online publishing company ProQuest. Now in its second year, the success of this approach to digitisation has become evident.

THE COLLECTION & PROJECT SELECTIONS

John de Monins Johnson (1882–1956) was a Papyrologist and (from 1925 until 1946) printer to the University of Oxford. He began collecting printed ephemera in about 1923 and continued until his death in 1956. His intention was to collect 'what is commonly thrown away, or is too often thrown away – all the ordinary printed paraphernalia of our day-to-day lives'¹. Typical items include flyers, labels, letterheads, broadsides and programmes. He retrospectively collected over a million items; the majority are British and date from the eighteenth, nineteenth and early twentieth centuries. It is regarded as one



The John Johnson Collection at the Bodleian Library

of the most significant single collections of printed ephemera in the world and is used by those researching the development of printing and graphic design, and to provide historians with insights into everyday-life in Britain.

The material included in the project falls into five subject headings: Nineteenth-century entertainment; Booktrade; Popular prints; Crimes, murders and executions; and Advertising. Non-theatrical entertainments and Crimes, Murders and Executions were selected by the Bodleian because they are consistently heavily consulted and in some cases previously identified as having preservation issues. Project partner ProQuest has shown particular interest in those materials that have a strong graphic content such as the Advertising section, whilst the remaining areas were chosen to extend the digitisation and cataloguing work begun by previous projects².

TRACKING & DOCUMENTATION

One of the major considerations from the outset of the project was how best to move and track the large numbers of items within the project space at the Bodleian and then off-site to the digitisation facility. The solution has been a purpose-built electronic tracking system, created in-house. Close collaboration between the programmer and the project team during its testing and development has resulted in a made-to-measure system that acts as a mechanism for assigning filenames and barcodes, linked to selective metadata from the catalogue records. The project employs



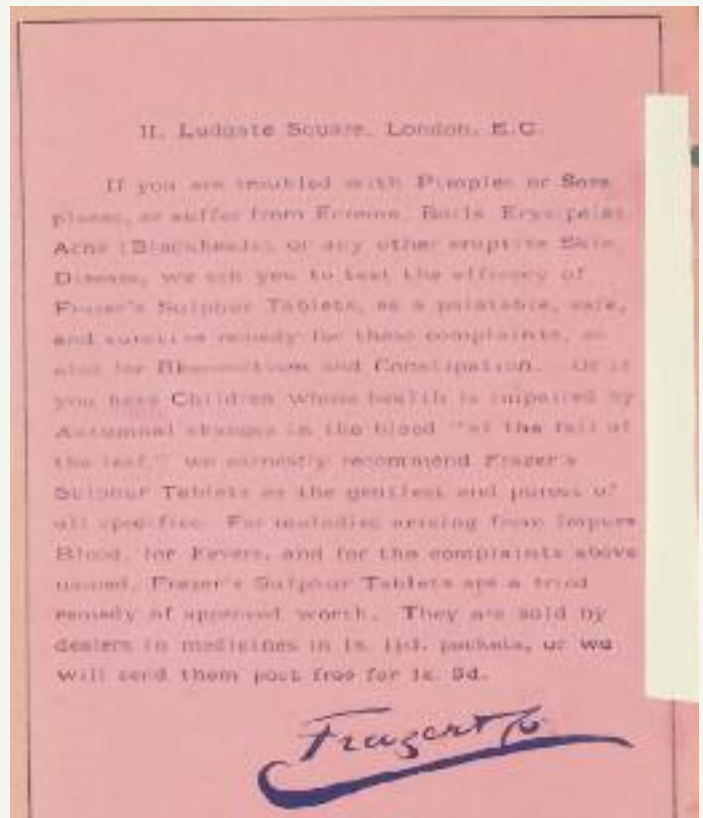
Mellin's Emulsion of Cod Liver Oil and Hypophosphites. Patent Medicines 5 (8). Image filename johnson50-cwe-0001-0

dedicated tracking staff who use this system to accurately track material at both box and individual item level through all processes, allowing curatorial staff to access the majority of collection material requested for consultation by students and researchers.

The electronic tracking system has been developed further to streamline conservation documentation. It is used to record routine treatments and commonly used materials quickly and efficiently. The data entered can be used to generate conservation treatment statistics and to monitor the consumption of materials. An additional benefit of the system has been the ability to link the system to the scanning company, enabling conservation staff at the Bodleian to specify an individual item's condition and handling instructions to the scanning operative.

CONSERVATION WORKFLOW

The core responsibility of the two full-time project conservators has been to assess every object's suitability for high-volume digitisation and enable items to be digitally captured in their entirety. The conservation team have a designated studio space within the project rooms alongside the cataloguing, tracking and shelfmarking staff. The unorthodox approach of amalgamating the work space of



Evidence of Johnson's original hinge mounting is left in place where it does not obscure printed text

diverse library activities has been shown to have considerable benefits. Conservators are on hand to offer handling advice to colleagues and can quickly give decisions about changes of format or exclusion of items, and to share expertise in the identification of paper and media. In return, cataloguing experts provide detailed information relating to printing techniques, dates, the existence of duplicate items and often offer a deeper understanding about how an object was intended to be used or viewed which can help to inform decisions about treatments, mounting and storage.

After cataloguing and conservation, material is prepared for transporting to the scanning facility. Working in close proximity with staff responsible for the production of bar-code slips and collation of consignments, the conservators are well-placed to deal with packing queries as they arise and can easily monitor the condition of returned material.

The original coloured-coded file box housing





Conservation and cataloguing staff working in the *Electronic Ephemera* project area

material within original boxes, has led to the expansion of most areas of the collection. Where possible original boxes have been repaired and re-used to accommodate expansion, but it has also been necessary to devise an affordable and sympathetic new box design to accommodate some materials. This has been achieved by covering the spine of conservation grey board boxes with coloured archival buckram, thus preserving the integrity of Johnson's original colour-coded sequences.

The Packaging and Display section of Oxford University Library Services has supplied commercial die-cut boxes, and developed designs for tailor-made large format folders and file boxes using a Kasemake machine. Working in collaboration with the Bodleian Library's General Bindery, new buckram-covered and blocked portfolios have been produced to house over-sized materials that are consistent with existing portfolios. The involvement of conservation staff in the pre-bid planning stage of the project has ensured an adequate budget for tailor-made re-housing materials, which represents a pleasing outcome from a conservator's perspective.

The John Johnson Collection: An Archive of Printed Ephemera The ProQuest web resource <http://johnjohnson.chadwyck.co.uk>



A1 overhead scanner used for digital image capture

THE ONLINE RESOURCE

The ProQuest website, titled *The John Johnson Collection: An Archive of Printed Ephemera*, was launched in March 2008 and will be updated periodically until the completion of the project in spring 2009. It can be accessed at <http://johnjohnson.chadwyck.co.uk> and is available free of charge to UK higher and further education institutions, schools and the wider public via the terminals in public libraries⁵.

The project has greatly benefited from its collaborative approach, and significant input from conservation staff during the early stages of planning has meant that treatment time and resources were realistically estimated and budgeted for. A large proportion of the Collection is now in the best possible condition for future handling and long-term storage, and the conservation element of the project has been paramount in the creation of a valuable resource that increases access to this unique collection. Its legacy will be a model for future Bodleian digitisation projects.

Notes

- 1 MS. Johnson c.17, fol.24
- 2 Details of previous digitisation projects can be found on the John Johnson Collection website www.bodleian.ox.ac.uk/johnson/
- 3 An account of this technique can be found in the article by Helen Lindsay and Christopher Clarkson 'Housing Single Sheet Material: The Development of the Fasciculating System at the Bodleian Library' *The Paper Conservator* 18 (1994) 40-48
- 4 Zeutschel Omnican 14000 A1 scanner, 600dpi and 24-bit colour, includes an illumination system that excludes ultra violet light
- 5 For subscription details see <http://johnjohnson.chadwyck.co.uk/info/trial.do>

Dust Protection in the Bowes Museum

Jon Old, Senior Conservator, explains efforts to juggle conservation, access and major building work

The Phase 3 development at the Bowes Museum included a lot of structural work to the building especially on the ground floor of the East Wing where the café and shop were to be altered by removing walls and taking up the solid floors. In the East Stairwell a lift was to be fitted which included digging a lift pit. Past evidence of earlier building works showed that dust could rise up through the wooden floors of the galleries especially at the edges.

Above the building works on the first floor are four galleries, two of them made into room sets and one in particular containing an iconic bed covered in silk fabric (owned by Josephine Bowes) and very delicate gilt chairs, again covered with degraded silk. However there was nowhere to store these items, no increase in staff and the trustees were anxious for the museum to stay open and be as accessible as possible.

A strategy was developed to protect the collection in situ and allow some public access while promoting conservation.

The first task was to cover the floors and seal around the edges. This was done early in the mornings by the exhibitions department with help from the front of house team. Buffalo board, (a grey hard wearing cardboard available in rolls and made for the protection of floors), was laid down on all exposed areas of flooring and the gap below the skirting boards taped. It was also decided to leave some large or awkward items, for example marble statues, in situ and tape around them, and to utilise the felt under the carpets in one room as dust barriers to save moving the room sets. As some of the non-collection elements of the room sets, for example the curtains, needed cleaning/washing it was decided to leave them unprotected so that at the end of the project they would be thoroughly cleaned.

As many covers and 'hats' as possible were made before building work commenced, thus allowing objects to stay. Different materials were used for different objects. Any textiles or delicate items of furniture were covered with Tyvek, large ceramics were covered with melinex and other items with acid free tissue. It had been hoped to cover lots of items with melinex so that they could be seen but this proved impractical due to the large amount of items with metal fittings and the problem of the static qualities of the material.

The dust covers or hats were made by cutting large squares of material, rolling the edges up and then stapling with non rusting staples. Some items were completely encapsulated and others were covered in 'hats' which were taped to the Buffalo board. It is doubtful whether the Buffalo board would pass an Oddy test so we also took this into account.



Josephine Bowes' bed on display

The idea of hats was taken a step further and big 'tents' were made to cover the large silk bed and the two table settings. These were constructed from 2 inch x 1 inch softwood frames, covered in polythene, to make panels which were then interlocked. Once in place a couple of screws secured them together and the seams made dust tight with parcel tape. The tents sat on plastazote strips on top of either the buffalo board or the edges of the existing carpets (it was decided to sacrifice the underlay). Where possible items on the wall were



One of the table settings

covered with the relevant material attached to the wall with low tack tape.

Some items were too difficult to protect and had to be left in place, for example one chandelier and two large paintings.

Dust excluders were added to doors to the stairwells which also had polythene curtains over them. We then put out glass slides inside and outside the covers and tents to monitor the dust levels.

Some cases were sealed by using low tack tape around the doors and window glazing, while others were covered in polythene.

Melinex (220 micron grade) windows were put in the tents at different levels so the public could see inside. Volunteer guides were briefed so they could explain to visitors what was happening and graphic panels were also used to explain what was happening and why.

The table settings protected





© The Bowes Museum

The silk bed in its protective cover

The contractors (Simpsons of York) agreed to demolish the walls on the ground floor in a very controlled way by taking out the top row of bricks and then sealing the aperture into the ceiling before completing the demolishing. They also used dust extractors as much as possible.

Was it successful? Generally we think so. The big covers saved time and storage space and allowed for some access. The Buffalo board actually lifted off the floor slightly with the draught from below which shows it was well sealed and necessary. Dust still made its way up from the East stairwell and a thin layer of dust appeared on top of the tents but the glass slides in the tent were clear. Visitors generally interacted with staff when we were applying the dust protection and some have been seen peeking in through the windows in the larger tents. Unfortunately we had to later barrier off the room with Josephine's bed to use as additional storage space so this was less accessible. The only problem came with a clock which we did not seal well enough. The Buffalo board has a bit of a smell to it so we would not recommend it for long term use or for close contact to sensitive material without Oddy testing.

The dust protection is due to be removed soon, when we will clean the rooms thoroughly, including curtains, decorative features and the items that had to be left unprotected. The Buffalo board will need to be taken up very carefully.



© The Bowes Museum

A painting is protected but can still be seen through the viewing panel



© The Bowes Museum

Visitors can look through the viewing 'windows' created in the protective covers. Above, a table and chair are visible. Below, one of the table settings



© The Bowes Museum

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news from the groups

GILDING & DECORATIVE SURFACES GROUP

Group Conference

Following the success of the last conference on Consolidation in 2005, we are very pleased to announce our next conference on 22 April '**Picturing the Frame: Attitudes, context and treatment, from conception to consolidation**'. The venue, once again, is the splendidly appointed lecture theatre of the Royal Institute of British Architects

The programme for the day can be viewed on the group pages of the website and the diversity of the papers will make for a very interesting and informative day. Speakers have been selected from a wide background and are drawn from Museums, Institutions and private practice, from within the UK and overseas. Refreshments and a buffet lunch will be served and delegates will also have the opportunity to see display posters and visit trade stands. Tickets are selling fast, so to avoid disappointment, please make your booking without delay.

Other news

The joint Chairs, Michael Parfett and Colleen Donaldson, and the Treasurer, Caroline Tragett, are stepping down after many years of dedicated hard work. The Group would like to thank them for their tireless commitment. The past success of organised events, the 2005 conference and the future success of the April conference is testament to their achievements and would not have been possible without their involvement.

We are looking to replace these committee members. Would interested parties, please email their interest to info@michaelparfett.com or make yourself known at the conference. The Committee looks forward to welcoming new members in the near future to our friendly and pro-active Group.

Claire Daly

Icon News and Website Editor for the Group

SCOTLAND GROUP

The events team continue to organise an interesting and varied programme and our first few events of 2009 were well-attended – a visit to the new Dovecot tapestry studios and gallery in Edinburgh and the now monthly Pub Group Meetings. Further events to look out for include an excellent CPD training event on digital photography, and visits to Gladstone's Land (a National Trust for Scotland property in Edinburgh), the National Museums of Scotland Conservation Department and Rosslyn Chapel. The Pub Group also meets on the first Thursday of every month. Dates for 2009 are 5 March, 2 April, 7 May, 4 June, 2 July, 6 August, 3 September, 1 October, 5 November and 3 December. Join us at the Wash Bar (on top of the Mound in Edinburgh, <http://www.washbar.co.uk>) from 5:30pm onwards for conversation with friends and colleagues, drinks, and good food. Further information on the programme is posted on the Scotland Group webpage as soon as details are confirmed.

A grant to support conservators in the PACR process is now established. See previous issues of Icon News for detail of how the scheme works. An application form can be downloaded from the Scotland Group page of the website or is available by emailing scotland@icon.org.uk.

Committee meetings for 2009 will take place between 6–8 pm on the following dates: 24 March; 23 June; 22 September & 8 December. Venue tbc.

The Icon Scotland Group Committee

Changes to the Group's Committee since the last issue of Icon News are as follows:

Events team: **Helen Creasy, Erica Kotze, Kirsten Elliott** and **Elizabeth Main**

Ordinary Committee Members:

Sophie Younger, Julian Watson, Mo Bingham

Observers: **Carol Brown, Craig Kennedy** and **Clare Meredith**

TEXTILE GROUP

By now you will have all received your January mailing detailing the forthcoming events for the year ahead which begins with a tour around the exhibition at the Victoria and Albert Museum, 'Hats: an anthology By Stephen Jones', on March 12, which will be led by Curator, Oriole Cullen. (Please see Textile Group web pages for further information).

With costume in mind please see Ksynia Marko's fascinating review of the Costume Colloquium: A Tribute to Janet Arnold held on the 6–9 November in Florence, on page 30. This marked the first international interdisciplinary symposium dedicated to the history of dress with some 315 delegates from over thirty countries who met to celebrate and honour the life of Janet Arnold who died ten years ago in 1998. The papers given at the colloquium are to be made available on the website; www.costume-textiles.com

April sees our main event of the year, the Textile Group's Spring Forum – Mind The Gap. Hopefully you will have already booked your tickets for this popular event, if not you may still have a few days left to qualify for the early bird rate, which means your application must be in by March 13, the closing date for all bookings is Wednesday 8 April. Please note this year we will be unable to sell tickets after that date or on the day of the Forum, so advanced booking is essential!

Also just a reminder to anyone interested in becoming a committee member, with three posts becoming vacant we are very keen to hear from all those interested in joining us, all nominations must be sent to Nicole Rode by Friday 20 March, details and nomination forms are on the Textile Group web pages.

We look forward to seeing as many of you as possible at the Forum and our other events later in the year. For further details of these please check listings and the Textile Group web pages.

Graduate Voice

BOOK CONSERVATION INTERNSHIP

Arthur Green describes his time as the 2008 book conservation intern at The Leather Conservation Centre

An internship with The Leather Conservation Centre (LCC) was the beginning of a new career for me. I had been working as a bookbinder in some commercial binderies in London since 2003 and it was a visit to the British Library in 2005 that inspired me to undertake training as a book conservator. I graduated from the Post Graduate Diploma in Conservation, Camberwell College in June 2008 and was accepted on the one-year conservation internship with the British Library Conservation Centre in November 2008. The twelve week book conservation internship with the LCC between August – October 2008 was my first practical work experience in book conservation, but also marked the end of my time as a commercial bookbinder.

The Leather Conservation Centre has just celebrated its thirtieth anniversary and in early 2007 established a dedicated book conservation studio. With the appointment of Karen Vidler as its main book conservator, the studio is beginning to gain a reputation for expertise in bookbinding leather conservation. The Centre is keen to encourage the further education of book conservators and has introduced an internship programme with a focus on the conservation of leather bookbindings.

My training at the LCC was structured around one major project, a collection of stationery bindings from the St. David's Priory Archive held at Swansea University. The conservation was funded by a grant from the National Manuscripts Conservation Trust and CyMAL: Museums, Archives and Libraries Wales, applied for by Swansea University. The work involved the conservation of registers of baptisms, marriages and burials of a local parish dating from the early 19th century onwards. They are an interesting snapshot of social history as well as variations in binding structures of the time. The books

were mainly common account and spring-back style bindings, but all differed slightly in their structure and condition. I was particularly interested in this project having previously made spring-back bindings commercially – something that is rare now. Working on a familiar structure I was able to draw from my experience of these structures while understanding the unique approach required for their conservation

In consultation with the Swansea University Archivist Elisabeth Bennett, it was decided I would conserve five of the registers under Karen's guidance. Three of the bindings were common account and two in the spring-back style. The first procedure was to document the condition of the registers when received in the studio. An outline proposal of the conservation treatments had been written, although details of the treatment of each book developed as the work proceeded and new discoveries were made. One of the interesting decisions was whether the common account books should have hollow spines or return the books to their original tight back spine. All three books opened badly and damage to the spine worsened by the restrictive tight back structure covered with leather. A hollow is a more durable structure allowing the book to open more easily, but meant part of the original structure would be lost. After some discussion it was agreed to repair the two bulkier registers on the hollow back structure and retain the thinner text block as a tight back.

Four of the books required resewing as the sewing and supports had broken down. Due to the large number of sections per register much time was taken in mechanical cleaning and guarding the outer bifolium to support the folds on the sections prior to replicating the original sewing configuration. A system was developed to streamline these processes by dividing the work into similar treatments thereby completing the work in more manageable batches ensuring an efficient use of my time.

The images show part of the conservation of two registers



Arthur working during the internship



Arthur guarding back folds of registers prior to sewing



(A11) Register of Marriages 1869–1956 before and after conservation

with very different conservation requirements. The first is a Register of Marriages 1869–1956 (Archive reference number A11). This register required the least work of all the books, as the sewing was sound and the boards firmly attached and covering material in good condition. But the leather on the spine had advanced stage red rot so it was agreed to reback the book, replacing the linings and spine leather only. J. Hewit Archival Fair BV Repair calf was dyed to match the original leather using Sellaset dyes and then boarded to match the grain pattern.

The other is a Register of Baptisms 1852–1862 (Archive reference number A4). This was in the most deteriorated condition as the structure had completely failed, the spine leather was missing and any remaining leather had advanced stage red rot. After much consideration the decision was made to replace this severely degraded leather, as there was very little integrity to the fibre structure and currently available treatments would not improve the leather's condition. Again it was replaced with Archival Fair BV Repair calf dyed with Sellaset dyes. The board corners were rebuilt and missing areas of cloth were replaced on the board edges using toned aero linen.

Another consideration was the final housing of the registers before their return to the archive. Much of the damage to the books was consistent with poor storage and extensive handling, so the books were returned to the custodian in bespoke phase boxes. Recommendations were also made on the future handling of the registers.

Whilst working on the registers I developed some of the more practical organisational skills required in book conservation. By this I mean developing processes to complete a batch of work more efficiently and how to be more organised while working on a number of objects simultaneously. But the understanding of the decision-making process is the most important skill I take away with me from the internship experience. Deciding when a piece of decayed leather is still leather and not just dust resting on a book and when it is justifiable to replace said dust is something that must be constantly evaluated.

During my time at the LCC I acquired many new skills. This included board slotting, leather dyeing and the use of BEVA 371 with friable leather. My understanding of leather chemistry, the history and development of bookbinding leather manufacture was greatly improved. To see the conservation of more unusual leather objects at the Centre was a rare experience as was the exchange of knowledge between object conservators and book conservators.



(A4) Register of Baptisms 1852-1862 before and after conservation



(A4) Register of Baptisms 1852-1862 board corner repairs



(A11) Register of Marriages 1869-1956 removing red rot damaged leather

Note: Arthur is currently completing a one-year internship with the British Library Conservation Centre. Applications are now open for the LCC's 2009 Internship. Please contact Karen Vidler at the Leather Conservation Centre for further details:

Karen Vidler
 Book Conservator
 Book Conservation Studio
 The Leather Conservation Centre
 01604 892 655
 lcc@northampton.ac.uk

reviews

TALKS

CONSERVATION OF PAINTINGS AT APSLEY HOUSE

Icon Paintings Group

London 2 December 2008

This talk by Adam Webster, Senior Collections Conservator (Fine Art) for English Heritage, provided an opportunity for those attending to travel back to a period of great British history by imagining the lives of the many fascinating people associated with the Duke of Wellington's quite extraordinary painting collection. Adam went beyond reiterating the well known conservation messages about the importance of preventive conservation and the role of the conservator as negotiator for balancing preservation needs with the requirements of display. The great value of this talk was the prompt to learn more about its subjects.

Apsley House, built by Robert Adam in 1778, was acquired by Wellington in 1817. In 1947 the House was gifted to the nation. Although Wellington's descendants still live there, ten rooms are open to the public. English Heritage maintains the house and offers tours. Extensive restoration based on making it look as much as possible as it was in the Duke of Wellington's day has been carried out. This includes following the arrangement of the pictures on the walls using old watercolour paintings as guides.

The Paintings Collection

The first Duke possessed a collection of art and fine furnishings perhaps unrivalled by any contemporary. Much of it was gifted to him after his victory over Napoleon at Waterloo by grateful nations and private citizens. He had also recovered two hundred paintings from the Spanish royal collection after the Battle of Vitoria in 1813, eighty three of which are now in Apsley House, the majority hanging in their original settings. Amongst them are works by Goya, Velasquez, Correggio, and Rubens.

Apart from gifts, Wellington commissioned several European art dealers to acquire paintings on his behalf, including works by Murillo, Mazo and studio of Velasquez. In 1817/18, his agent in France, Ferréol de Bonnemaïson, added Dutch 17thC paintings by Steen, van der Heyden, Bakhuizen, de Hooch and Duyster to the collection. Bonnemaïson was also a painter, restorer and copyist as well as a dealer and, in fact, director of restoration of paintings at the Louvre. He provided copies of four Raphaels from originals in Madrid.

Contemporary paintings acquired included sketches by Pienneman of officers for his *Battle of Waterloo*, painted on paper that had been lined onto canvas. These were always hung in the striped drawing room. Contemporary British works include *Chelsea Pensioners* by Wilkie, commissioned in 1816;

Illicit Still by Landseer commissioned in 1826; *Greenwich Pensioners* by Burnet and a painting of the *Battle of Waterloo* by Allan which Wellington considered in 1843 to be 'good – very good' because there was 'not too much smoke'.

Following an audit of all the paintings a systematic approach had been taken to determine priorities for treatment; often worst cases came first, but also important works and those requested for loan determined the order of priority. Many of the pictures showed signs of damage which despite rumour was not the result of having been rolled up for transportation. Many needed consolidation, some lining and most refitting in their frames.

About fifty paintings were deemed unstable with damage mostly due to hot and dry conditions (25°C + 20–40RH). Heating from behind the panelling could heat the panels up to 30°C in summer. As is frequently the case in historic houses when it comes to environmental conditions, there needs to be a compromise between human occupation and the material needs of artefacts. Gradual progress has been made with reducing the heating, which is better for the paintings.

A secondary problem was the extreme dirt caused by heavy traffic around the house. Adam had observed that the dirt accretions were so intense that they looked like heavily discoloured varnish. Although individually glazing the pictures would significantly reduce this problem the display requirement to show the pictures as they were in Wellington's time – without glazing – ruled this out. Thus far it has only been possible to glaze special cases.

The general pattern of the framing style is Neo-classical frames for Dutch paintings, Rococo for Italian & Flemish paintings with no consistent rule for Spanish paintings. Portraits tend to have plain frames with minor rococo/neo-classical embellishments.

Adam reported examining most paintings with IR before treatment. The treatment list has included:

- An oil painting on copper *The Expulsion From Paradise* by Giuseppe Cesari, known as Il Cavaliere d'Arpino (1568-1640) of the Roman School. This was captured at Vitoria in 1813 and is one of several versions. It is of such good quality it may well be an autograph. Pentimenti were visible with IR. There is evidence of a faded lake pigment. The painting was consolidated with Paraloid B72
- Oil on oak panel Rubens portrait, *Head of an Old Man* (c1620) that had been previously treated with wax-resin. Cross sections revealed a classic Rubens technique. There were needle marks from an old consolidation treatment. Structural issues with the panel were causing ongoing flaking, which was consolidated with rabbit skin glue (5% w/v). Splits were



© English Heritage, photographer Max Alexander



© English Heritage, photographer Jonathan Bailey

The Infant Christ Appearing to St. Anthony of Padua by Anton Raphael Mengs before conservation (above) and after (below)

consolidated, disfiguring varnish and overpaint removed before restoration with the painting finally being placed in a special microclimate frame with ArtSorb.

- An oil painting on oak panel by David Teniers the Younger, (1610–90), entitled *Landscape with Two Shepherds, Cattle and Ducks* had flaking problems caused by timber movement. It also required removal of disfiguring varnish and overpaint. Painted in a classic Rubens technique as shown in cross section and this influenced the restoration.
- A painting by Anton Raphael Mengs (1728–79) of the German School entitled *The Infant Christ Appearing to St. Anthony of Padua* was made for Charles III of Spain. It was described in a 1982 catalogue as 'nearly monochrome in tone'. It turned out to be a thick dirt layer and once removed revealed delicate colouring.
- A painting by Jan van der Heyden (1637–1720) *The Chateau of Goudestein, on the River Vecht, Near Maarsen*, (1674). Cleaning of the picture revealed that the figures are definitely part of the same paint layer as the rest of the composition casting possible doubt on the assumption of Van de Velde's involvement.
- Goya *Equestrian Portrait of the Duke of Wellington* shows a man in civilian dress with a sabre/sash of Spanish type. There

have been numerous alterations and passages painted with palette knife. It was painted in three weeks in 1812 so the speed of execution accounts for its sketchiness. A dispute between the Duke and Goya resulted in the painting being kept rolled up until 1948. This very large picture was requested for loan from the Prado Museum in Madrid. Although the painting had been strip-lined with linen and backed with Tyvek, the support canvas was still able to move a lot. In any event, because of its size, the only way to transport the picture would have been to roll it up. After careful consideration the loan was declined because it was considered too stressful for the painting.

With so much of interest at Apsley House, a visit, for all those who have not yet seen it, must surely be top of things to do in 2009.

Chantal-Helen Thuer (Ruth Bubb Conservation of Paintings, Banbury, Oxford) and **Robert Wilmot** (Historic Scotland Conservation Centre, Edinburgh)

A longer version of this review is available on the Paintings Group pages of the Icon website

CONFERENCES

THE GRAVEYARD SLOT

Icon Stone and Wall Paintings Group/English Heritage
Oxford, 9 October 2008

This one day conference covered issues affecting the care and conservation of cemeteries, graveyards and their memorials and monuments. Many readers might have thought that the departure of John Fidler for America would have seen the end of snappily off beat titles for conferences, but they should be aware that he still casts a long shadow over English conservation practice as was evidenced by the title of this important joint EH/Icon event. I'm not sure that the title was the only reason for my own attendance, but it certainly helped.

And so we gathered in the Assembly Rooms to hear nine speakers, including David Odgers, chair for the day. He outlined that graveyards and cemeteries were more complex than just the conservation of memorials. And how right he was. It was indeed a day about change and, for many of those who had always thought about conservation as exclusively a matter of preserve-as-found, a day of surprises.

For many, I would guess that the most familiar material came from Henry Vivian-Neal of The Friends of Kensal Green Cemetery when he talked about the 'amicable struggle' of continuing to work with the Kensal Green Cemetery Company in the long standing programme of conservation at this vast 19thC cemetery.

I would also guess that not many of those who attended had ever considered a career in modern cemetery management. Ron Dunn of the Institute of Cemetery and Crematorium Management spoke of what he described as an HSE U-turn. He felt that the new guidance would lead to the redirection of budgets and that memorials would fall and that there would be consequent injuries to members of the public. Others were much more equivocal about the ending of the practice of laying grave slabs flat to reduce risk.

Julie Rugg made the case that a period of change in burial culture was on the horizon. She pointed out that the promise of perpetuity of burial was a singularly English phenomenon, at odds with European burial culture where grave re-use was common. The consequences of this were given sharp focus during the session with Ian Hussein of the City of London Cemetery. He described the recent marketing of historic grave sites at that cemetery where existing plots are being re-used, with the gravestone reversed and new carving added. To the vocal surprise of many, these plots, though few in number, are being purchased.

And who got the eponymous Graveyard Slot? Well it was Roger Bowdler, who had spent most of the day doing interviews for the BBC and responding to press enquiries. He was brought down to earth by speaking as the blinds were drawn, and the lights went down after lunch. He was concerned with what he described as the texture of memory, and he made a case as to why legibility of memorials is of such importance that he favours treatment, such as the re-cutting of letters, which might not be seen as the conservation norm elsewhere.

Cemeteries and graveyards may seem a small world, but this conference showed there was a lot to understand, and a lot of different views to reconcile. You could not really have asked for more. No-one was going to be able to take in everything, so the running commentary of a passionate debate on biodeterioration probably went over the heads of many, but also served as light entertainment. It was a thoroughly good event, and very well organised.

Those with an affection for irony, and a continued desire to worry about whether you really can take it with you, will be heartened rather than distressed to learn that whilst the conference was designed to coincide with the launch of an EH Technical Advice Note on Caring for Historic Gravestones and Monuments, a sister publication to the already published *Paradise Preserved*, this did not in fact take place. We were given a copy of the Summary of Contents, and we left looking forward to the publication of the full document in January 2009.

David Heath, a historic buildings consultant, formerly Chief Conservation Architect with English Heritage

COSTUME COLLOQUIUM

A tribute to Janet Arnold
Florence November 6-9 2008

This was the first international, interdisciplinary symposium exclusively dedicated to all aspects of dress history. Three hundred and fifteen delegates from over thirty countries met to celebrate and honour the life of Janet Arnold who died ten years ago in 1998. Janet Arnold was a dress historian, artist, designer and teacher who pioneered research into the cut and construction of historic dress. Her patterns and drawings in particular, now published in four volumes, are a primary source for designers and makers of costume for the stage, film and television and are widely used by those involved in living history, interpretation and public engagement at heritage sights around the world. Her research has allowed us to be as 'authentic' as possible when re-creating historic dress and it has also enabled art historians to interpret and date portrait and genre paintings.

For conservators Janet's exacting standards of examination and investigations of period dress have inspired the physical analysis of surviving dress during treatment to the point of taking measured patterns and making toiles and reproductions for handling. It is no longer enough to simply conserve a garment and put it on display. To allow the public to appreciate and understand the historical and physical context of a garment it is necessary to know how it was made and put together, how it was worn, if it was altered, where the fabric came from, if possible who wore it and on what occasion.

The colloquium, programmed over four intensive days, included papers, demonstrations, tours and excursions. Tea breaks and evening receptions allowed time for networking and discussion, reflecting on the day's events. There were eight lecture sessions, the papers designed to complement each other and cover a specific area of study. Visits were made to the Salvatore Ferragamo Museum, the Medici Chapels, Stibbert Museum, Pitti Palace, Palazzo Vecchio, Palazzo Reale, Pisa and the Cerratelli Foundation, Pisa.

Santina Levey opened proceedings with a tribute to Janet and her work, emphasising the importance of careful observation, research and teaching. **Joanna Marschner** talked about the artefact as narrator telling a wider story. For example the story behind the Norman Hartnell dress made for Queen Elizabeth and known as the Field of France dress. The story includes how it was made, the working of the embroidery, the planning of the Queen's visit to France, the reporters of the event, the entertainment (Joan Sutherland sang) and the history of the dress up to the present including its preparation

for display.

Susan North talked about the study and teaching of dress history in the UK and how existing courses do not include the unique aspect of the mounting and presentation of garments, which is only taught on textile conservation courses. This last is not essentially true as actual practical experience, including pattern taking and drafting, is usually gained through necessity in the work place. The presentation given by **Johannes Pietsch** demonstrated that mounting was part of conservation. Twenty seven male and female dress items of the 16th to 18th century from the Darmstadt Museum were conserved over five years at the Abegg-Stiftung. The individually styled mounts were designed and made for the dual purpose of storage and display with every part of the dress item supported in some way. On returning home and by coincidence, my Swiss friend had sent me the three beautifully illustrated volumes detailing this work, one being a translation of the three main chapters in English. They contain a body of patterns available for replica making for museums.

One of the highlights of the colloquium was the talk by **Mary Westerman Bulgarella** on the conservation of the Medici burial clothes belonging to Eleanora and Cosimo Medici followed by a visit to the Palazzo Pitti to see these items on display. Mary stressed the importance of collaboration over time with a number of specialists including Janet Arnold. We were told of their delight in finding an almost intact cod piece, a rare find, that could be properly examined so that the construction could be understood. She spoke of the meticulous documentation undertaken, that drawings were only conjectures of what was seen and that it was important to be able to assess and re-assess ideas during the process.

Susanna Conti talked about the use of non-invasive technologies such as photogrammetry and X-ray applied to the investigation of burial finds, together with the decay mechanisms triggered when graves or crypts are opened. This is being managed during recent work on the discovery of a previously unknown crypt in the Medici Chapel. The crypt had been flooded at least twice, the last in the great flood of 1966. There is now more awareness of environmental factors such as the activation of fungal spores which had hitherto lain dormant. The discovered coffins are in temporary storage inside sealed plexiglass cases filled with argon gas, held in specially prepared rooms kept at a constant temperature. Sponsorship is now being sought to enable investigations to continue. Back to cod pieces! **Carole Collier Frick** gave us all the pleasure of her research into this well known 15thC male fashion. The



An original 16thC gown belonging to Eleanor de Medici examined at the conservation studio in Pisa.

wearing of the cod piece, or brogetta, was meant to be a challenge to the viewer, a message of authority, of paternal control, of potency and masculinity in a turbulent world of power struggles between European nations. It had its origins in military dress. By the mid 16thC the cod piece had all but disappeared and was hidden amongst the folds of clothing. By the 1570s the political scene in Europe was more settled and therefore a phallic display was no longer required and it went out of fashion. We see evidence of this in the full length portraits of the 16thC.

Maria Heywood showed us the seven surviving portraits of King Henry VIII as being the only visible record of his once vast wardrobe. She has studied fourteen surviving wardrobe accounts covering a thirty seven year reign which give fascinating details of thirty different fabric types, of favoured colours, gifts of clothing and orders which appear to have been made twice a year.

Roberta Orsi Landini has studied the Medici wardrobe accounts which run from 1544 to the mid 18th century. Terms used can be confusing and there are examples of changing meanings of words. Mention is made of the artisans involved in making the clothes; everything is recorded in great detail and some items can be identified in portraits. Of particular interest are the children's wardrobe accounts which reveal a lot of information about the lives of children up to the age of ten years.

A visit was made to Pisa to see the crimson silk velvet dress given by Eleanora de Medici to dress a wooden figure of the Madonna. It is almost identical to one described in the Medici wardrobe accounts. This dress has been conserved, part of the work involving the unpicking of modifications made to fit the statue and the reconstruction of the original garment. There were signs of its use before its donation to the monastery. A pattern has been taken and a replica made which is worn by an interpreter at the Palazzo

Vecchio in Florence, where the public can meet and talk to 'Eleanora' during an audience with the Duchess. Small groups of conference delegates were allowed such an audience. The approach of the interpretation is designed to get the visitor of any age to ask questions about themselves, about their own clothes and why they wear them, not why is Eleanora dressed in the way she is but why are they? Why are modern women wearing trousers and short hair when in the 16thC they would have been mistaken as being men because of their appearance? These questions then lead on to a wider debate about social history. The idea is not to provide all the answers but to allow the audience to go away asking questions. A different approach can be offered to children, in that school parties often come upon the Duchess in bed and they help her to get up and dress, including putting on her chopines (mules set on a high platform sole), so encouraging a response about the different garments worn.

The approach differed from that taken at Hampton Court Palace as explained by **Mark Wallis** in his talk 'Are you hot in that?: The Pleasures and Pitfalls of Professional Costumed Interpretation in the UK'. Here the costumed interpreter is encouraged never to come out of character and a game often ensues between the interpreter and visitor as to how good the interpreter can be in maintaining their image without making either one of them look foolish. Again, the interpreter is encouraged to take the personae of a real historic figure, as in Florence, and in both cases information, knowledge, training and denial of personal ego are key to success. Both institutions try to get the costume detail as correct as possible.

Of the thirty three presentations given this is only a snap shot of what was offered over the four days. Other talks brought us up to date on the influence of historic dress on modern fashion and performance, of Florence as a fashion centre and historic resource. The papers are to be made available on the website; www.costume-textiles.com

The National Trust has set up a Costume Working Group, of which I am a founding member, to look at all aspects of the Trust's care and display of costume. Apart from the four main collections; at Killerton (the largest NT collection with approximately 18,000 items), Snowhill Manor, Springhill and Smallhythe Place, there are examples at other properties which are less well known and documented, for example 700 pieces at Dudmaston. Our aim is to make our collections more accessible by providing information on the internet, by helping our properties with storage, display and conservation, providing training, support and

guidelines for interpretation, and encouraging collaborative research. Attendance at this colloquium has shown me just how far others have come in this type of endeavour and how much more we might be able to add to this breadth of knowledge. The care and display of costume can be an expensive business. Whilst blockbuster exhibitions like that of 'Couture' at the V&A Museum attracted thousands of visitors, many regional costume collections in the UK are either undertaking reviews of significance, offering restricted access or closing down. In this climate it is important for the Trust to create a greater understanding of this historical resource amongst its own staff and visitors. Costume does not exist by itself. It has a collective memory and, as for all objects, we need to be able to release the stories it can tell.

Ksynia Marko

National Trust Textile Conservation Adviser

Thanks are due to the National Trust and Anna Plowden Trust for financial assistance

Details of speakers mentioned above;

Santina M. Levey Textile and Dress Historian, UK

Joanna Marshner Senior Curator, Historic Royal Palaces, Kensington Palace.

Susan North Curator of 17th & 18th century Fashion, Victoria & Albert Museum.

Johannes Pietsch Free-lance Textile and Costume Conservator, Abegg-Stiftung, Riggisberg, Switzerland.

Mary Westerman Bulgarella Free-lance Textile and Costume Conservator, Florence.

Susanna Conti Director of the Textile Conservation Laboratory, Opificio delle Pietre Dure, Florence.

Carole Collier Frick Professor of History, Southern Illinois University, USA.

Maria Heywood Reader, Textile Conservation Centre, University of Southampton.

Roberta Orsi Landini Textile and Dress Historian, Florence.

Mark Wallis Director of Professional Costume Interpretation, Past Pleasures Ltd, UK.

SCARY CONSERVATION ABROAD

Icon Archaeology Group

10 December 2008 London

The Group's Christmas Meeting could equally have been called 'Adventures in Conservation', as the presentations were all thrilling and ideal demonstrations of just how challenging and exciting a conservator's work can be.

Fiona Cahill's talk *Kippered Herring Anyone? Conserving Tinned Delicacies in Antarctica*, really did take conservation to an extreme, considering that the Antarctic is one of the driest and coldest places on earth. Fiona spoke enthusiastically about her seven months there, not just the conservation aspects but the reality of living and working there. The huts built for Scott's and Shackleton's expeditions, are in the top one

hundred most 'at risk' buildings in the world. Fiona explained that, on her arrival, the first concern was not the survival of the huts or objects but personal survival. Before she was able to begin work she had to undertake a field training course, turning her into the Lara Croft of the Antarctic. Living and working in such a harsh environment gave a real sense of how the explorers would have lived. Conservation in Antarctica is certainly not for the faint-hearted, but it provides a unique opportunity to sample the profession in extremes.

Tracy Sweek gave an account of an exciting conservation project, near the village of Kom Firin in the Western Delta of Egypt. Her talk *Sun, Sand and Several Tonnes of Stone: Reconstructing a Rameses II doorway in Egypt* described the conservation of a carved doorjamb from the 12C BC. The doorjamb was in two large sections and Tracy's brief was to repair and re-erect it. With the help of a local archaeology student, the sections were cleaned and some remedial work was carried out – conservation supplies were hard to come by and coffee and tea were used to tint some repairs to match the stone! No sophisticated lifting equipment was available, so a digger was used to move the sections as necessary, suspending them beneath its claw. The resetting of the repaired jamb was a major event in the village which turned out en masse to observe proceedings.

Ian Panter, in *Adrift in the South China Seas: Work on a Ceramics Wreck* explained how an opportunity to find out more about the ceramics industry in Vietnam led him to the South China Sea. His adventure, however, was quite different from what he had expected! Spending two and a half months at sea in unpredictable weather conditions, working on a 16thC wreck site 230 feet below the surface, and sharing portacabin accommodation with six other men meant the novelty wore a little thin after a while. The logistics involved in operating such a project were complex. Working with middlemen, government officials and mysterious anonymous funders also added to the challenge of the operation. The elements were not kind to the project and as the available safety equipment and facilities were sometimes not suitable to the task, the outcome was not as successful as first anticipated. 'No archaeology, very little conservation but a very scary expedition' is how Ian summed up his trip. The unpredictability of the weather meant that diving could be dangerous – and sometimes impossible owing to the swell – and only about three hundred objects (of the thousands expected) were salvaged in total. Ian did not volunteer to return the following year!

In *Pyramids and Pots: Experiences on Maya Excavations in Belize* Jim Spriggs spoke

about his long-term involvement with an archaeological project in northern Belize which aimed to establish a chronology of settlement patterns in the Corozal District. His input into the various surveys and excavations lasted from the mid-70s to the mid-90s – his slides demonstrating the interesting sartorial features that such a time-span suggests! The 'lab', accommodation for staff and students and all other camp facilities had to be made from scratch from local materials on site – creating a picturesque cluster of huts that in Jim's words was more 'Asterix the Gaul than Indiana Jones'. Any materials or equipment that was left behind in storage each year was usually demolished by ants and fungus. One year a herd of beef cattle, with an enthusiastic appetite for cardboard boxes, made their presence felt by leaving the carefully collected potsherds – all marked and documented of course – in an inelegant heap! Jim illustrated how the many human burials encountered were dealt with by a dedicated 'flying burial squad' of staff and students. The problems of putting back together dozens of ceramic vessels in the hot, humid atmosphere was described, the reconstruction necessitated by the end-of-season share-out of finds between the Belizean authorities and the project sponsors. Jim's greatest challenge was the partial restoration of several of the temple sites, using local workmen and materials. This was to enable the local population, as well as the fledgling tourism industry, to visit and enjoy the sites which had suddenly become accessible.

Lynn Morrison spoke about the *Mountain Museum that time forgot – Working on the Greek-Albanian Border*. More or less single-handedly, Lynn aimed to rescue and preserve the collection of a small local museum, eventually funding her own work as it was so difficult to find financial support. The museum, which was originally the village school, has a varied collection of costumes, tools and other objects. Unfortunately none of the collection was documented and the identity and use of some objects was impossible to discover. All that could be done in the way of reducing dampness, cleaning and disinfecting was done – even facing down the occasional scorpion. Undaunted by the scale of the work, Lynn is now focussing on raising funds to continue the work she has begun. She hopes, with the support of the local community, to establish an internship programme at the museum and put out a plea to other near retirement-age conservators to assist.

Many thanks to the speakers and to Icon Archaeology Group for organising a fascinating and entertaining seminar and for the usual highly enjoyable party afterwards!

Hazel Gardiner and Kirsten Strachan

in practice

MOVING THE EMPTY HORSES*: a different approach to packing skeletons

by Dominique Rogers, ACR

In the past few years I have had the privilege of being called to work on the skeletons of some very famous horses. This sometimes makes good copy in the local paper, which is good for conservation. A while ago I was consulted by the National Horse Racing Museum about moving the skeleton of Hyperion, a horse with a history of winning the Derby and siring winners. He died (allegedly of a broken heart) in 1960 and his skeleton was mounted in the 1990s.

My previous experiences were with Victorian specimens that involved plaster, 'Dr Buckland Cement for Ponderous Bones', rusted iron wires, blacksmith nails and other nasties. I was expecting that a modern mount would be relatively easy to dismantle but some adhesive to hold the ribs and some of the vertebrae, which ideally one would leave well alone. That was not the case: it was all bolted all right, but every bolt had been covered in epoxy. The only part that could be dismantled was the head and it was not all that easy as its stability relied on two bent bolts. So much for 'modern' mounting. Dried cartilages were still attached in many places. The ribs were wired and very fragile. The legs were an essential part of the supporting system.

Cost was an issue.

What I saw as the safest way, i.e. dismantling the legs and the neck and packing them separately from the rib cage was not really considered because of the amount of time it would

Packed elephant thorax. One would think it is an ideal packaging system but some of the ribs had become detached from the spine and the sternum where the tight insertion of tissue between them had moved the weak iron wire and broken them or the weak bones.



Sticking the paper

have taken to remove the adhesive and build a suitable support for the rib cage (see below left). I had earlier in the year dismantled the skeletons of an elephant, a rhino and a hippopotamus that had been packed by people trained, I was told, by the Natural History Museum. One could not fault the packing but the unpacking took about twelve man-hours for each beast. Also the tight packaging surrounding the ribs had led to some breakage between the floating ribs where perhaps too much pressure had been exerted to introduce the wads of tissue.

With the fragile pieces of cartilage present in this case, that type of tight packing did not appear to be the best approach. So I looked for alternatives. Having had to 'face' many paintings too fragile to be moved naked, I thought that it was a technique that was worth considering.

I decided on 'facing' the rib cage with spider tissue using hydroxyl propyl methyl cellulose or its most commonly used incarnation, wallpaper paste, in a 5% solution; it contains a fungicide but enquiry with painting conservators revealed that they never had a problem with it. Therefore I figured out that if it was good for paintings it should be all right for bones.

I was concerned about water being in contact with the metal pins and bolts. They may be stainless steel but looking at my cutlery gives me little confidence in 'stainless'. So to avoid water coming into contact with any metal present, I covered the top of the vertebrae with pipe lagging and did not adhere the paper to the bottom of the ribs or to any of the cartilages. The lagging on top gave extra rigidity to the paper 'shell'.

The paper was first adhered on the outside of the rib cage, then – where it could be accessed – on the inside. Two layers were applied on each side. It was left to dry overnight and, the morning after, the rest of the skeleton was packed, mainly with cling film with protections and supports of pipe lagging to keep people from bumping into the tail and other protruding parts.

All was well supported without undue pressure. Perhaps not



Peeling off the paper

what I would dream off (I dream of fitted cases with plastazote moulded to shape) but not the stuff of nightmare.

As an air-ride lorry was out of budget, when I was asked if I thought that a horsebox would be all right to transport it I blithely said yes. My experience of following horseboxes on the A12 is that they are driven very, very slowly and carefully. Two of us travelled in the box to cushion the skeleton, if anything went wrong. The 3-mile ride was not as smooth as I

had hoped. Pedro, the Brazilian 'lad', and myself had to hold onto two feet each of Hyperion to stop him jumping in the air (after all he was a flat race champion). I feared that my light approach to packaging was going to be a disaster and that when I unpacked I was going to be left with a heap of disconnected bones.

To my great relief, all was well. The unpacking took less than one hour. I did not have to use any water as the spider tissue peeled off like dried onionskin.

Lessons learned: the system worked, but if ever there is a next time, I would try to explain better the fragility of dead horses to all staff concerned.

I visited Hyperion recently and there are no traces of any problems of any sort.

*David Niven's autobiography 'Bring on the empty horses'.

Hyperion packed



listings

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

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

10 March, pm
PACR Clinic, Edinburgh
Further details via the Icon website

11 March
Icon Book and Paper Group AM to PM: Highlighting Collection Care at the National Archives and the B&PG Annual Meeting.
Venue: The National Archives, Kew, London
Contact: Register in advance with carlo.roberto@nationalarchives.gov.uk

11 March, pm
PACR Clinic, Leeds
Further details via the Icon website

12 March, 9–10am
Icon Textiles Group Visit to Exhibition "Hats: an anthology by Stephen Jones"
Venue: V&A Museum
Tour and talk with Curator Oriole Cullen.
Cost: Free
Contact: For security, must be booked in advance with Elizabeth-Anne Haldane on email: e.haldane@vam.ac.uk.

23–27 March
Society of Archivists Conservation Training Scheme for Conservators
Week of Lectures
Venue: Devon Record Office, Exeter
Further details via the Icon website

25 March
Introduction to PACR, Exeter
Part of an event organised by the Society of Archivists – see item above
Further details via the Icon website

25–26 March
Icon Ethnography Group Picking Over the Bones
Venue: Glasgow Museums Resource Centre
Leader: Dr Sonia O'Connor
Further details via the Icon website

31 March
Introduction to PACR, Birmingham
Further details via the Icon website

3 April
Icon Stone and Wall Paintings Group Filling the void – grouting issues from flakes to fractures, from spalls to walls.
Venue: Bridewell Hall, Bride Lane, Fleet Street, London EC4
Cost: Icon members £45, non-members £60, students £25
Further details via the Icon website

3 April
Icon Scotland Group Digital Photography for Conservators
Venue: The National Galleries of Scotland, The Gallery of Modern Art
Tutor: Jason Revell, specialist conservation photographer
The day will combine basic theory with practical demonstrations, aiming to describe how to get the best results from digital photography for conservation purposes.
Cost: £70 members (£50 students)
Contact: Tizzy Main on tel: 07855 239510 or email tizzymain@hotmail.com

22 April, pm
PACR Clinic, London
Further details via the Icon website

22 April
Icon Gilding and Decorative Surfaces Group Picture Frames: A view from the conservation/restoration profession
Venue: Royal Institute of British Architects, London
Cost: £75 Icon members (£55 students)
Contact: Suzanne.Sacorfu@tate.org.uk

24 April
Icon Paintings Group Conference Seeing Further: An overview of advances in digital imaging and investigations.
Venue: The Wallace Collection, London
Further details via the Icon website

24 April
Icon Book and Paper Group Book Wrapping Workshop
FULLY BOOKED

24 April
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.

27 April
Icon Textile Group Spring Forum – Mind the Gap
Venue: V&A Museum, London SW7 2RL
Focussing on the treatment of loss in textiles. Papers will include treatments, analysis and research on a wide range of textile items and assess the methods of compensation for loss of image, design and structure.
Cost: £90 members (£60 students)
Further details via the Icon website

9 May
A Celebration of Scotland's Stained Glass
Venue: New Kilpatrick Church of Scotland, Glasgow
Cost: £35
Contact: Dr Mary McHugh, SSGT Conference, Scottish Catholic Heritage Commission, c/o Archdiocese of Glasgow, 196 Clyde Street, Glasgow G1 4JY.

12 May, 6pm
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.
Cost: £10 members (£6 students)
Contact: Register by 8 May with Maria Vilaincour on email: mariavilaincour@hotmail.com.

28 May
Icon Ceramics and Glass Group Perfect Perfectionism? – One-day Spring Forum and AGM
Venue: Sackler Room, British Museum, London
Is perfect then still perfect now? Materials and ethics change, have we? Is the perfect treatment perfect? Presentations on related topics will be discussed. Conservators will also be discussing their experience of treating the Sir Percival David Collection of Chinese Ceramics and

Lead Curator Jessica Harrison-Hall will provide valuable insight in to the history of the Collection followed by an exclusive tour.

Cost: £30 members (£20 students)

Contact: Julia Barton on email:

jbartoncgg@hotmail.com or tel: 0207 323 8384.

Further details via the Icon website.

May–June

Icon Metals Group

Visit to the Birmingham Assay Office

Learn about the history of the assay office, hallmarking, find out what goes on behind closed doors. Speak to the Scientist and Gem specialist. Afternoon at BMAG testing out the hand held XRF.

Cost: £6

Contact: Deborah Cane

Deborah_Cane@birmingham.gov.uk

1–3 June

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

3 June

Introduction to PACR, London

Further details via the Icon website

10 June

Conservation Matters in Wales The Role of Science in Conservation

Venue: St.Fagans National History Museum, nr Cardiff

A series of presentations about how science underpins and informs conservation actions in a range of disciplines.

Cost: £20

Contact: Lyn.Weaver@museumwales.ac.uk

23 June

Icon Ethnography Group Feather and Gut: Current Perspectives, Research and Treatments CALL FOR PAPERS

Deadline: 31 March

Contact:

HDELAUNAY@thebritishmuseum.ac.uk

July

Icon Metals Group

Visit to the Gun Barrel proof House in Birmingham

Cost: £12

Contact: Deborah Cane

Deborah_Cane@birmingham.gov.uk

6 July

Icon Textiles Group

“Back to Basics” Workshop on Dyeing

Venue: Textile Conservation Centre, Winchester

The workshop will provide an update on dyes and dyeing support fabrics and threads for use in textile conservation treatments.

Cost: £95

Further details via the Icon website

30 August–5 September

XIVth International TICCIIH Congress

Industrial Heritage: Ecology and Economy

Venue: Freiberg, Germany

Sessions will include preservation measures related to Industrial Heritage.

Further details via the Icon website

September

Icon Metals Group

Metals Conference: Jewellery and Small Decorative Metalwork; cleaning and coatings.

Venue: TBC

What is the current thinking on cleaning decorative metalwork? What protective coatings are being used or not? Are new display methods and cases rendering coatings unnecessary? Do you coat jewellery? How to clean a stone set piece of jewellery? What do you need to know about gem stones?

Contact:

srobinson@museumoflondon.org.uk

2–3 September

University of Leeds

Ars Textrina International Textiles Conference:

Natural Fibres – A World Heritage

CALL FOR PAPERS

Deadline: 1 May

14 September, pm

Icon Textiles Group

Visit to the “Trimings by Design” factory

Venue: Derby

View the production of bespoke passementerie.

Further details to follow.

16–18 September

The National Gallery Technical Bulletin 30th Anniversary Conference

Studying Old Master Paintings – Technology and Practice

Venue: The National Gallery, London

Further details and link via the Icon website

24–25 September

Royal Academy of Arts

Conservation: principles, dilemmas and uncomfortable truths

Two-day symposium following the summer publication of the book “Conservation: Principles, Dilemmas and Uncomfortable Truths”.

CALL FOR PAPERS

Deadline: 31 March

Contact: Alison Richmond,

a.richmond@vam.ac.uk or Dr. Alison

Bracker,

alison.bracker@royalacademy.org.uk

25–26 September

IADA Seminar

Water and Paper: Conservation Principles

Venue: Vienna, Austria

Lecturer: Hildegard Homburger and

Doris Müller-Hess

Cost: 295 euro

Contact: Hildegard Homburger, Tel: +49 30 3912503 or email: hombu@freenet.de

Autumn 2009

Icon textiles Group

“Back to Basics” Workshop on Enzymes

Venue: The Burrell, Glasgow

Practical workshop on the use of enzymes in textile conservation treatments with discussions and demonstrations. Alison Lister will lead the day which will include details of the Albertina Komprese system. Further details to follow.

Cost: £95

15–16 October

IADA Seminar

Conservation of Transparent Paper

Venue: Berlin, Germany

Lecturer: Hildegard Homburger

Cost: 285 euro

Contact: Hildegard Homburger, Tel: +49

30 3912503 or email: hombu@freenet.de

Winter 2009

Conservation Matters in Wales Scary Objects

Venue: Cynon Valley Museum, Aberdare

CALL FOR PAPERS

Deadline: 30 June

Case studies of work on scary or dangerous objects or on work that presents safety challenges because of the location of the work.

Contact: Lyn.Weaver@museumwales.ac.uk

11-15 October 2010

ICOM-CC Metal WG

International Conference on Historic Metals Conservation

Venue: Charleston, South Carolina, USA

CALL FOR PAPERS

Deadline: 1 June 2009, submissions via

email: ICOMCC.Metal2010@gmail.com

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

• More PACR information and booking forms are in the Accreditation/CPD section.

The background of the entire page is a black and white photograph of fern fronds, creating a textured, organic pattern.

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