



Unexpected Fame

Conservation Approaches to the Preparatory Object

2nd Icon Book & Paper Group Triennial Conference

Oxford, 1–3 October 2018

Mathematical Institute, University of Oxford



THE INSTITUTE OF CONSERVATION

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Cover image:

Penzance County School, 1910, by P. Matthews. Tracing paper, pencil.

Will be conserved at Kresen Kernow, Redruth. This is a close-up of a damaged architectural plan on tracing paper before conservation. This preparatory document for the building of a new school in Penzance, Cornwall, is in very poor condition due to oxidation. Numerous tears and missing areas make this plan difficult to handle and read. The current condition prevents the document from being accessed by the public. Photo by Erica D'Alessandro.

Oxford tips were provided by Christine Bainbridge, Blue Badge Guide for City of Oxford, Associate of Institute of Tourist Guiding Green Badge.

The Book & Paper Group is grateful to the Lead Sponsors of this conference, The Clare Hampson Fund and Tru Vue, Inc., for their generous contribution. We would also like to thank CXD for supporting the conference. These funds have enabled us to offer tickets at a substantially reduced rate to Icon members and keep prices affordable for everyone. Thank you also to all the institutions volunteering their time to offer tours for the conference.

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Contents

Timetable (conference days 1 and 2)	7
Tours (conference day 3)	10
Foreword	13
Abstracts:	
Dr. Chris Fletcher	14
Abigail Merritt	16
Emma Nichols	18
Chiara Guizzi & Lucia Tarantola	20
Catherine Badot-Costello	24
Dr. Fenella France	26
Dr. Victoria Button & Jane Rutherford	28
Alizée Lacourtiade & Anne Weber	30
Lucile Dessennes, Nadège Duqueyroix & Manon Tertrain-Bloch	32
Sue Hourigan	36
Prof. Margaret Holben Ellis	38
Shona Hunter, Gordon Yeoman & Sally Todd	40
Andrew Honey & Nicole Gilroy	42
Amélie Couvrat Desvergnès	44
Katerina Powell	46
Prof. Dr. Irene Brückle	48
Heather Norville-Day	50
Robert Minte	52
Alexandra Greathead, Lara Daniels & Beth Twinn	54
Anna Johnson	56
Some interesting exhibitions in Oxford	15
Visiting Oxford colleges	23
Food & drink in Oxford	35
Posters	58
Oxford Map	59

Timetable

October 1

8:00 Registration

9:10 Welcome

Session 1: Chaired by Fiona McLees (Bodleian Libraries)

9:15 Dr. Chris Fletcher: *Death Wish! How to handle books that want to destroy themselves?*

9:45 Abigail Merritt: *Preservation decision-making for the James Ivory collection at the Morgan Library & Museum*

10:15 Emma Nichols: *Giving them back their voice: The conservation research and treatment of a WWII Nominal Roll*

10:45 Q&A

11:00 Coffee

11:30 Lucia Tarantola & Chiara Guizzi: *The project to restore and promote the preparatory advertising materials in the Pirelli Foundation Collection*

12:00 Catherine Badot-Costello: *Capturing the marks of the maestro; conservation, digitization and preservation of material evidence in the Sir Georg Solti Archive*

12:30 Q&A

12:45 Lunch

Session 2: Chaired by Jane Eagan, ACR FIIC (Oxford Conservation Consortium)

13:45 Dr. Fenella France: *Ethics, erasures and new technologies*

14:15 Dr. Victoria Button & Jane Rutherston: *By me, James Leman. Reinterpreting an album of 18th century silk designs at the V&A*

- 14:45 Alizée Lacourtiade & Anne Weber: *A battle of two dedicatees: study of an altered 16th century Spanish manuscript*
- 15:15 Q&A
- 15:30 Coffee and poster session
- 16:00 Lucile Dessennes, Nadège Duqueyroix & Manon Tertrain-Bloch: *Conservation treatments of performing art drawings, sketches and models*
- 16:30 Sue Hourigan: *Christ in Majesty: John Piper's stained-glass window design for St. John's Hopsital, Lichfield.*
- 17:00 Q&A
- 18:00 Welcome Reception, Pitt Rivers Museum
- 20:00 Finish

October 2

8:30 Coffee

Session 3: Chaired by Victoria Stevens ACR (Victoria Stevens ACR Conservation & Preservation)

- 9:15 Prof. Margaret Holben Ellis: *Unexpected FAME & unFORTUNE*
- 9:45 Shona Hunter, Gordon Yeoman, & Sally Todd: *What a performance! Preserving a giant pop-up book at the National Library of Scotland*
- 10:15 Andrew Honey & Nicole Gilroy: *"Destroyer and Preserver": post-authorial format changes and the conservation of two literary manuscripts by Jane Austen and Percy Bysshe Shelley*
- 10:45 Q&A
- 11:00 Coffee
- 11:30 Amélie Couvrat Desvergnès: *Indian drawings from the Rijksmuseum: an insight into their production, their purpose and their significance.*
- 12:00 Katerina Powell: *Conserving Magdalen College MS Gr 3, the 'Musterbuch' and more*
- 12:30 Q&A

12:45 Lunch

Session 4: Chaired by Alison Richmond ACR FIIC (Institute of Conservation)

13:45 Prof. Dr. Irene Brückle: *Spotlight on newly identified drawings in albums: Piranesi and his studio at the Staatliche Kunsthalle Karlsruhe*

14:15 Heather Norville-Day: *Sir Joshua Reynolds' Sketchbook: A very rare sketchbook by Sir Joshua Reynolds illustrating his period in Italy during 1749–1752.*

14:45 Robert Minte: *Frankenstein Unbound: the conservation of Mary Shelley's Draft Notebooks*

15:15 Q&A

15:30 Coffee

16:00 Alexandra Greathead, Lara Daniels, & Beth Twinn: *A closer look at Raphael's drawings at the Ashmolean; how this has informed our view of their conservation requirements*

16:30 Anna Johnson: *Darwin's pins: changing attitudes to the authorial trace in a working archive*

17:00 Q&A

For the first two days of the conference, trade stalls will be available from:

*Tru Vue, Inc.
The Chantry Library
Conservation by Design*

October 3

Tours were pre-booked when you purchased your conference ticket; see receipt.

Sheldonian Theatre, 10:00–12:00

This tour will comprise a brief introductory walk around the outside of the building, to explain the history, followed by a visit to the Main Auditorium. Attendees will be given an overview of the recent works undertaken, including the conservation and repair of the (oil on canvas) ceiling paintings and the subsequent redecoration works, which reintroduced Sir Christopher Wren's original colour scheme, last seen in the 1720s.

Ashmolean Museum, 10:00–11:00 (morning tour 1)

The Ashmolean Museum of Art and Archaeology in Oxford opened in 1682, making it the oldest public museum in Britain and the oldest university museum in the world. It is home to a wide range of collections and materials from around the world and across the ages. The Paper Conservation team work across the collections on objects ranging from Old Master Drawings to papyri and even a Japanese tea house. Most recently they have run the first phase of the Raphael Rehousing which has resulted in more information than ever expected. The tour will be a visit to the paper studio and a chance to see and discuss some recent conservation projects.

Magdalen College Old Library, 10:00–11:00

Visit Magdalen's original library space, where the college's large collection of early printed books and manuscripts are held, and view the exhibition *Flora & Fauna of Magdalen*. The tour will include a visit to Magdalen College's Muniment Tower. Magdalen's near-pristine 15th century archival space offers a unique glimpse into medieval and early modern archival practices, and the chests and furniture in which the deeds of the College were delivered. This tour involves climbing 60 medieval winding stairs to reach the tower room.

Oxford Conservation Consortium and Chantry Library, 10:00–11:00

The Oxford Conservation Consortium is a charity that delivers a broad programme of collection care, including remedial conservation treatment and preservation activities, for the libraries and archives of 17 Oxford Colleges. The collections include medieval manuscripts, parchment deeds and account rolls,

prints, photographs, maps and early printed books in historic bindings as well as more contemporary archival documents. The tour will last approximately one hour, with a visit to the OCC studio and the opportunity to see the book and archive projects being worked on, as well as the opportunity to visit the Chantry Library whose care OCC took on in 2016.

Bodleian Library, 10:00–11:00

The Bodleian Libraries' Conservation and Collection Care section invite conference attendees to an exclusive tour of their conservation facilities at the Weston Library. The Weston Library is Bodleian's Library for Special Collections. It opened to readers in September 2014 and to the public in March 2015, following a £80 million refurbishment project. Some members may remember the building from its former life as the New Bodleian Library, which closed its doors in 2010. The event will involve tours of the new conservation workshops and a showcase of current projects and programmes.

Worcester College Library, 10:00–10:45

The Library is one of Worcester College's finest assets. The modern reading rooms contain 65,000 volumes, while the magnificent Old Library houses collections of European importance. This visit will comprise a trip to the Library's Wilkinson Room, with a brief talk from conservator Kate Collier covering her work on the Library's collection items.

Pitt Rivers Museum, 11:00–11:30

The Pitt Rivers Museum displays archaeological and ethnographic objects from all parts of the world and all time periods. It is truly a global museum, as well as a teaching and research institution. The team at the Pitt Rivers are all ethnographic conservators, and the tour and the objects in the lab being worked on in the lab at the time of the tour will reflect the wide range of our collections. The tour will also detail the department's work with originating communities.

Ashmolean Museum, 11:30–12:30 (morning tour 2)

Queens College Upper Library, 14:00–14:45

There has been a library at Queens ever since its foundation in 1341 by Robert Eglesfield, Chaplain to Queen Philippa, consort of Edward III. The Library possesses some of the finest special collections in an Oxford College, including

medieval manuscripts, and an extensive collection of early printed books. The Upper Library, built between 1692 and 1695, was refurbished in 2013–14. The Librarian will introduce the Library and its history, then delegates will be able to look round using self-guided tours. There will also be access to the Library's current exhibition. There is no step-free access to the Upper Library.

Pitt Rivers Museum, 14:00–14:30

Oxford Conservation Consortium and Chantry Library, 14:00–15:00

Ashmolean Museum, 14:00–15:00

Bodleian Library, 14:00–15:00

Magdalen College Old Library, 14:30–15:30

Christ Church College Library, 17:00–17:45

The College Library at Christ Church is housed in an impressive Georgian building and contains both the working collections used by undergraduates, and also the stunning Upper Library where the College's rare books and manuscripts are kept. With over 80,000 volumes in special collections, it is one of the largest and most important libraries in Oxford and as part of your tour, you will be introduced to the history of the building and its collections, have a chance to see the current exhibition and to see a special display of treasures. Examples of conservation work carried out by the Oxford Conservation Consortium will also be on show, and there will be the rare chance to see the Librarian's office—formerly that of Lewis Carroll—with its view out to the Dean's garden where Alice herself used to play.

Tour of Tolkien Exhibition at the Bodleian Library, 17:15–18:00

The Bodleian's current exhibition *Tolkien: Maker of Middle Earth* will explore Tolkien's amazing legacy from his genius as an artist, poet, linguist, and author to his academic career and private life. The exhibition will take you on a journey through Tolkien's famous works, *The Hobbit* and *The Lord of The Rings*, displaying an array of draft manuscripts, striking illustrations and maps drawn for his publications. The visit will consist of a guided tour through the exhibition by one of the curators, Catherine McIlwaine.

Foreword



Welcome to the 2nd Icon Book & Paper Group triennial conference. We are delighted that you have joined us here in Oxford and hope that you will have a rewarding few days. We have been planning the conference for the last two years and we are excited that it has finally come to fruition, due to the hard work of many people and the generous support of our three sponsors.

The conference topic of how we approach conserving objects which are not the 'finished' work was deliberately meant to be thought-provoking. It asks us to question the value we give to different types of objects, but also the worth we ascribe to marginalia, crossings-out, corrections and all things amended, unfinished, or preparatory. By the same token, the theme asks us to consider how our interventions may colour the perceived meaning of an object, especially when we may be working directly contrary to the artist's or author's original intentions in attempting to preserve certain evidence. The papers we received on this theme ranged across conservation of fine art, archives, library materials, and beyond, and revealed a wealth of fascinating projects including author's drafts, artist's sketches, musical and cinematic archives, and even a giant theatre prop. The mixture is eclectic and will surely generate many interesting dialogues and further questions worth pursuing. We hope that you find the conference stimulating and take the opportunity to network with our conservation colleagues, both national and international, and come away with new perspectives.

Many thanks for attending and supporting the Icon Book & Paper Group!

Fiona McLees
Chair, Conference Committee

Dr. Chris Fletcher[†]

Death wish! How to handle books that want to destroy themselves?

This illustrated talk looks at a range of items from the Bodleian's collections and elsewhere that draw attention to their own material qualities by inviting physical interventions which may be relatively benign or which, at the most provocative levels, involve elements of destruction. From the relatively commonplace question of how to handle uncut pages, to artists' books designed to self-immolate through use, the talk provokes questions about the artefactual and cultural status of books, the role of libraries in their preservation and use, and the decision-making processes of curators, conservators and readers. The talk considers whether books invite new forms of analogue engagement in reaction to the intangibilities of the digital age and shifts in literary and cultural theories; or whether this is simply part of a long tradition of attention-grabbing interplay between text and reader.

[†] Chris.Fletcher@bodleian.ox.ac.uk



Dr. Chris Fletcher worked as a curator of literary manuscripts at the British Library before joining the Bodleian in 2006. He is its Keeper of Special Collections which includes responsibility for the curatorial and conservation departments of the Library. He is a fellow of the Society of Antiquaries, a fellow of Exeter College and a member of Oxford's English Faculty where he teaches graduate-level sessions on material texts.

Some interesting exhibitions in Oxford:

Sappho to Suffrage at the Weston Library

There you will find tiny scraps of manuscript of Sappho's poetry uncovered from Egyptian rubbish dumps. They date from 660 BCE and are some of the oldest documents in the Bodleian Library. You can also see one of the young Jane Austen's notebooks, documents about the suffrage struggle and more original documents.

Unhealthy times of Kings and Queens

Another exhibition in the Weston Library, with original documents and books showing how monarchs from Henry VIII onwards fared badly from medical interventions and ignorance of problems like obesity. Among the interesting items are an original prescription written by John Radcliffe, doctor to King William and Queens Mary and Anne, and an 1837 book by the letter writer and poet Mary Wortley Montagu, who had her family inoculated by the cowpox virus to prevent smallpox which was finally eradicated in 1980.

Museum of History of Science

Free museum with beautiful scientific objects from many centuries, such as the blackboard with Einstein's Theory of Relativity written on it in his own hand. (The professor who organised Einstein's visit did not erase it!) The building was the first Ashmolean Museum and dates from 1683. The 19th century Ashmolean is also free.

Abigail Merritt[†]

Preservation decision-making for the James Ivory collection at the Morgan Library & Museum

The James Ivory collection, given to the Morgan Library & Museum in 2017, comprises screenplays, scripts and notebooks of Merchant Ivory Production films from 1963 to 2018. Collection items consist largely of single sheets either loosely held together or bound; and notebooks, all part of the filmmaking process. These items also contain extensive notations and materials inserted by James Ivory, who directed many of Merchant Ivory's films. The collection was examined to assess its housing and conservation needs for storage and (for selected items) exhibition.

The major challenge of preserving the collection arises from inserted materials. These materials include thermal papers, loose items such as dried plants and photographs inserted in the pages, numerous sticky notes and flags, and unusual materials such as bobby pins. A few materials, such as the thermal paper, are inherently unstable and require intervention to prevent further loss of information. Others are vulnerable to damage because of the way they are inserted in, attached to, or protrude from, other items. Papers may shift, photographs may get fingerprints, and tacky adhesive may stick in unwanted places. In addition, the bulk created by inserts is damaging to notebook bindings, which have to accommodate the added thickness. To preserve the physical materials, interventions geared toward removing and storing these inserted items separately would be warranted.

However, material preservation is not the only consideration here. The collection's condition as received retains information about James Ivory's working process, which could be lost or altered by an overly invasive treatment or housing protocol. Not only the written text, but also the nature, order, and location of inserted materials may add to the story of how James Ivory made films. Because

of this possibility, any intervention must be thoughtfully planned and executed. The preservation needs of the physical materials must be balanced with the need to preserve contextual information. This project explores the decision-making process over whether to preserve these materials as found or whether (and how) to intervene for conservation purposes.

† abigail.merritt@outlook.com

Abigail Merritt earned an M.A. and Certificate of Advanced Study in Book Conservation at Buffalo State College in 2016. Until recently, she was the Sherman Fairchild Fellow in the Thaw Conservation Center at the Morgan Library & Museum in New York. She previously interned at the New York Botanical Garden, the Weissman Preservation Center at Harvard University, the British Library, and the University of Iowa.

Emma Nichols[†]

Giving Them Back Their Voice: the Conservation, Research and Treatment of a WWII Nominal Roll

In May 2016 Cambridge University Library Book and Paper Conservator Emma Nichols was awarded a research bursary from the Wellcome Trust. The bursary enabled Emma to carry out an exciting project analysing and treating an extensively damaged WWII nominal roll from Singapore owned by the Royal Commonwealth Society.

The nominal roll is one of the key items in the Voices of Civilian Internment: WWII Singapore Archive, which contains humbling and insightful material created by civilians during their internment by the Japanese. Hailing from over twenty countries, the internees lived in terrible conditions under extreme stress and were desperate to record their personal details, situation and treatment. Survivors rarely spoke of their traumatic ordeal, meaning the archive—and in particular the nominal roll—are of international importance and interest to the families of internees, academics, and the general public.

Compiled and bound in the internment camp, the nominal roll was created as a working volume by people who had no certainty of their own survival, let alone the longevity of the records they were making. With only very limited facilities and resources available, the roll was composed of poor quality second-hand materials and handwritten.

At some point the nominal roll suffered extensive moisture damage resulting in the loss of paper and text and the bleeding of inks, leaving what remained very weak and at high risk of further damage. Due to their global importance, the roll and the archive were due to be digitised, however the roll's fragile state meant it required extensive conservation prior to digitisation. The selection of a suitable treatment was made more complicated by the bound format of the

roll. Any conservation undertaken would need to be carried out 'in-situ' without removing original structural elements or losing crucial information about the roll's construction.

The award of the research bursary gave Emma the dedicated time and resources to analyse the paper and the extent of its moisture damage, and to design a bespoke conservation treatment. Paper analysis carried out in collaboration with the Centre for Sustainable Heritage at UCL, UV imaging, and many hours of testing conservation materials, techniques and equipment all combined to create a successful outcome for the longevity of the roll. The project has ensured the voices of the internees are not lost, but will continue to serve as a humbling reminder of human strength and resilience.

† en294@cam.ac.uk



Emma Nichols has been a Book and Paper Conservator at Cambridge University Library since July 2013. She first became interested in conservation through a paintings conservation module during her Fine Art and History of Art degree at Aberystwyth University, and through her father who has been an archive conservator for over forty years. She qualified for her MA in the Conservation of Books and Archival Materials from Camberwell College of Arts in 2013. To study she received scholarships from the Anna Plowden Trust, the Clothworkers' Company and QEST.

Emma has co-authored two peer-reviewed papers, one in *Proceedings of the National Academy of Science* with the BioArCh team at the University of York, and the other in the *Copenhagen University Care and Conservation of Manuscripts Conference Proceedings*. She is on the Archives and Records Association (ARA) Conservation Training Committee, and is a member of Icon, ARA, the Society of Bookbinders, the East Anglian Conservators Forum and the Midlands Conservators Group. In May 2016 she was the first conservator to be awarded a research bursary by the Wellcome Trust.

Chiara Guizzi[†] & Lucia Tarantola²

The Project to Restore and Promote the Preparatory Advertising Materials in the Pirelli Foundation Collection

Pirelli has helped write the history of visual communication in Italy and beyond. Founded in 1872, the company quickly sensed the importance of advertising, focusing on quality, innovation, and experimentation in communication, with the involvement of artists, writers, photographers, and intellectuals. In the first half of the twentieth century, the distinctive Pirelli style of communication was created by poster artists such as Marcello Dudovich and Leonetto Cappiello, followed by Italian and international masters of graphics and design in the 1950s and '60s (including Bob Noorda, Alan Fletcher, and others), advertising agencies such as Centro—a rare example of an Italian in-house agency in the 1970s and '80s—and finally, by great international agencies such as Young and Rubicam, and Armando Testa in the 1990s and 2000s. Since 2008, the Pirelli Foundation has preserved and promoted the company's historical heritage by conserving, cataloguing and digitising materials and publishing them online (www.fondazionepirelli.org), as well as through exhibitions, publications and activities with schools.

Within the Foundation, the Pirelli Historical Archive has a particularly rich section devoted to communication, with thousands of printed advertisements, as well as thousands of preparatory studies. These reveal the evolution of Pirelli's visual communication and how the technical means for creating advertisements has changed over time. The first sketches were in pencil, tempera and India ink on paper and cardboard, made in a very painterly style and signed by artists and designers, but then came the designs of the Centro agency in the 1970s and 1980s, using new preparatory materials. These included camera-ready artwork in the form of rigid Schoeller cardboards onto which text and printed images were applied, along with screens, coloured papers, and one or more sheets of tracing paper, with notes and indications for the printer.

In 2010 the Pirelli Foundation began treating the archive materials, starting with a batch of advertising materials. The work was inspired by the conviction that preparatory materials are of great importance, for they have a great deal to say about how advertisements were made and the process that led from design all the way through to the final print. The Foundation decided to have the materials professionally treated and conserved, respecting the purpose for which they were made, which was as a set of practical tools. The conservation project involved about 500 items. The work carried out on camera-ready artworks is particularly noteworthy due to the complexity of these objects: in addition to putting detached parts back in place, it was considered essential to preserve and remount the attachments (such as colour photos and loose sheets with the printer's annotations), to preserve register marks for printing, and to reapply all pressure-sensitive tapes in their original positions (after detaching and removing their old degrading glues). Treatment was designed to combine a respect for the proper conservation guidelines for the various materials with the need to maintain the overall form of the objects. The restored materials are the subject matter of two publications: *The Muse in the Wheels* (2015) and *Pirelli: Advertising with a Capital P* (2017).

† chiara.guizzi@pirelli.com

² taraluci@libero.it



Chiara Guizzi graduated in History with a thesis on archival science, and qualified at the School of Archive Studies, Palaeography and Diplomatics at the School of the State Archives of Milan. She also earned a PhD in Business History. She has worked with several historical business archives and research institutes, including those of Intesa San Paolo and the Institute for the Study of Contemporary History (ISEC) in Sesto San Giovanni (both in Milan, Italy). Since 2011 she has been in charge of the Pirelli Historical Archive. Her publications include *La Banca Cattolica del Veneto e il suo patrimonio archivistico* (Edizioni di Storia e Letteratura, 2007), the Piero Pirelli biography in the *Dizionario Biografico degli Italiani Treccani* (2015) and “Pirelli Propaganda, 1872-1972”, in Giovanna Ginex (ed.), *A Muse in the Wheels. Pirelli: A Century of Art at the Service of its Products* (Corraini Edizioni, 2015).

Lucia Tarantola, Art on Paper Conservator, graduated in 1987 from the Opificio delle Pietre Dure in Florence. She began her conservation career in 1988, opening her own private practice conservation studio in Milan, Italy, working with Milan and Lombardy region Superintendencies and Public Institutions, as well as with a wide range of Foundations—including the Pirelli Foundation—and private collectors.

In 2011 she opened a new studio in Verona, widening her business resources. In addition to the Pirelli advertising sketches, recent conservation projects of note include: the Clarici Codex—a collection of 76 sixteenth century drawings kept in the Ambrosiana Library in Milan; 66 Antonio Sant’Elia drawings from a private collection in Como; six Mosè Bianchi paintings on paper owned by the Galleria d’Arte Moderna in Milan; “The Charge of the Lancers”; an Umberto Boccioni gouache and collage displayed in the Museo del Novecento in Milan; and the mounting of 21 Man Ray vintage photos and Rayographs owned by the Marconi Foundation in Milan.

Visiting Oxford Colleges

You can often go in to visit the various colleges of Oxford University, which generally charge a modest £2 or so for entry. More colleges are open in the afternoon than morning. Many are based on the layout of a monastery, with a quad to walk around, pews in the chapel facing opposite each other and the hall for dining.

Wadham College is free! Founded by a woman, Dorothy Wadham in 1610, it has a beautiful front quad. You can also access the chapel and see the gardens.

Balliol (1269) and Trinity (1555) are lovely because you can see the chapel, hall, and gardens in both. New College, founded 1379, is one of the largest, with a cloister, fantastic chapel and hall. It is also where they filmed *Harry Potter* and the latest *Mamma Mia*.

While you generally have to pay to visit Christ Church itself, you can go into its grounds, known as the Meadows, for free. You can also get in for free if you're going to choral evensong, sung by their famous choir at 6pm every evening in a very beautiful cathedral. Just tell the porters you're going to evensong. You'll walk in under Christopher Wren's domed tower and through the Tom quad (named after a massive 12th century bell named Tom, the loudest bell in Oxford!).

Catherine Badot-Costello[†]

Capturing the Marks of the Maestro; Conservation, Digitization and Preservation of Material Evidence in the Sir Georg Solti Archive

Throughout his career, legendary conductor Sir Georg Solti heavily annotated and amended music scores for both live performance and the recording studio. The amendments, often complicated by pressure-sensitive tape and offset media, reveal Solti's unique working methods and must be considered when forming a conservation and digitization plan. The Sir Georg Solti archive of scores came to Harvard University's Eda Kuhn Loeb Music Library in 2011. Born in Budapest, Solti (1912-1997) was a world-renowned conductor of opera and symphony, and is considered one of the most influential musicians of the post-war era. As well as stints in major European capitals, he held a twenty-two year position as conductor with the Chicago Symphony Orchestra that began in 1969.

The nearly 500 published scores in the archive (spanning his entire career) are heavily annotated in different colored media with performance notes and amendments by Solti, with many flyleaves containing lists of cities and dates of those performances. Prior to his death in 1997, Solti expressed his wish that the archive would stay together and that it be available for scholarship and teaching. A subset in the archive contains the scores annotated uniquely for recording, from when Solti worked with British Decca Records (1947 to 1997) and produced a legacy of over 250 recordings. He received the most Grammy Awards (thirty-one) earned by an individual artist. Solti's working methods in the recording studio and resultant material evidence present challenges for the conservator and the digital workflow.

This talk will focus on the development of treatment protocols to stabilize the collection while preserving the evidence and an assessment of how well the digitized scores translate that evidence to the user. Previous treatment outcomes of scores in the Eda Kuhn Loeb Music Library informed the current approach

to this collection and will be discussed. Additional challenges are the potential failure and misplacement of taped annotations on paper, post-it notes used in recording sessions, and the use of fasteners as an editing tool. The annotations in thickly applied red wax pencil used by Solti on enlarged printed scores later in his career pose challenges due to the offsetting of the media. The task at hand for those involved with the project was to preserve the evidence of Solti's unique working methods for digitization and future access of the original scores with all forms of material evidence intact.

† catherine_badot-costello@harvard.edu



Catherine Badot-Costello is a Conservator for Special Collections at the Weissman Preservation Center, Harvard Library, Cambridge MA. She has worked in the field of book and paper conservation since 1981, which has included studies in the visual arts, and formal study at L'École Nationale Supérieure des Arts Visuels de La Cambre in Brussels, Belgium. For the past 18 years she has been a member of the Weissman Preservation Center conservation staff, providing conservation services for special collections books and manuscripts on paper and parchment, East Asian scrolls and photograph albums. She previously worked at the North East Document Conservation Center in Andover, MA and in private practice. She is a Professional Associate of the American Institute for Conservation.

Dr. Fenella France[†]

Ethics, Erasures and New Technologies

The ethics of revealing author intent from heritage materials creates a juxtaposition between the final version that the author/creator put forward and the redacted or erased information that allows historians and researchers to capture the creator's early intents and thought processes. Using new technologies in the preservation of cultural heritage enhances long-term preservation, allowing conservators and preservation scientists to expose and better understand previous treatments, but can also create a potential ethical dilemma when historic papers are found noting that the author/creator intended to conceal the information (now exposed) contained within the original document.

Spectral imaging and image processing of historic and contemporary heritage materials are non-invasive methods to capture a wide range of non-visible information revealing the creator's intent; even when this content was modified by the author/creator and not intended to be part of the final creation. Non-invasive illumination and spectral imaging techniques in transmitted, reflected and raking modes are effective methods to map the spectral response of substrates and media on historic materials, and non-invasively detect and uncover previously unknown information. The use of new technologies, as well as creating a conflict, does in some ways reduce conflict between preservation and creator intent, and can be used to reconstruct original renditions in the digital realm. When contemporary and historic materials are in the digital realm, complications with ethics and intervention expand, but can be addressed through specific permission levels, as with indigenous populations and rights management. Digital forensics provides the capacity for more effective tracking of modifications to artistic intent but is not being widely used. Tracking changes and modifications through the use of algorithms and macros starts to directly link analog and digital collections, creating a more comprehensive and integrated approach to contemporary preservation. These intertwining threads

of honouring author intent and ethical preservation considerations will be explored in this paper.

† frfr@loc.gov



Dr. France is Chief of the Preservation Research and Testing Division at the Library of Congress, implementing non-invasive imaging techniques connected with complementary analyses on collections. Her current focus is increasing links and access between scientific and scholarly data. She received her PhD from Otago University, New Zealand. After lecturing at Otago, she was the research scientist for the Star-Spangled Banner project at the Smithsonian Institution. An international specialist on polymer aging and environmental deterioration to cultural objects, she focuses on understanding mechanical, chemical and optical properties and changes from environment and treatments. Dr. France has worked on projects including the World Trade Centre Artifacts, Pre-Columbian mummies and textiles, the Ellis Island Immigration Museum, and lighting standards for the preservation of cultural heritage. She serves on a range of professional committees, and collaborates with colleagues from academic, cultural, forensic and federal institutions. In February 2016 Dr. France was appointed a Council on Library and Information Resources (CLIR) Distinguished Presidential Fellow.

Dr. Victoria Button[†] & Jane Rutherston

By me, James Leman. Reinterpreting an Album of 18th Century Silk Designs at the V&A

The Leman album, an enhanced facsimile, is one of the V&A Research Institute's (VARI) first 'named' projects. Containing some 97 vibrantly coloured designs for woven silk by the second-generation Huguenot émigré James Leman (b.1688), the designs were produced between 1706 and 1716. They are the earliest known dated designs for woven silk and at some stage in their lifetime were collected together and adhered to support pages. These were bound to form an album on more than one occasion, and when it was acquired by the Museum in 1991 it was in an early 20th century binding. Drawing on different expertise, this paper will discuss the multifaceted issues addressed by a project team comprising conservators, scientists and curators who have been researching and interpreting the physical evidence of these designs and that of an equally spectacular corresponding woven silk, also in the V&A collection.

Designs are complex objects. Representing just one part of a creative process, they can be made of a material that bears no relation to the end product. These are important both individually and as part of a workshop collection. Created and used with a particular purpose in mind, these designs function in a specific way that informs the weaving process. Features such as the addition of gridding, numbers and inscriptions remind us that these were functioning designs with purpose and vision. Despite their astonishing colours and patterns, they need to be understood on multiple levels and not just as decorative objects in isolation.

For a conservator, knowledge of the materials and techniques involved in the production of an artefact like the Leman album and the designs therein are important for many reasons. As well as providing an understanding of a craftsman's working practice, this knowledge informs treatment and display decisions as well as future storage and access. Perhaps more importantly, knowing

what the materials were and how they were used can unlock much about how these particular designs functioned. Much of this evidence is embodied in the designs themselves.

The original function and context of these working designs, as well as their subsequent binding, has affected the way we have examined, researched, conserved and written about them. Conservators are usually strong advocates in retaining original formats wherever possible, but the structure of the album itself & some of the dyes and pigments of the designs have been detrimental to their condition and a different approach was required: the album format had outlived its original use. With a greater demand for access to the designs balanced against less physical access, a digital facsimile will go some way to protecting the designs whilst providing the means with which to deliver both visual & intellectual access to all the research that has been gathered.

† v.button@vam.ac.uk

Dr. Victoria Button joined the Paper Conservation section of the Victoria and Albert Museum (V&A) in 1992 and has been a Senior Paper Conservator there since 1999. Her doctorate was awarded in 2013 and explored the function and use of Hans Holbein the Younger's portrait drawings through his choice of materials and techniques. The Clothworkers' Foundation funded Dr. Button's training in the conservation of portrait miniatures from 2013 to 2016. She is the research coordinator for the Conservation Department and currently V&A Research Institute (VARI) project lead of a multidisciplinary team for the *The Leman Album, an enhanced facsimile*. Dr. Button has been an accredited member of Icon since March 2000.

Jane Rutherston has been Head Book Conservator in the Paper, Book and Paintings Section at the Victoria and Albert Museum for the past twenty years, where she is responsible for managing the book conservation studio. Her interest in albums and their structures led her to research Victorian albums structures to better understand how they function. She is currently part of a VARI collaborative research project *The Leman Album: An Enhanced Facsimile* which involves the conservation and digital reproduction of the Leman Album. Jane has been an accredited member of Icon since March 2000.

Alizée Lacourtiade[†] & Anne Weber

A battle of two dedicatees: study of an altered sixteenth century Spanish manuscript

The study that we hope to conduct will focus on a sixteenth century Spanish manuscript containing the epic poem *La Vitoria* by Pedro Manrique. This rare and little known document was brought to our attention when a researcher studying the 1571 sea battle of Lepanto—the subject matter of the book—asked if it was possible to reveal the illustrations, a great part of them having been formerly covered by pasted paper leaves.

Taking a closer look, it indeed appeared that the first twelve cantos had been accompanied by ink drawings, while the last eight cantos had remained unfinished, leaving a blank space instead of an illustration. These drawings had all been covered—at an as yet unknown time period—with pieces of hand-made paper, allowing the addition of an introductory text clarifying the allegorical dimensions of the poem. For the eight last cantos the same type of introduction was directly written on the blank space left on the original pages, likely in the same row as the drawings that were covered. Nevertheless, these most obvious modifications of the original were not the only ones contained in the manuscript, as several portions of the text had been obscured and then corrected: large passages had been covered with an application of white lead and words or parts of sentences had been concealed with pasted-on pieces of paper before the correction was rewritten.

The study will focus firstly on a close investigation of the manuscript's materials. Identification and analysis of the various papers contained in the textblock and its corrections, the graphic techniques of the partially uncovered drawings, as well as inks and adhesives will provide evidence to answer core questions posed by the volume, such as: at what period and for what reason were the drawings covered? For what purpose(s) was text modified? Are the obscuring texts

contemporary to the paper concealing the drawings? Answering these questions, with help of curators, will allow us a better understanding of the alterations and the possible added value that the uncovering of them would provide in terms of a more nuanced understanding of the manuscript's history. It may also allow more insightful comparisons with the few other existing copies. This inquiry is all the more necessary from a scientific point of view, as this manuscript is very peculiar, being both a dedication copy to Don Juan of Austria and the main and earlier textual source of this work. After a deeper observation of the binding, whose decoration had also been subjected to alteration (bearing a characteristic repair called *Embasanage* usually made at Mazarine Library in the nineteenth century), it was possible to plan for conservation treatment, encompassing the difficult question of coherence of treatment and the caution needed when it comes to removing or altering historical and use values evidence on a document—both in the treatment of the textblock and its alterations, as well as the altered binding.

As the manuscript is meant to be digitized, studied and edited after a conservation treatment the analysis will also give occasion to reflect on the most accurate ways to present the manuscript—how to put in parallel the altered version as well as its “original” version, prior to the alterations.

† alizee.lacourtiade@bibliotheque-mazarine.fr



Alizée Lacourtiade graduated in 2013 from the Institut National du Patrimoine, Paris with an MA thesis focusing on the study of a Malagasy manuscript and its conservation treatment using fiberglass textiles. She started her career as a private book conservator, helping a wide range of institutions including the Bibliothèque Nationale de France, the Bibliothèque Humaniste de Sélestat and the Musée du Quai

Branly with the care, protection and conservation of their heritage. In the autumn of 2017 she joined the conservation studio of the Bibliothèque Mazarine, the oldest public library in France, founded in 1643 by Cardinal Mazarin. Her tasks within the conservation studio team encompass preventive conservation, book conservation, and preparation of exhibitions, as well as technical and historical study and research on the Bibliothèque Mazarine's wide collections.

Lucile Dessennes[†], Nadège Duqueyroix² & Manon Tertrain-Bloch³

Conservation treatments of performing art drawings, sketches and models.

The Atelier de Restauration des Documents Graphiques et Maquettes (graphic documents and models conservation laboratory) at Bibliothèque Nationale de France (BnF), focuses mainly on the conservation of preparatory drawings and 3D models for theatre sets and costumes held in the collection of Bibliothèque Musée de l'Opéra (opera library museum) and Département des Arts du Spectacle (performing art department) of the Bibliothèque Nationale. The documents conserved in these two departments mainly consist in preparatory drawings and 3D models for theatre sets and costumes.

The nature of these documents is rich, complex and particularly difficult to grasp. They are simultaneously technical documents that helped with the preparation of costumes and theatre sets; archives of past theatrical performances; documents of historical value; and in most cases, true works of art. Each of these aspects demand a specific conservation approach. Furthermore, these documents are rather fragile, since they are often painted with gouache on poor quality paper and can include additional materials such as pinned fabric samples. The necessity of ensuring the longterm preservation of these materials leads us to choose mounting and housing solutions, such as thick matting, that may enhance the aesthetic aspect of the document while concealing its archival status.

Moreover, the conservation project has to fulfil the requirements of many different professionals that have slightly different visions and goals. Most documents are treated on the occasion of an upcoming exhibition or digitization project. A photographer needs to shoot a good picture and wants to avoid the deformations or visible consolidations made on an old, used, technical document. A curator aims at enhancing the logic of an exhibition by gathering, for example, several isolated documents that have to be dismounted and re-mounted together. A stage

designer may want to show, 15 or even 30 years after a theatrical performance, an ideal vision of his craftsmanship, and may demand rather invasive treatments.

For each conservation treatment, we have to ask ourselves the same questions: did these documents exist as isolated works of art, or do they remain intermediate archival documents? Over 15 years of practice, our team has developed a general approach, that we think is well adapted to the diversity and complex nature of performing art documents.

This paper will present the conservation techniques we have developed, as well as the ethical guidelines we follow, specific to each kind of performing art document (theatre set sketches, 3D models and costume models). The difficulty of making choices that are never neutral nor innocuous will also be discussed in this presentation.

[†] lucile.dessennes@bnf.fr

² nadege.duqueyroix@bnf.fr

³ manon.tertrain-bloch@bnf.fr



Lucile Dessennes graduated from the École du Louvre, Paris, in 1996, with a master's degree in Art History. She then studied Paper Conservation at the Institut National du Patrimoine (INP, Paris), from which she graduated in 2000, which included research on gouache consolidation and the conservation of 3D paper objects. In 2001 she joined the Bibliothèque Nationale de France in Paris. She specialises in the conservation of 2D and 3D theatre design sets. Since 2004, she has led the Graphic Documents and Models Conservation Lab at the Bibliothèque Nationale de France (Atelier de Restauration des Documents Graphiques et Maquelle, BnF).

Nadège Duqueyroix completed a master's degree in Paper Conservation at the Institut National du Patrimoine, Paris, in 2012, having done research on flexible mounting techniques for illuminated parchment documents. She then worked as a freelance conservator for Coralie Barbe's conservation studio in Paris before moving to Canada, where she held conservator positions at the Archives

of Ontario and the Toronto Public Library. In 2014 she joined the Graphic Documents and Models Conservation Lab at the Bibliothèque Nationale de France.

Manon Tertrain-Bloch graduated in 2016 with a master's degree in Conservation of Cultural Heritage from Université Paris 1 Panthéon-Sorbonne. Her research for the master's programme dealt with the mounting of large contemporary works of art on paper, especially through a study of Christian Bonnefoi's work. Thereafter she worked part-time as a freelancer for public institutions such as the Louvre Museum but also for private owners in the field of original comic book drawings. The same year she worked part-time as a curator of the collections of the Musée de l'Image in Épinal, France. In January 2018 she joined the Graphic Documents and Models Conservation Lab at the Bibliothèque Nationale de France.

Food & Drink in Oxford

Kings Arms

The hangout of fictional detectives Morse and Lewis, on the corner of Holywell Street and Parks Road. It used to be the city mortuary; if you couldn't afford a Christian burial, you could donate your body to the anatomists and they would pay for the burial when they had finished with you. Think about that as you are having a beer!

Eagle and Child

This is in St Giles. The Inklings, the name given to the literary society formed by Tolkien and C.S. Lewis, met here. When it was too busy, they went to the pub opposite, The Lamb and Flag. Profits from both fund postgraduates at the colleges.

Turf Tavern

It is said of this pub that it could take you 600 years to find! Haunt of students and a must for film crews when working on the TV series of *Morse*, *Lewis* and *Endeavour*. *Harry Potter* stars were often found in here when filming was taking place! Go under the Bridge of Sighs in New College Lane, turn immediately left, and walk past the rubbish bins and you will soon find it hidden away in what was once the city slums! Oxford was a walled city and some of its wall still exists around the pub. The remaining wall dates from the early 13th century.

Sue Hourigan[†]

Christ in Majesty: John Piper's stained-glass window design for St. John's Hospital, Lichfield.

John Piper's reputation was made during World War II through his paintings of the destruction found in bombed out cities such as Coventry and Bath. After the war he continued to work as an artist producing work in a variety of media, but he is most well-known for his stained-glass window designs, particularly Coventry Cathedral.

In 2012 the Friends of Dorchester Abbey in Oxford curated an exhibition entitled John Piper and the Church in celebration of Her Majesty the Queen's Diamond Jubilee. The centrepiece for the exhibition was Piper's stained-glass window design Christ in Majesty, a cartoon measuring 3 x 4m, which was to be hung from the ceiling of the Abbey.

The design was for the east window in the chapel of St John's Hospital Lichfield. It depicts the Christian image of Christ seated on a throne with the evangelists in the four corners and winged figures below Christ's outstretched arms. Piper designed the window in 1983 using five panels of paper stuck together from the recto with painted black masking tape, supported on the verso with transparent Fablon. Black Fablon was also used to cover a tube which was then attached to the cartoon for support at top. After twenty-nine years, the Fablon had become brittle and had started to peel away from the cartoon. The cartoon was in no condition to be hung from an abbey ceiling.

Piper's son commissioned the treatment to stabilise the design, and thus the painstaking task of reversing the self-adhesive tape and film began. From the inception it was expected that some structural elements would have to be replaced, but it was optimistically hoped the elements which were integral to the design could be stabilised and retained. However, realism eventually outweighed

optimism. A solution to replace some key components was proposed and readily accepted, and the treatment proceeded.

The treatment to stabilise the cartoon and make it safe to hang in the Abbey took 150 hours. This quantity of self-adhesive material on one object is rare and there were many moments when confidence in the treatment plan gave way to huge doubts, but once the journey had begun there was no turning back.

† sue.hourigan@reading.gov.uk



Sue Hourigan qualified as a professional paper conservator in 1988. She has accrued thirty years' experience as a professional paper conservator working for local authority record offices and as a freelance conservator. She has worked on single items and large collections, dealing with everything from simple repairs to complex paper conservation treatments, and specialising in herbarium specimens, stained glass window designs, parchment documents, medieval wax seals, Victorian bibles, and fine bindings.

Prof. Margaret Holben Ellis[†]

Unexpected FAME & UnFORTUNE

Many factors affect the transmogrification of works on paper from dusty by-products of the creative process to celebrated Cinderellas of creative genius. Social and political influences can include: the growing popularity or discovery of an artist, writer, or school; a dearth of such works (with an associated increase in their financial value); or even transformative events such as a major museum exhibition or the anniversary celebration of a writer's death. Technological developments can result in a loss of the original function of preparatory works, a lessening of the need for access to originals, or the revelation of previously unknown information through new imaging techniques. Regardless of why preparatory works on paper achieve unexpected fame, their conversion to celebrity status does not guarantee conservation fortune. This talk will present case studies that demonstrate the metamorphosis of meaning that occurs in preparatory materials and, by extension, shapes their preservation.

[†] mhe1@nyu.edu



Margaret Holben Ellis FIIC FAIC ACR FAAR is Chair and the Eugene Thaw Professor of Paper Conservation at the Institute of Fine Arts, New York University, where she teaches the conservation treatment of prints and drawings, as well as technical connoisseurship for art historians. She was founding Director of the Thaw Conservation Center at the Morgan Library & Museum until January 2017. She is a Fellow and current President of the American Institute for Conservation of

Historic and Artistic Works (AIC), a Fellow and past Council member of the International Institute for Conservation of Historic and Artistic Works (IIC), and a certified Conservator/Restorer of the Institute of Conservation (Icon). Awards include the AIC Rutherford John Gettens Merit Award, 1997; the AIC Sheldon and Caroline Keck Award, 2003; and in 1994 the first Rome Prize to be awarded to a conservator by the American Academy in Rome. In the fall of 2015 she was a Getty Conservation Institute Scholar in Residence. She has published and lectured on artists ranging from Raphael, Dürer, and Titian to Pollock, Samaras, Lichtenstein, and Dubuffet. Her research on artists' materials and techniques is similarly wide-ranging and encompasses Day-Glo colors, Magic Markers, and Crayola crayons. She served as Editor for *Philosophical and Historical Issues in the Conservation of Works of Art on Paper*, published in 2014 by the Getty Conservation Institute. The second edition of her book, *The Care of Prints and Drawings*, was issued by Rowman Littlefield in 2017.

Shona Hunter,[†] Gordon Yeoman, & Sally Todd

What a performance! Preserving a giant pop-up book at the National Library of Scotland.

This paper examines the conservation, exhibition and 3D scanning of the original stage-set for John McGrath's play *The Cheviot, the Stag and the Black, Black Oil*. The set, designed to look like a giant pop-up book, was created by Scottish artist John Byrne. The play explores the socio-economic history of Scotland, from the Highland Clearances to the discovery of North Sea oil.

The Cheviot was the first play to be performed by the group known as '7:84 (Scotland)'. In 1973 they toured the length and breadth of the country, choosing to perform in community centres and other small venues. In 1974, the BBC broadcast an adaptation for TV. The most recent production was performed in 2016, by the 'Dundee Rep Ensemble', allowing a new generation to experience McGrath's seminal work.

McGrath used Brechtian techniques to remind the audience that they are watching a performance and not real characters. He mixed fictional scenes with factual readings and music. Similarly, the painterly quality of the set is a deliberate part of the play's styling. Byrne juxtaposed the disconcerting subject matter with a naïve style, reminiscent of a children's storybook. *The Cheviot* has influenced generations of playwrights and directors in Scotland and beyond. As a result, the set has become more than a simple prop. It is an artwork, as well as an archival document, and a tangible piece of our shared cultural heritage.

Made from cardboard, the set was not created with posterity in mind, and as a prop it was not designed as a stand-alone object. However, it was painted by one of Scotland's most eminent artists, and as such it has become part of the nation's art historical canon. Acquired in 2009 in a dilapidated condition, the storage and exhibition of this item has challenged conservators at the Library. Technically, it

is a book. However, its size has proved to be problematic. It cannot be consulted in our reading rooms, and the Library does not have a place in which to display it permanently. Consequently, it has been installed at the V&A's new Museum of Design in Dundee, on long term loan.

During the original tour the set was strapped to the roof of the company's van. Supposedly, the company's fiddler carried out repairs and structural adjustments as and when these were required. It featured in the Library's 2009 exhibition 'Curtain Up'. In preparation for this exhibition, 'the book' was given a new spine. Commissioned by the Library, this work was carried out by a private bindery. As part of a collaborative project with the V&A, the entire set was scanned to create a series of high-resolution 3D models. The models were commissioned, as part of the loan agreement, to make the set more accessible; reaching out to new audiences, just as the original production did. However, the models also function as a detailed map of the object and its condition. In this paper, the logistics of scanning a large-scale object have been reviewed, along with the implications of storing and sharing a data-heavy digital asset.

† s.hunter@nls.uk



Shona Hunter completed an undergraduate MA in Fine Art at Edinburgh University in 2005, and a postgraduate MA in the Conservation of Works of Art on Paper at Northumbria University in 2008. Since graduating, Shona has worked for several cultural-heritage organisations across the UK. Those roles included: Project Conservator at Glasgow School of Art, where she treated plans from the Gillespie, Kidd & Coia archive; Archive Conservator at the Highland Council; Paper Conservator for new acquisitions at Tate; and, in 2012, Senior Archive Conservator at Cumbria Archive Service.

Shona became Paper Conservator at the National Library of Scotland in 2014. She works alongside three book conservators, a dedicated exhibitions conservator (co-author Gordon Yeoman), and two project conservators—specialists in digitisation & photographs respectively. The Collections Care team also includes the Preservation Services Unit and the Library's registrar (co-author Sally Todd). Shona is on the PACR pathway, intending to finish in 2019.

Andrew Honey[†] & Nicole Gilroy

“Destroyer and Preserver”: post-authorial format changes and the conservation of two literary manuscripts by Jane Austen and Percy Bysshe Shelley

Literary manuscripts bear witness to acts of composition, revision and subsequent use, and as such present particular challenges for conservators. By their nature they are provisional, revisable and subject to additions and subtractions rather than being finished works, and this is of great interest to scholars and researchers today. This paper will look at the recent conservation of two bound manuscripts at the Bodleian Library in Oxford written by major authors of the early nineteenth century—Jane Austen (1775–1817) and Percy Bysshe Shelley (1792–1822)—and at our methods for conserving the range of different evidence within them. Although Austen and Shelley are very different authors as far as style, subject and genre are concerned, the physical format of their manuscripts is strikingly similar: they both used carefully sourced, commercially produced blank memorandum books purchased from stationers. Margreta de Grazia and Peter Stallybrass have written that “the materiality of the text and the textuality of the material form cannot be separated”, and our conservation has sought to jointly preserve the texts, their material forms and the evidence of their later lives, including interventions from publishers, family and later owners.

Austen’s ‘Volume the First’ (MS. Don. e. 7) is a compilation of her early short works produced between the ages of 11 to 18. Austen continually revised her manuscript and the volume shows signs of heavy early use, probably during performances within the Austen household. The damaged condition of the manuscript led to conservation first being proposed in 1984. The current in-situ conservation was carried out in parallel with a project to digitize, interpret and re-edit the manuscript. Shelley’s manuscript notebook contains drafts for *Prometheus* and the Homeric hymns (MS. Shelley adds. e. 12) and its structure was altered by Shelley with the removal and disposal of leaves, including works

for publication (one of which is now in another library). It was reordered and repaired in the late nineteenth century by the Shelley family, resulting in the text being obscured in places. The manuscript was studied, disbound and photographed for a new edition and facsimile in the 1980s, though treatment was halted due to complications with vulnerable graphite media. The current treatment of this manuscript was triggered by a new acquisition of Shelley and Godwin material, and sought to conserve both the original structure of the manuscript and its later histories.

The treatment of both manuscripts relied on new research into the construction of Georgian blank stationers' notebooks, with techniques being developed to conserve their structures in-situ. The later repairs and reordering, as well as the disbound state of the Shelley manuscript and the heavy early use of the Austen manuscript, led to difficult decisions about their treatment. This paper will compare the two treatments and reflect on the ways we reconciled the conservation needs of these fragile objects—which continue to be studied and displayed—with a desire to preserve evidence of the authors' working practices and the later lives of these everyday late Georgian notebooks.

† andrew.honey@bodleian.ox.ac.uk



Andrew Honey ACR is Book Conservator, Research and Teaching at the Bodleian Libraries, University of Oxford. He graduated from Camberwell College of Arts in 1994 with a BA (Hons) in Paper Conservation and studied the conservation of rare books and manuscripts at West Dean College under Chris Clarkson from 1995 to 1997. His 'The Papers Used by Jane Austen' was recently published as part of the new edition of *Jane Austen's Fiction Manuscripts* (ed. Kathryn Sutherland, OUP, 2018).

Nicole Gilroy ACR is Head of Book Conservation at the Bodleian Libraries, University of Oxford. After a first degree in English Literature and Biology Nicole studied for an MA in Conservation at Camberwell College of Arts. She started working at the Bodleian after a postgraduate internship in 2001 and took over leadership of the Book team in 2011. Nicole was accredited by Icon in 2007, and sits on the Church Building Council's Sculpture and Furnishings Committee.

Amélie Couvrat Desvergnés[†]

Indian drawings from the Rijksmuseum: an insight into their production, their purpose and their significance.

The Rijksmuseum in Amsterdam owns a collection of almost 400 Indian miniature paintings which feature a representative survey of styles and themes encountered in the diverse schools of the subcontinent from the sixteenth to the nineteenth centuries. Among these are about twenty drawings from the Pahari and Rajasthan regions and from the Mughal court. These have so far received little interest from the scholars and are still unknown to the public. However, the study of Indian drawings has recently begun to increase. For instance, a few exhibitions in North-American institutions have explored the various aspects of this art form and have pinpointed its importance.

The Rijksmuseum Indian drawings are very diverse in their level of execution, ranging from the most elaborate sketch to the most cursory draft. However, their thorough observation reveals that even the tiniest detail can provide valuable information. Therefore the aim of the study is to shed light on the purpose of Indian drawings and their significance through the angle of technical art history. Three main themes drawn from these artworks were defined to better approach the diversity and complexity of the topic. First, some of the drawings embody the making process involved. From pounce and template to colour application, details such as annotations, colours indications and corrections allow us to better understand the elaboration of a composition and the various steps of production unseen in a finished painting. Secondly, some drawings give an insight into workshop practices, such as by highlighting the emphasis of an apprenticeship and the importance of copying the models and studying the compositions. Thirdly, some pieces emphasize the development of a new artform influenced by European and Persian models: the drawing in black ink. Close-up examination with a digital microscope, infrared reflectography and pigment identification with an X-ray fluorescence will also constitute the methods of

investigation to illustrate the various aspects. The combined data will provide a comprehensive insight into artists' techniques, workshop practices and patterns and identification of materials.

Finally, the presentation addresses some questions relating to the conservation of such objects, as well as their display to the public. The poor condition of some sheets indicate that these played their role as model and were extensively used, sometimes as draft paper. The conservation work mainly consists in keeping any evidence of history and usage while stabilising the objects. Displaying such artworks can also be challenging because they are often scarcely legible from a distance in low lighting, and their condition compromises their viewing.

† a.couvrat.desvergues@rijksmuseum.nl



Amélie Couvrat Desvergues is a book and paper conservator specialising in Islamic and Indo-Islamic manuscripts and paintings. She worked at the Museum of Islamic Art in Qatar for five years and for more than ten years as freelance conservator in France. At present she works in the paper studio of the conservation department at the Rijksmuseum Amsterdam. She has conducted several research projects in the field of Technical Art History and Materiality, particularly on Iranian and Moroccan manuscripts, and she is now focusing her interest on Indian drawings from the Rijksmuseum collection.

Katerina Powell[†]

Conserving Magdalen College MS Gr 3, the ‘Musterbuch,’ and more

Magdalen College MS Gr 3 is an early eleventh century Greek copy of John Chrysostom’s Homilies on *Genesis 31-67* on sheepskin parchment. Soon after it was written, its generous margins began to be used by Cypriot artists as a convenient space to draw saints and warriors, the latest dating from the fifteenth century. Most are basic line drawings in black or various types of brown ink, but in some cases the sketches have been coloured in with other inks later, in one instance using copper green. The drawings are a rare example of preparatory sketches made by artists working on wall paintings and icons in twelfth and thirteenth century Cyprus, and the book has been dubbed a ‘Musterbuch’ or a model book by scholars.

Both the text and the drawings would have been in frequent use, and by the time the manuscript found its way to Magdalen College Oxford its Greek/Byzantine binding had fallen into disrepair and some of the drawings had been cut out. In early seventeenth century Oxford, MS Gr 3 was rebound in a Western binding, along with several other Greek manuscripts in the library collection, and it was re-backed in the mid-twentieth century. However, despite the relatively recent repair to the binding, the underlying seventeenth century sewing structure has deteriorated further, making it difficult to study the book safely. For this reason, it has been prioritized for conservation treatment and digitisation.

This paper touches on the extremely rare marginal illustrations that make this manuscript unexpectedly famous, and which have resulted in it being selected for conservation rebinding. It also explores evidence of earlier features showing the working practices of binders, parchment makers and scribes: from the hurried work of the seventeenth century rebinding, to original patches in the parchment to make a surface suitable for writing, and a twentieth century silk repair of a

partially excised drawing – all evidence that impacts the current conservation decision-making.

† katerina.powell@magd.ox.ac.uk



Katerina Powell ACR studied Conservation of Archival Documents and Bookbindings at the School of Conservation and Restoration Techniques in Litomyšl, Czech Republic, followed by an internship in Conservation of Rare Books and Manuscripts at West Dean College, UK. After finishing training she worked as a freelance conservator on projects in Oxford and Worcester, and in 2001 joined the Oxford Conservation Consortium (OCC) where she is employed as a Senior Conservator. Her work includes conservation and preservation of a wide range of library and archive materials from medieval manuscripts to modern collections. Katerina became accredited by Icon in 2007 and continues working privately as well as at OCC.

Prof. Dr. Irene Brückle[†]

Spotlight on newly identified drawings in albums: Piranesi and his studio at the Staatliche Kunsthalle Karlsruhe

The story presented concerns a collection of close to 300 drawings in the Staatliche Kunsthalle Karlsruhe that were newly attributed to Giovanni Battista Piranesi (1720–1778) and his immediate Roman workshop in 2014. Many of them record Roman antiquities or preparatory stages of Piranesi's printed works. This spectacular discovery was followed by a still ongoing funded research project (started in January 2017) that addresses, among many other issues, the future preservation of the drawings. Their material situation is noteworthy because all of them are adhered in two albums dating from the early nineteenth century that were owned and likely also filled in this fashion by the well-known Karlsruhe architect Friedrich Weinbrenner (1766–1826). It appears that they were transferred in this state to the forerunner of today's museum. One distinctive quality of the Karlsruhe find lies in its material intactness both as concerns the album assembly and the drawings themselves.

The still undisturbed historical evidence must be factored into decisions concerning the preservation of the albums. This may conflict with demand for access to the drawings, which have become the focus of intensive scholarly interest. The key concern is whether the drawings can remain attached in the albums to preserve their historical state, or if it would be more beneficial to remove at least some of them from the albums, either temporarily or permanently. Preservation and access are never trivial issues when dealing with albums because the latter are functional structures that must be more intensively handled for viewing their content than singly mounted works. For the Karlsruhe albums, several more specific factors enter the discussion. Among the many similar drawings of rank that are connected with the hotbed of drawing production surrounding Piranesi, the ones at Karlsruhe are unique for many tell-tale signs of their contemporary and subsequent uses, the latter of which includes their use in Weinbrenner's

architecture school and their current state as a mounted assembly. However, the album leaves are of low and thin quality, which increases the risk of damage during handling. Moreover, thirty of the mounted works carry sketches on their versos that are of interest to research and a number of drawings are also bound to be of future exhibition interest.

Conservation decisions are not made quickly or unilaterally when a complex object is involved. When the latter moves into the limelight, decisions tend to gain a prominence that gives them an almost exemplary status. In the case of the Karlsruhe albums, the interdisciplinary exchange that has continued throughout the project has generated shifts in perspective on the curatorial and conservation side that reveals the processual quality of decision-making on both sides. Time itself proves to be an essential factor in decision-making, the current stage of which is presented.

† Irene.brueckle@abk-stuttgart.de



Irene Brückle is professor and director of the programme Conservation of Works of Art on Paper, Archives and Library Materials at the Stuttgart State Academy of Art and Design since 2008. From 1990 to 2004, she taught at the Art Conservation Department, Buffalo State College and became professor there in 1992. She holds an M.A. in art history from the University at Buffalo and a doctorate in art technology/art history from the Stuttgart Academy. From 2005 to 2008, she was head of conservation at the Museum of Prints and Drawings, National Museums in Berlin. She received the Caroline Keck award for excellence in teaching in 2006 from the American Institute for Conservation and is co-author with Gerhard Banik of *Paper and Water: A Guide for Conservators* (2011, 2nd enlarged ed. printed).

Heather Norville-Day[†]

Sir Joshua Reynolds' Sketchbook: A very rare sketchbook by Sir Joshua Reynolds illustrating his period in Italy during 1749–1752.

Ten sketchbooks were posthumously auctioned in 1821, part of the estate of Marchioness of Thomond (Joshua Reynolds' niece). Eight are currently held in public collections and two in private ownership. Recently one privately owned sketchbook was submitted to auction at Sotheby's, which Plymouth Museum and Art Gallery successfully acquired with support from the Heritage Lottery Fund (HLF), the Arts Council England/V&A Purchase Grant Fund, the Arts Fund and Friends of the Plymouth Museum.

Plymouth's connection with the artist is unique. Reynolds was born and lived his early life in Plymouth, attending Plimpton Grammar School where his father Reverend Samuel Reynolds was Master. Importantly, Reynolds set sail from Plymouth with Commodore Keppel, commander of 'The Centurian', in 1749, sponsored by Lord Edgcumbe to join the Grand Tour of European cities. The pages of the sketchbook show Reynolds's personal interests and insights into his life during the Grand Tour. It is confirmed in letters to both his sisters and Lord Edgcumbe that Reynolds arrived in Italy in 1750. During his time there he made sketches of Italian and Dutch masters such as Titian, Raphael and Rembrandt, which filled several notebooks and the ten sketchbooks. He returned to London in 1752.

The sketchbook was created between 1751 and 1752 and contains drawings by Reynolds in pencil, pen & ink and black chalk. It is bound in a limp vellum binding with a fore edge flap.

The aim of this paper is to present the conservation challenges and the final outcome of the sketchbook project. The work to conserve this rare sketchbook was challenging, as it was necessary to ensure minimum intervention and encompass

the curatorial and historic need to retain all evidence within the binding (with a clear instruction to not unbind the original sketchbook). Innovative conservation methods were used to treat and rectify pre-existing damage that occurred from misuse while in private hands. These included damage from tears, missing areas, the deliberate removal of pages, and the use of inappropriate materials to secure elements in the binding.

Culmination of the project saw the sketchbook included as part of the popular display, *The Influence of Italy* held in Plymouth Museum and Art Gallery. The current project underway is the digital photography of the sketchbook pages in order allow a wider public access to the images.

† heathernday@btinternet.com



Heather Norville-Day trained in print, drawing and watercolour conservation at Camberwell College of Art, London in 1979. She obtained the Museums Association Conservation Certificate in 1984 and was awarded an IIC fellowship in 2002. She was employed as Prints and Drawings Conservator for the Area Museum Council of the South West of England in 1982. She moved to London to take up her position of Senior Prints and Drawings Conservator at the Tate Gallery, London, in 1986, working on the newly acquired Turner Bequest, Modern and British collections of art on paper. She moved to the British Museum, London in 1998 to take up the role to manage the Western, Eastern and mounting studios as Head of Pictorial Art, Department of Conservation. This involved managing the conservation requirements of the extensive departmental collections within the Museum. During this time she has also served as an executive committee member of the Institute of Paper Conservation (IPC), and member of the Icon meetings development group, organising conferences for the IPC/Icon. She has lectured and published over the last thirty six years. Currently, she is Managing Director of Norville-Day Ltd., a private conservation studio working with the National Trust, country houses, museums, art galleries and art collectors. She recently completed her Masters Degree in Business Administration and Finance.

Robert Minte[†]

Frankenstein Unbound: the conservation of Mary Shelley's Draft Notebooks

This year marks the 200th anniversary of the publication of Mary Shelley's novel *Frankenstein; or, the Modern Prometheus*, on 1 January 1818. Famously conceived and written in the summer of 1816 on the shores of Lake Geneva, it was to become one of the most influential and well-known works of literature, inspiring hundreds of plays, books and films, and regarded by many as the first true work of science fiction.

The autograph draft manuscripts were deposited at the Bodleian Library, University of Oxford, by the 8th Baron Abinger, as part of a long-term deposit-loan of the Shelley family archives in 1974 and 1976. Following the Baron's death, the Abinger papers were purchased by the Bodleian in 2004. The Frankenstein manuscripts comprise the surviving leaves from a series of bound notebooks. In the two earliest of these, Mary—with the collaboration of Percy Bysshe Shelley—drafted a two-volume novel in 1817–18, from a now missing urtext or from earlier drafts of the story. Of the later notebooks, leaves survive from three of an estimated eleven, in which the fair copy (later to become printer's copy) was transcribed as a three-volume novel for publication.

The close study of 'preparatory objects' is central to the understanding of how texts evolve, from preliminary drafts through to the printed versions (which may themselves vary). Mary gives her own account of the novel's 'birth' in the introduction and preface of the one-volume third edition published in 1831, but in these earliest surviving drafts the novel is revealed in the very process of composition, and readers can judge for themselves the extent of Percy Shelley's interventions in his interlineal and marginal notes.

But the history of why the manuscripts survived is uncertain, possibly more

the result of circumstance than intention. In their original format they existed as loose leaves, deliberately torn (and in the case of fair copy, cut) during the drafting and typesetting of the novel. Their physical condition is vulnerable, in part caused by iron gall ink corrosion. Yet they have become an icon of literary culture and therefore one of the great treasures of the Bodleian. This paper will look at how the conservation approach to these manuscripts was influenced by numerous, sometimes competing factors, in which the needs of preservation had to be reconciled with the pressures for access to the original manuscripts in a working university library, for scholarly study, visiting VIPs, media appearances, exhibition and loan.

† Robert.Minte@bodleian.ox.ac.uk



Robert Minte ACR is a senior conservator at the Bodleian Library, University of Oxford, specialising in the conservation of East Asian books and art on paper. He studied book and paper conservation under Chris Clarkson and Judy Segal before completing an internship in advanced book conservation at West Dean College in 1989. At the Bodleian he has worked on a wide range of early printed books and manuscripts, and his interest in East Asian collections led to the study of Chinese bookbinding and scroll mounting in Hong Kong; work at the Far Eastern Conservation Centre, Leiden in 1996; and the study of Japanese scroll mounting and conservation at the Usami Shokakudo, Kyoto, Japan in 2001–02. As an accredited member of Icon, he became an assessor for the Professional Accreditation of Conservator-Restorers in 2003, and has lectured on conservation in the United Kingdom, Hong Kong, and Japan.

Alexandra Greathead,[†] Laura Daniels & Beth Twinn

A closer look at Raphael's drawings at the Ashmolean; how this has informed our view of their conservation requirements

In 1846 the Ashmolean Museum acquired an extensive collection of Raphael drawings. This group of drawings are highly regarded and heavily accessed by both scholarly and non-academic visitors, whose requirements of the drawings vary and necessarily influence conservation decisions made about them.

The drawings comprise a whole range of preparatory sketches, careful studies from models, deliberate figure studies and groupings, and fine finished drawings in a variety of media. They can be broadly categorised as: an embodiment of Raphael's thinking through and developing of an idea; as functional working drawings (studies from models or drawings for transfer); as examples to be studied by his apprentices; or as drawings created as works of art in their own right. As a body of work they give us an invaluable insight into his working practice and into his development as an artist, and as such every characteristic and component of each drawing embodies further evidence of his method and technique.

In the past all of the Raphael drawings in the Ashmolean collection were mounted as individual works of art in their own right, regardless of whether they were brief sketches or sheets of multiple preparatory workings. Arguably the most celebrated drawing in the collection, *Studies of the heads of two apostles and of their hands*, is a "working drawing" with its pounced lines and dismembered parts, however in the intervening years it has been elevated to the status of Raphael's greatest drawing.

In a recent project by the Paper Conservators at the Ashmolean Museum, forty drawings by Raphael were examined in depth using non-invasive techniques

of examination with a view to building a resource which can aid further academic research and understanding. Most revealing was the use of Reflectance Transformation Imaging (RTI) which gives an interactive three dimensional view of an object so that topographical characteristics can easily be traced and identified. This allowed clear observation of the extent of Raphael's use of blind stylus for under-drawing and revealed a previously unknown sketch in the corner of a page of poetry and sketches.

This paper is a discussion of the nature, characteristics and function of the drawings in the Ashmolean collection, and of how analysis carried out during the recent project has informed our view of them and the implications this may have for their conservation.

† alexandra.greathead@ashmus.ox.ac.uk

Alexandra Greathead is the Senior Conservator of Works of Art on Paper at the Ashmolean Museum of Art and Archaeology, University of Oxford. She studied conservation at Camberwell College of Arts and Northumbria University. This included an internship at the Harry Ransom Centre, University of Texas. The materials and drawing techniques of Raphael are research interests within a wider context of studying the works of art on paper by Italian Old Masters.

Lara Daniels is a Conservator of Works of Art on Paper at the Ashmolean Museum of Art and Archaeology, University of Oxford. She studied an MA in conservation at Camberwell College of Arts having completed an MA in History of Art at Edinburgh University. Lara works across the collection at the Museum.

Beth Twinn is a Conservator of Works of Art on Paper at the Ashmolean Museum of Art and Archaeology, University of Oxford. She studied conservation at Camberwell College of Arts. Beth's main focus is on Islamic and Indian works on paper though she has knowledge and experience across the collections. Before joining the Ashmolean, Beth worked at the Museum of Islamic Art in Qatar.

Anna Johnson[†]

Darwin's pins: changing attitudes to the authorial trace in a working archive

Cambridge University Library holds the largest collection of Charles Darwin's books and papers in the world. From a bequest by the Darwin family and Pilgrim Trust in 1942, his archive of papers was brought to the Library in 1948, followed by his personal library in 1961. The sheer size of this collection—comprising tens of thousands of manuscript documents, letters, books and pamphlets—has meant that its conservation has been a gradual process over the past 70 years, taking a variety of approaches that often reflect changes in attitudes to the archival document as an object.

As preparatory works, Darwin's papers are exemplary in the challenges they present to conservators, curators and researchers. A prolific reader and writer, a distinctive characteristic of Darwin's work was a tendency to make interventions in the physical form of his archive, sometimes creating textual assemblages by cutting and pasting passages from his own scientific drafts, correspondence or library, and at other times creating series after series of apparently disjointed manuscript fragments. His archive is full of cuts, holes (pin holes, punch holes and cut-outs), paper strips, lengthy composite sheets hastily glued together, and specimens laced through manuscript notes or newspaper cuttings, not to mention a vast array of annotations and amendments. These all constitute physical traces of an intellectual process and a gathering-together and growth of scientific knowledge, but this aspect of the collection has at times lost out to demands for access to content, reformatting to make unconventional documents fit within standardised housing, or concerns about the presence of damaging materials.

One of the most fascinating aspects of Darwin's assemblages is his use of the steel straight-pin, which would have been present in the thousands in his original

archive. Darwin used these, among other things, to make additions to his notebooks, to add written notes to his library of printed books and journals, to join fragments cut from his drafts and scientific portfolios, or to overlay drawings on transparent paper. Of all his methods of physical intervention, the straight-pin is the most problematic. Being easily removed or moved, it carries an inherent risk of losing the information embedded in the act of pinning documents together. It is often an obstacle to reading, preventing or limiting access to other documents. It is also frequently a damaging presence, as the temptation to peek at the document beneath the pin is often too great for readers, and many pins have corroded over time and started to eat into the documents they join. The fate of these pins within Darwin's archive has been mixed, ranging from 'contamination' of the meaning of the pins following interventions by researchers, to blanket removal of pins and separation of pinned documents, to recent solutions that attempt, digitally and physically, to 're-pin' documents that had been separated some years earlier. This paper will consider the implications of changes in the approach to Darwin's pins in terms of attitudes to the preservation of Darwin's working process within his archive.

† alj47@cam.ac.uk



After completing a PhD in contemporary aesthetic theory at the University of Leeds, Anna studied Conservation of Books and Library Materials at West Dean College, graduating in 2011. She joined the conservation team at Cambridge University Library (CUL) in 2012 as project conservator for the Jacques Mosseri Genizah collection. Since 2013 (among other things) she has worked on CUL's Charles Darwin collections, often in collaboration with the Darwin Manuscripts Project at the American Museum of Natural History. Over the past two years she has begun to branch out into conservation and development of CUL's rich but little-known papyrus collections.

Posters

The following posters will be available downstairs in the foyer throughout the conference, with authors nearby during afternoon coffee break on Monday.

Alison Norton, Ellen Cronholm, Tora Hederus & Annika Gunnarsson
Vera Nilsson—On the Roll

R. William Bennett III, Nora Lockshin
Conserving the Context of Commonplace: Form and Function in Field Book Treatment

Rose Briskman
Access for the Many, Not the Few: Suffragette Scrapbooks at the Museum of London

Samantha Taylor
Mapping Michelangelo. Creating a Digital Damage Map of Michelangelo's Epifania

Victoria Stevens
Stabilising Interpretation and Expression: the Conservation of the Original Vaughan Williams Annotated Score of the St. Matthew Passion

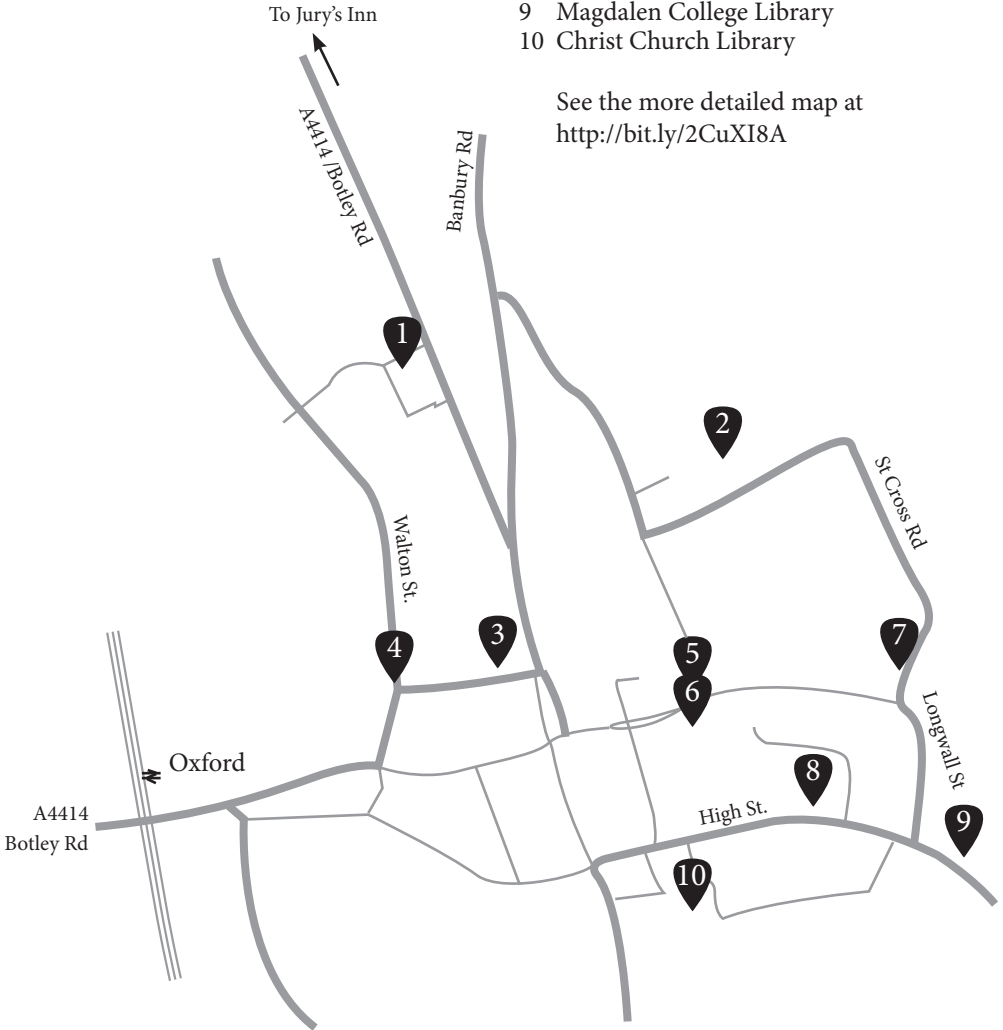
Meagen Smith
"Work, Finish, Publish"—Necessarily Minimal Intervention on M. Faraday's Lab Notes

Nina Jethwa
Preserving Sri Aurobindo's Savitri

Quinn Morgan Ferris
(Un)finished Thoughts: Approaches to Conserving Transitory States in the Working Documents of Gwendolyn Brooks

- 1 Mathematical Institute (conference)
- 2 Pitt Rivers Museum *south entrance* (reception)
- 3 Ashmolean Museum *staff entrance*
- 4 Worcester College
- 5 Weston Library, Bodleian Library
- 6 Sheldonian Theatre
- 7 Chantry Library & Oxford Conservation Consortium
- 8 Queen's College Library
- 9 Magdalen College Library
- 10 Christ Church Library

See the more detailed map at <http://bit.ly/2CuXI8A>



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