



Conservation under the spotlight

Also in this issue

Poulticing bones • Icon's 2017-2021 Strategy launches
New Network launch • A stimulating craft fellowship




Mounting interest at the National Army Museum in Chelsea

Specialist mount makers Museum Workshop, a brand of Conservation by Design, have just completed a major installation of mounted objects for the National Army Museum in West London, that has allowed two-thirds of the collection to be displayed for the first time, across five new permanent galleries.

Our challenge was to carry out the design, manufacture and installation of 1700 artefact displays in the midst of an on-going internal refurbishment and fit-out, in order to achieve a mid-march opening by H.M. Queen Elizabeth.

Our success was achieved by the commitment of an experienced, multi-disciplined project team, working closely with the museum's curatorial staff, to create compelling stories and engaging experiences across the five gallery themes of Soldier, Army, Battle, Insight and Society.

Mount makers *Toby McNicol (head of mount-making), Adam Smith, Zoe Harper, John Dowling, Nathan Jones*
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Photography: Olivia Hemingway



OCTOBER 2017 Issue 72



From the Editor

The policy for Icon's direction over the next five years has just been finalised by our Board of Trustees, informed more than ever before by those with a stake in the organisation, not least its members. The increased focus on looking outwards is a welcome development and surely an indication that after more than a decade of existence our internal structures are much more securely bedded down. Not that there is any complacency on that front: plenty of projects are underway to refine and improve how Icon works. You can read more about all these developments in Alison Richmond's CEO column and her report on the Strategy 2017–2021.

We also have an intriguing juxtaposition of articles. On the one hand, our cover item is about high-profile work to rescue a post-war sculpture with funds raised from crowd-sourcing. In contrast, resourcefulness takes the place of resources in our In Practice piece, no doubt reflecting the reality for many of our members working out of the spotlight in private practice and small organisations. The enthusiasm of emerging conservators celebrating a Fellowship and a successful Conference poster provides further positive evidence of the current health of our profession.

Lynette Gill



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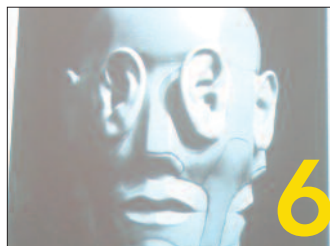
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Cover photo
The Sunbathers sculpture, originally created for the Festival of Britain in 1951, conserved and reinstalled on London's Southbank in 2017.
© Historic England

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professional update

From the Chief Executive

TAKING STOCK



Alison Richmond ACR FIIC casts an eye over the organisation

The dog days of summer are a good time to draw breath and take stock. From my perspective, everywhere I look, there seems to be a lot going on at Icon. Not only that, but for me it is hugely rewarding to see everyone pulling together: members, Trustees, contractors, and staff. We really are so much more than the sum of our parts!

Strategy for the future

As I write, the Icon Trustees are putting the finishing touches to Icon's Strategy. This will set the direction of Icon for the next five years or so and getting the Strategy right has been quite a long process. Included in the timetable was the process of soliciting as much feedback as possible, from members, from the chairs of Icon's special interest Groups, and from key external stakeholders. Once formally approved by the Board, the Strategy will be promoted widely and members and stakeholders will be invited to engage with its delivery. An article introducing the Strategy appears in this issue of Icon News.

The funding challenge

The Strategy proposes a key challenge for Icon: the need to generate more surplus income so that we can deliver its objectives, and the Trustees have been thoroughly engaged with this. I think this is beginning a new phase of our development. In the past we have had a good deal of success in attracting large grants to deliver major projects. In recent years, the external funding landscape has dramatically altered with more and more charities going after the same funding pots. In future, our success will depend not only on fundraising but also on developing current and new income streams.

Trustees and senior staff have already been active in moving forward on this agenda. First, we received fundraising training provided through a generous grant from Giving to Heritage. This training has prepared us to draft our strategy for generating income, which aims to build Icon's capacity to do this as well as to reach our income targets over the next five years. There are no quick fixes in the current environment and it is important to manage expectations of what can be achieved. But we are in better shape to take on the challenge than ever before with a committed membership, a board of active Trustees, and staff working together very well as a team.

Members are busy too!

Members are incredibly active running and participating in events and conferences that bring in significant amounts of income. Moreover, Icon's capacity to deliver its objectives is greatly enhanced by volunteers from the membership and lay trustees who give their time to Icon. In 2016–17, it is estimated that Icon had four hundred and seventy five active volunteers. The breaks down roughly into three areas: governance with sixteen volunteers, Groups and Networks with one hundred and thirty three and professional development with two hundred and twenty six. These volunteers gave an estimated 6,000 hours of their time. This is the equivalent of three full-time posts or approximately £260,000 calculated at the day rate for professionals recommended by the Heritage Lottery Fund (£350/day). This is a huge contribution not only to Icon but also to the heritage economy as a whole; it needs to be more widely recognised and will be included in our advocacy messages about the conservation profession.

New initiatives

The Trustees, members and staff are also very busy with research and development of new initiatives. We appear to have more working groups underway or starting up than ever before (or certainly that I can remember).

The Conservation Register working group, chaired by Rebecca Hellen, has been busy consulting the membership and external stakeholders on the direction of travel for developing the next iteration of our professional Register. The Board has just agreed at its last meeting on progressing to the next phase of research and development which will involve feasibility and full costings of each element of the proposal. This is very good news as we are very committed to improving the service that we give both to the public and to members through the Register.

Another group, chaired by Caroline Peach, has fleshed out a proposal to increase the support for conservation and for Icon by means of a new 'Friends' category. This idea emerged from the strategic planning activity last year and ties in with our strategy to broaden our membership base and develop new income streams.

There are three additional pieces of work coming on line shortly. One is to develop ethical guidance for members. This is very welcome as right now Icon does not have its own code of ethics. Icon ceased using the ECCO Code of Ethics* when the Code of Conduct was developed in 2014 and our website points to a range of codes of ethics for members to refer to. The group will include key thinkers on the subject who will bring a much-needed fresh approach to Icon's guidance.

Another group, including Trustees, Group chairs and treasurers and staff, is undertaking a review of Icon's special interest Groups' governance and financial arrangements. This is the last element in the review of Icon's governance. The Group chairs have welcomed the review as it has been about seven years since the current financial arrangements were put in place.

The third one to mention is the conference committee that is

about to be set up to start working on our next triennial conference, due to be held in Belfast in 2019. So if you would like to contribute to forming the programme or any aspect of the conference, look out for further announcements.

There is a lot going on at Icon and I have to agree with Emma Schmuecker ACR who recently put it this way to me: 'I'm pleased Icon is constantly finding new ways for development and outreach. I don't think we can complain about this professional body being sedentary!' Thank you, Emma! I couldn't have put it better myself.

*E.C.C.O. Professional Guidelines (II) Code of Ethics, European Confederation of Conservator-Restorers' Organisations, 2003.

THE 2017–2021 STRATEGY LAUNCHED

Icon's Trustees have now completed their task of writing Icon's next five-year Strategy and are delighted to be able to launch it to members, supporters and stakeholders.

The main responsibility of any Board of Trustees of a charity is to ensure that it is well-governed, but next in importance comes the job of setting the strategic direction of the organisation. While this is rightly the subject of on-going review and evaluation, the strategic direction comes into especially sharp focus once every three to five years when a new strategy document is drafted.

The new Strategy sets a strong direction that will enable us to work towards Icon's vision: *for cultural heritage to be valued and accessible and its future to be enhanced and safeguarded by excellence in conservation*. It will help us to focus on our key areas of activity, work better together and with partners, and also enable us to respond to the challenges and changes that the next few years may bring.

The Strategy for 2017–2021 has been developed and honed through consultation with our members who have overwhelmingly endorsed and supported the aims and who will be key to delivering the actions that will make our collective aspirations a reality. We have also had support from the many partners and stakeholders who have been engaged throughout our work to develop the Strategy.

WHY NOT PROPOSE A TRUSTEE?

Many members may underestimate their own potential to serve as a Trustee but you may well know one or two people you think should be on the Board. If so, why not suggest that they stand? It is easy for them to do via our on-line portal: <http://bit.ly/2ws0eVb>.

I would suggest that the key qualities to being a good Trustee are enthusiasm, commitment and willingness to collaborate and express your view. Trustees need to make time available for four board meetings, one planning day and some committee meetings each year. As Jenny Williamson wrote in the last issue of Icon News 'It is good for my CPD. Some of my Trustee experience has been particularly helpful in two recent job applications.'

We are grateful to have received two hundred and twenty six responses and the feedback was generally very positive. The Trustees have carefully reviewed all of these before drafting the final iteration of the Strategy. They listened to the feedback and refined the Strategy, particularly around the language used, making it more inclusive of members, and around the way Icon presents itself visually through images.

As the work concludes, Siobhan Stevenson, the Chair of Icon's Board of Trustees, comments: 'The completion of this Strategy is an important moment for Icon as we look to become a more sustainable, outward and forward looking organisation. I am delighted with the interest and involvement it has already generated. The process has been an engaging and at times challenging one but my deep thanks to all those who have contributed so generously to its development'.

The Strategy emphasises the outward-facing, advocacy and influencing role of the organisation, which was highlighted in the membership survey as the main reason for members being attracted to join the organisation in the first place. The Strategy is also very strong on support for raising standards in the care of cultural heritage. This includes promoting the value of high-quality conservation with our partners and the public, and also supporting members to learn at all stages of their development and to share their skills and knowledge with others, including volunteers. The third strand is around broadening engagement in conservation on the part of a wider cross-section of society, developing new routes into the profession as well as attracting new members, supporters and friends.

We want the Strategy to be a used and active document and we will be sharing it widely with stakeholders and supporters as well as promoting it to raise the profile of conservation and of Icon. We hope that members will also share it with colleagues and anyone who may have an interest in our profession and our activities.

You will find the Strategy on the Icon website under Icon Documents.

Alison Richmond CEO

Of course, if this could fit you too why not stand as a Trustee yourself and ask an Icon member to nominate you?

Simon Green, Business Manager

ADAPT AND EVOLVE PAPERS ON-LINE

Icon launches its first major on-line publication with the papers from the international conference organised by the Book & Paper Group in 2015. *Adapt and Evolve: East Asian Materials and Techniques in Western Paper Conservation* was a great success, with contributors coming from a number of countries in East Asia as well as the UK, Europe and elsewhere.

It was a determined ambition of the Book & Paper Group to

publish some of the papers online and they are now available on the Icon website*.

The papers have been edited by **Francesca Whymark** on a very generous voluntary basis and the entire cost of copy-editing, design and adapting the Icon website has been met out of the conference proceeds. The aim has been to present the papers in a very similar format to those published in the Journal of the Institute of Conservation and they can be downloaded and printed on a fully open-access basis under a Creative Commons licence.

Fiona McLees ACR, Events & Training Chair of the Icon Book & Paper Group, said: 'The *Adapt & Evolve* conference was the fruit of the hard work of many people, from the organising committee to the speakers, poster authors and volunteers. I am absolutely delighted that due to further hard work the papers from this sell-out conference will now be widely available, and that many more people will be able to benefit from the vast amount of specialist knowledge and research which was in evidence at the conference.'

Our CEO Alison Richmond ACR commented: '*Adapt & Evolve* stands as a landmark in the history of exchange between conservators of East and West. These postprints will ensure the lasting legacy of this important conference. Weighing in at 181 pages, this has been a major piece of work undertaken almost entirely by volunteers. Sincere thanks are due to Francesca Whymark who was the managing Editor and who saw this project through to fruition. I am very proud that Icon is hosting this excellent publication. I hope you enjoy reading it!'

*<https://icon.org.uk/adapt-evolve-2015-east-asian-materials-and-techniques-in-western-conservation>

THE CONTEMPORARY ART NETWORK

July saw the launch of Icon's Contemporary Art Network which was kindly hosted by the Zabudowicz Collection, where a gathering of private practice and institution based conservators, conservation scientists, conservation managers and researcher/artists came together to discuss how this Network can further the understanding and management of contemporary art.

To encourage discussion and debate of what the Network could do, three taster talks were presented to ignite the audience's interest, these focused on contemporary ceramics, the preservation of sound and the body as documentation within performance.

Bouke de Vries gave an insight into the world of contemporary ceramic conservation and his experience of working with Grayson Perry, as well as his own processes when creating artwork himself. He works to find and use 'as found' ceramics and rather than conserving the breakages he re-imagines them into new forms. With a conservation background, Bouke noted that he uses all the materials and techniques of a conservator and the use of conservation grade materials is prevalent in his artistic creations.

Jack McConchie opened up the world of sound preservation and conservation to the audience. Starting with asking the



Jack McConchie, time-based media conservator from Tate, talking about perception and presentation of sound art

question 'how do we describe and document sound', this was a presentation that moved away from physically conserving an audio file to one of developing a lexicon of describing sound. Jack took the audience through how different gallery environments influence the sound, the impact of this for installation and the need to understand the acoustics of a room. For *The Forty Part Motet* by Janet Cardiff he explained how this work takes on the characteristics of the space which it occupies. He also explored the use of documentation and the need to experiment to ensure that documentation practice reflects the nature of the work and perhaps the technologies it uses. This took us into a whole new world of virtual reality.

Sarah Wishart spoke about documentation through the body in terms of capturing the performative, and the feeling by many artists that re-enactment and memory transfer are the way to keep artworks alive. She gave the example of Maria Abramovic who has re-enacted other artists' work as well as her own but, interestingly, also film documents her re-enactments. Sarah also discussed Jeremy Dellers *The Battle of Orgreave*, a re-enactment film piece that was made by Channel 4 and how the artist built up an archive around the film piece to give the wider story. She reflected on this work being lent around the world as the theme of conflict is universal, and how the artwork can be adapted and enhanced by the issue local to the borrower.

After the ideas and questions posed by the speakers, comments were invited from the audience. Initial thoughts were around documentation, joining forces with our Documentation Network for an event, about the importance of documentation, but also reflecting within contemporary art: are we documenting the right things? do we document the decision making? how do we not constrict an artwork by its documentation? what new forms of documentation exist?

This developed into a conversation around the need for advocacy and sustainability to ensure that adequate resources are in place to acquire, store and install such artworks. It was felt that it was conservation's role, and that of the Network, to advocate how best to manage this, particularly in a time of funding cuts. It was suggested that a dialogue with funding bodies which support the acquisition of artwork be undertaken to ascertain if any of the funding may go towards the conservation/ awareness training of the long-term care of the artworks.

There was debate around whether the UK was training and equipping its conservators well enough to have the knowledge and confidence to deal with the expanding



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cityandguildsartschool.ac.uk/conservation

collections of contemporary art. This was very much felt to be an area that the Network could target in terms of knowledge sharing and development for its members. To this end, there was consensus that there was a need for both the 'think tank' and discussive presentations as well as the practical 'what works, what doesn't work' talks.

And finally, the format of the event – having a mixed audience and a mix of speakers – was felt to be extremely informative for everyone and that this should be incorporated into all events going forward. Including curators, artists, researchers, funders, students and conservators – all these gave an insight into the different perspectives. And, although we want to move forward with new thinking around conservation practice, we must not forget to embrace the practical and sometimes traditional skills.

Louise Lawson and Deborah Cane
Joint Network Chairs

A note about the Zabłudowicz Collection: The Collection is a philanthropic endeavour encompassing a dynamic and growing collection of art works with an associated programme of exhibitions and events in permanent venues in the UK, USA and Finland. As a living collection it is always looking to the future as well as safeguarding and conserving the past and has a long history of supporting public institutions and national collections.

NEWS FROM THE GROUPS

Archaeology Group

The Group's AGM and seminar held at Museum of London Docklands in June is described in this issue (see Reviews). Icon-AG members also organised a session for the 2017 European Association of Archaeologists in Maastricht held in September. It was titled *First Aid for Finds: Archaeological Conservation in the 'Third Science Revolution'* aimed at the conference theme of The 'Third Science Revolution' in Archaeology. We had a go at live-tweeting the session that included a stimulating line-up of presentations on a number of topics: first aid and conservation of archaeological glass, ceramics, maritime textiles, and others. Details of the conference can be found at:
<http://www.eaa2017maastricht.nl/>.

Our chair, Evelyne Godfrey, presented an overview of the Icon/Rescue 'First Aid for Finds' and we are pleased that there was a very good response to our call for an editorial panel. This group will meet in October to begin the work for the new edition due out in 2019. We are also pleased to welcome Charlotte Wilkinson to the committee; Charlotte put us on Twitter and will be updating our Facebook page.

The Archaeology Group committee continue to attend meetings of The Archaeology Forum, the British Archaeological Trust (Rescue), the Archaeological Archives Forum, and the All Party Parliamentary Archaeology Group and report back at our committee meetings which are held four times a year.

Future events and seminars are being planned and suggestions are always welcome. There will be an event to launch The Holly Marston Fund (described in the January 2017 issue) and subjects for CPD events have been

suggested. Watch Iconnect for announcements.

Helen Ganiaris

Icon AG communications rep

Book & Paper Group

Chair's Update

First off - a quick reminder that the next round of book and paper Professional Development Bursaries will be in October. Look out for our email updates and don't miss the chance to win funding for your research or CPD project!

We are now reaching the time when a number of Book & Paper Committee posts are coming up for election. The election process according to the Book & Paper Group guidelines is as follows:

- Call for nominations (September)
- Ballot papers published (November)
- Deadline for close of voting (January)
- Publish results (March)
- Introduce new members at B&PG General Meeting (March/April)

We would therefore like to put a call out for nominations for a:

- Bursaries Officer
- Communications Officer
- Editor
- Special Project Officers x 2

We will also appoint people from within the Committee to the roles of Treasurer, Secretary and Chair, so if you are

interested in one of these roles please also put yourself forward for one of the Group elected roles to make sure you are in the running.

Please look on the Book & Paper Groups Resources page of the Icon website for information about what each of these roles entails. An Iconnect will also be sent out with more information. Please feel free to contact us via email (iconbpg@gmail.com) if you have any questions.

Michelle Stoddart

Chair, Book & Paper Group

Events & Training Update

Firstly I would like to introduce myself as the new Co-Chair of Icon Book & Paper Events & Training (E&T). I will be helping out while Fiona is on maternity leave.

E&T has been busy organising a series of workshops (mentioned in the last issue). We are also hoping to schedule a few evening lectures over the coming months. Have you recently given a paper at a conference or conducted some recent research into a treatment which you would like to share? The Events & Training Committee can organise the venue, advertisements and booking system to make this possible. Please do get in touch with us (by emailing iconbpg@gmail.com) as we are always on the look-out for interesting evening lecture topics.

Holly Smith

Co-Chair, Icon Book & Paper Group Events & Training

Book & Paper Group Conference 2018

Our 2018 conference will be held in Oxford next year on 1-3 October, and we have begun planning in detail. We would like to share the conference theme with you and ask you to start considering whether you have a recent project which may suit our topic of Unexpected Fame: Conservation Approaches to the Preparatory Object.

Objects such as artists' sketchbooks, authors' manuscripts or architects' drawings were not necessarily created with posterity in mind and may not have anticipated a lifespan encompassing display, digitisation or heavy consultation. In some instances the makers of such drafts, or others working within the production process, may not have expected this part of their oeuvre to survive beyond its first use. Do we therefore accord them different treatment to 'finished' works, which were always anticipated to have a wider audience? How do we approach preserving the evidence of working techniques and practices left by the author, artist, printer, publisher, or architect? Does their original function affect how we conserve, display and interpret these objects? If a maker has deliberately tried to obscure previous versions of a work, where does the remit of the conservator or researcher stop when it comes to uncovering erasures or amendments? Do we alter the legacy of such objects with our interventions?

Our call for papers will open shortly, so please check your inbox for details on how to submit your paper to the conference.

Fiona McLees

Co-Chair, Icon Book & Paper Group Events & Training

Gilding & Decorative Surfaces Group

We ran a very successful gilding techniques workshop in June, which was hosted at Hare and Humphreys and the workshop tutor was Rian Kanduth. Please see the full article about it in the review section in this magazine. This particular workshop sold out so quickly that we have a waiting list of interested future attendees and we are going to run the same workshop in mid-October. Please look out for the Iconnect advert.

A composition workshop was held in July, hosted at the Wallace Collection, the workshop tutor was Campbell Norman-Smith. The workshop was using decorative composition and produced a wall sconce with a metal core. Please see pictures and article in this magazine. Again a popular course which we will make available again within the coming year. This workshop takes the traditional composition techniques to a different level by making a decorative object that can adorn the attendee's home, rather than just using composition in a conservation context by conserving an existing object.

In September we co-organised with the Furniture and Wooden Objects Group a one-day visit to the new conservation studios at Knole, the day consisting of a talk by Gerry Alabone, Senior Conservator (Furniture & Frames) about the treatment of a unique set of six English derivative 'Sansovino' style frames, made c.1639 for the copies of the Raphael cartoons, followed by a tour of the studios.

Further workshops are being organised: a two-day course of Verre Eglomisé, a technique creating a design and gilding on to glass, and a one-day workshop on toning of gilded surfaces.

We always welcome input by our members, if you have an idea for a workshop, lecture, or one-off special event, we are here and ready to listen, so please get in touch. E-Mail to: gdsg@gmail.com.

Suzanne Sacorafou

Chair GDSG

Heritage Science Group

Thank you to all those who attended the HSG's AGM, invited lecture, and reception on 5 July. Hosted by Matija Strlic at University College London, the event summarised and celebrated the achievements of the year and gave the opportunity to share plans for 2017/18. Professor Mary Ryan from the Department of Materials and London Centre for Nanotechnology, Imperial College London, provided overviews to three fascinating collaborative heritage science-based projects. Further details of the lecture as well as HSG annual reports can be found on the HSG web pages.

Thank you, too, to all of you who participated in our survey. We received nearly two hundred and forty responses, an excellent result although, interestingly, many respondents were not Icon members. The survey will help us shape our activities over the next few years, and the results should be available following the next HSG Committee meeting.

Web Manager Lisa McCullough has made several important



Professor Mary Ryan

updates to our web pages over the past six months. As well as the pre-existing Committee, Resources, and Events pages we now have pages for Useful Links, News, and Invited Lectures. Take a look and let Lisa know if you have any ideas for further improvement.

The next HSG meeting will be held at The Mary Rose Trust on Tuesday 17 October. In the meantime, keep an eye out for our notices in

Iconnect, on our web pages, and on Twitter and get in touch if you would like to become more involved in the Group's activities.

Helen Wilson

Metals Group

The Metals Group would like to thank Cymbeline Storey for her time and dedication to the committee as she is stepping down from her role as Web Editor. Alex Coode and Johanna Thunberg will jointly take over the position as Web Editors.

The call for papers for this autumn's conference and AGM 'Conservation of Composite Objects: compounded challenges and diverse treatments' has now closed and we would like to thank all applicants for their abstracts. The conference will be held on 9 November at Tate Britain, London. More information about the conference and how to sign up for the event can be found at <https://conservation-of-composite-objects.eventbrite.co.uk> or follow us on Facebook, LinkedIn or Twitter @IconMetals. Please book your place well in advance as the numbers are capped.

Photographic Materials Group

In early November the Photographic Materials Group will be holding a one day workshop on colour photographs and digital prints. Look out for further details in Iconnect, on our Facebook page <https://www.facebook.com/ICONPhMG/> and Twitter feed <https://twitter.com/iconphmg>.

Icon Scotland Group

The Icon Scotland Group is delighted to announce that this year's Plenderleith lecture will be given by Helen Shenton, who is currently the Librarian and College Archivist of Trinity College Dublin, Ireland. It will be held in Edinburgh on 30 November 2017, and will be preceded by the Group's AGM. Planning for our other events is ongoing, and we hope to confirm dates soon.

Our committee has also been working on administrative matters such as updating job descriptions and creating a skills matrix. We also helped to promote the June Baker Trust Grants for Conservators in Scotland, and details of the lucky recipients of the grants appear elsewhere in this Icon News.

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Ultra-violet
Temperature
Dewpoint



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And finally, we note that there has been some recent take-up of our accreditation grant, but that there are still funds available for other candidates. We offer a grant of £350 towards the PACR fee for members of the Scotland Group, and details of how to apply are on our Group webpage.

Contact and keep in touch

We obviously welcome primary and secondary members, but remember that all you need to do in order to receive the emailed Scotland Group Iconnects is tick the Group on your Icon membership form. You can also see our latest updates on social media: our blog is at <https://iconsotland.wordpress.com>, our Facebook page is <https://en-gb.facebook.com/iconscotlandgroup> and our Twitter feed is @icon_scotland.

Textile Group

Committee News & Upcoming Events

The events section of the committee are planning and organizing workshops, tours and next year's Forum and AGM. Please check the Iconnect emails and Textile Group's webpages of the Icon website for further details as they are confirmed.

This issue of Icon News has a write-up by two Group members. Jamie Robinson has written about her attendance at the open day at May Berkouwer's studio in Sudbury in June. Terri Dewhurst has written about the EACF (East Anglian Conservators Forum)/Share Museums East one-day symposium *Considering Consolidation*, held at Norwich Castle Museum, where conservators from different disciplines learnt about the science of consolidants and their current and past practices.

Updates are being planned to the Icon Textile Group pages of the Icon website. Previous Textile Committee minutes will be available soon for members to view, backdated to June 2016, when we held our 25th anniversary event. Minutes will also continue to be uploaded to the website, as each set of minutes is signed off by the Chair at the subsequent meeting.

The 2017 postprints will be available on the website after the 2018 Forum. Postprints of Forums prior to this will be available for members as free PDFs on the Group's webpage.

A big thank you to committee member Bevan O'Daly, who has been Student Representative for 18 months. Bevan secured nominations for a new rep from current students on the MPhil Textile Conservation course at the Centre for Textile Conservation (CTC), Glasgow University, and the successful applicant is Kim Tourret, who is a second year student.

Events

A one-day workshop on the Alexander Technique, is to be held Thursday 2 November at the Foyle Suite, British Library. There will be a presentation and tour of the Textile Conservation Studio from 1.30pm with Liz Rose. The Alexander Technique workshop runs from 3-5pm and will introduce how to improve the way we move in order to lower tension, improve alignment of the body and avoid damaging patterns of movement. The technique is commonly used to reduce pain in the neck, back and shoulders and to help deal with stress. The workshop will be applied to practical conservation work, which is often done with the hands and arms and can contribute to back and shoulder tension. Places are limited to twelve people. Further details can be found on the Textile Group webpage.

Due to publication deadlines, it is not always possible to mention all events so please check the Icon website and Iconnect for details. If you have anything that you would like mentioned in our communications please contact nadine.wilson@nationaltrust.org.uk.

NHSF NEWS UPDATE

The National Heritage Science Forum's member organisations have worked together to set out the Forum's plans for 2017-18. The Forum seeks to achieve a positive outcome for heritage science post-Brexit with international mobility of labour and access to strong funding streams as priorities.

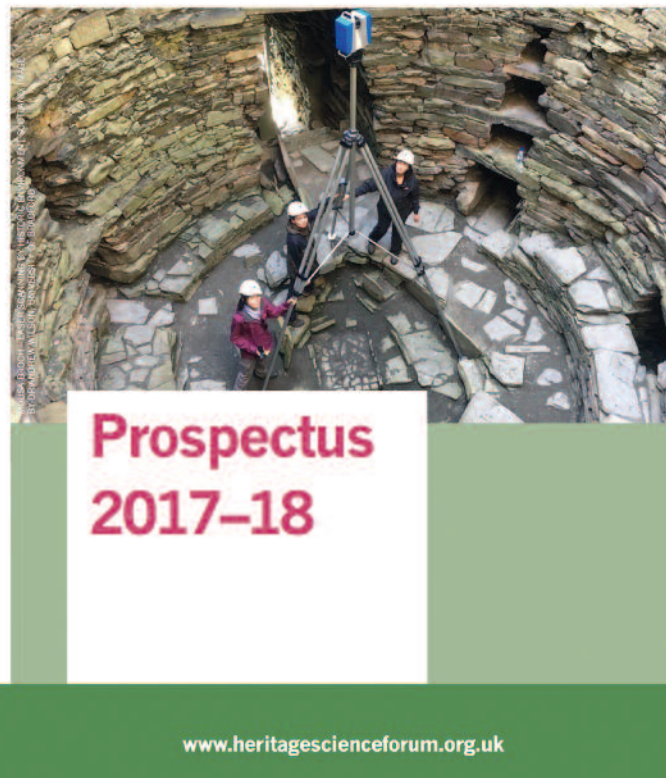
The Forum will build on work in 2016-17 to:

- Strengthen the infrastructure to support future research
- Widen the scope of partnerships with other fields of research
- Open up heritage science research so that more people can engage with and contribute to the research agenda.

The activities identified for 2017-18 that will help to do this include:

1. A refresh of the National Heritage Science Strategy.

The Forum will work with the heritage science community to update the Strategy so that priority areas for future research



are identified, and so that the Strategy is presented in a format that aligns better to wider national initiatives, so that we can demonstrate more clearly the impact that heritage science has on society.

2. Strengthening relationships with key sector bodies such as UK Research and Innovation and the Research Councils.

The Forum will work to ensure that heritage science is recognised within future research strategies and funding programmes; and that there is support from such bodies for the heritage science community's own Strategy.

3. Building stronger links with industry to benefit heritage science research and innovation.

The Forum plans to bring together industry, heritage and academic partners to identify where collaboration has enhanced the impact of heritage science research, how greater value can be achieved by working together and what mechanisms are needed to facilitate a growth in collaborative working. Strengthening these links will also help to demonstrate the role of heritage science in the wider heritage industry and its contribution to Government priorities such as the Industrial Strategy and Brexit.

4. Continuing to support open access to heritage science research.

The Forum continues to promote its Gold Open Access fund – members of Icon, and staff/students of NHSF's other member organisations are eligible to apply to this fund, which covers the cost of making an article freely available immediately on publication.

NHSF is also running a number of 'How to edit Wikipedia' events in partnership with Wikimedia UK. These small workshops aim to build skills and confidence in editing and

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adding content to Wikipedia. They are hosted by NHSF member organisations with one at the Fitzwilliam Museum in Cambridge on 28 September, the next at National Galleries Scotland in Edinburgh in mid-November, and a third planned for Oxford early in 2018.

5. Strengthening future capacity for heritage science research by exploring current barriers to becoming a heritage scientist and by understanding the career paths of heritage scientists better.

To find out more about all of these activities, please visit www.heritagescienceforum.org.uk, or follow @HertSci_UK.

If you would like to contribute to any of the plans outlined above, please contact me at administrator@heritagescienceforum.org.uk

To find out more about joining the National Heritage Science Forum, please see <http://www.heritagescienceforum.org.uk/members>

Caroline Peach
HSF

ACQUISITION GRANTS AVAILABLE

The Friends of the National Libraries (FNL) helps libraries, museums and record offices acquire books, manuscripts and archives. The FNL helps the nation's libraries not just national libraries. These grants enable you to acquire books, manuscripts and archives that your institution would not otherwise have the resources to purchase.

The FNL offers significant financial help to county record offices, university libraries, national libraries, museums and art galleries to help them acquire the full range of written and printed material. The two main criteria when awarding grants are the historical, literary and other qualities of the proposed acquisition and its significance to your collection. Price, condition and provenance are also taken into account.

The FNL will usually contribute part of the cost of an acquisition, with the remainder coming from your own or other sources. They can also respond to applications where no other money is available, so long as you have thoroughly explored all other possible sources of support. Grants tend to be in the range of £1,000 to £20,000, with most grants being between £2k and £10k.

Receiving a grant from the FNL often helps unlock other sources of funding.

Applying for a grant is easy, you just need to write a letter of application and email it to the Honorary Secretary (secretary@fnlmail.org.uk). There are no application deadlines and you can get a decision quickly if you face an auction deadline.

For details of the application process, terms and conditions of grant, as well as what to include in your letter of application see the FAQ section of the FNL's website (www.friendsofnationallibraries.org.uk).

If you think that the Friends can help you to meet the cost of

your acquisition, please get in touch – they will do their best to help. Contacts are:
secretary@fnlmail.org.uk &
www.friendsofnationallibraries.org.uk

MANUSCRIPT CONSERVATION GRANTS

The National Manuscripts Conservation Trust offers grants for the conservation and preservation of manuscripts and archives. Since the NMCT was founded in 1990 it has awarded grants of over £3m, which have enabled the conservation of hundreds of musical, literary, architectural and other vital historical documents. Our grants ensure that these important collections can once more be made accessible to the public and researchers.

The next deadline for the submission of applications is 1 October 2017. The results will be announced in early December. If you want to plan ahead, the deadline after that is 1 April 2018.

We welcome grant applications from non-national institutions such as county record offices, museums, university archives/special collections, cathedral archives and libraries, as well as owners of manuscripts that are exempt from capital taxation or owned by a charitable trust.

Our grants can cover conservation, binding and other preservation measures, including digitisation (providing it is part of a wider conservation project). The significance of the collection or items to be conserved, as well as the proposed conservation treatment, are carefully reviewed by Trustees when making their decisions.

Among the current recipients of NMCT grants are:

- Dorset History Centre: The Bankes Family archive
- Woodhorn Museum and Northumberland Archives: Swinburne – early deeds and charters
- Skye and Localsh Archive Centre: Conserving the Waternish plan and volume collections
- West Glamorgan Archives Service: The mine engineering drawings of the Neath Abbey Ironworks collection;
- Staffordshire & Stoke on Trent Archives: The Minton Archive;
- Berkshire Record Office: Conserving Coleshill – country house and model farm.

Applications must be submitted on our application form, which you can download from our website: www.nmct.co.uk.

If you have any queries about whether your project is eligible or about our application process you are most welcome to contact me as the manager of the Trust. You can do this either through the NMCT's website or at info@nmct.co.uk.

NMCT is the only grant giver solely focused on manuscript conservation and we are keen to spread the benefit of the funding that we have available, so do consider applying.

Mrs Nell Hoare

THE JUNE BAKER TRUST AWARDS

The June Baker Trust is pleased to announce the awards that it has been able to give out this year as part of its 'Awards for Conservators in Scotland' grants:

- Bethan Bryan was awarded £500 towards the cost of attending the ICOM-CC conference in Copenhagen.
- Daisy Graham was awarded £500 towards the cost of two textile conservation summer placements, at the Palais Galliera in Paris and the People's History Museum in Manchester.
- Sofia Starborg was awarded £125 towards the cost of tools for textile conservation treatments.

In addition, the following award was made in February this year from the 'Emerging Conservators in Scotland' fund:

- Nicole Devereux was awarded £650 to spend a week at the National Archives at Kew being mentored by a photographic conservator in treatments and identification of photographs. Nicole will then assist in a survey of the photographic collections at the University of Edinburgh where she is currently employed.

The June Baker Trust was set up in 1990 to help individuals working in the conservation of historic and artistic artefacts in Scotland, or training with the intention to do so.

The Trust currently offers two different annual awards. The 'Awards for Conservators in Scotland' are available to assist with funding travel, attendance at conferences and on short courses, purchase of equipment, or other suitable projects for conservators with a strong Scottish connection. These awards are made once a year, with the deadline for applications being 31 May.

The Trust also offers 'Grants for emerging conservators in Scotland', which are available for conservators who have graduated from a conservation training course within the past three years. **The next deadline for this grant is 31 January 2018.**

The Trust can be contacted by email at:
junebakertrust@gmail.com

BENEFITTING FROM A BURSARY

The Book & Paper Group recently launched their new Professional Development Bursaries. The scheme provides up to £100 for training, research and other professional development. Katie Brew, one of the first recipients, reports on how she used her bursary:-

I used my Icon bursary to attend *Preserving Historic Photographs* at the British Library, a full day course led by Susie Clark, an accredited and experienced photograph conservator. The day provided an introduction to photographic processes, information on related conservation problems, and ways in which we can intervene to prolong the life of collections. There was a lovely mixture of attendees, those working in archives, museums and galleries, and budding paper conservators like me.

The morning session focussed broadly on the evolution of the photograph, from its creation to the present day, and the variations in process and materials used. This gave us great context for the afternoon session where we delved further into the problems associated with these materials and their vulnerabilities. Throughout the day we were all able to handle and examine real examples, which was incredibly useful for learning the defining characteristics of each type of print and visualising problems such as silvering.

We then discussed the ideal storage conditions for different prints and negatives and the housing materials we should use in order to give them the best chance at longevity. Overall the day was very informative and the small workshop size of sixteen people meant that we all had a good amount of time to consider the examples, ask questions and discuss with one another. (The refreshments were also fantastic!)

The course was particularly useful for me, as I have been trained at a private paper conservation-restoration studio and we often receive photographs from private clients and archives. I wanted to make sure I had a complete understanding of the materials I was working with and their context and to be sure that we handled them in the most appropriate way. I have since started a job at Durham University, helping to conserve their archives and look after exhibition items, so the knowledge about improving the longevity of photographic material we learnt on the course has proved even more valuable.

CONSERVING WAR MEMORIALS

Our war memorials should be fitting tributes to those who gave their lives. This has never been more important than during the centenary of the First World War.

As part of a government funded project, Historic England has produced detailed and comprehensive advice on conserving and repairing war memorials.

These free, online resources cover all aspects of war memorial conservation, but also focus on issues that are poorly understood, such as cleaning, inscriptions and structural issues. Further resources covering timber, bronze and condition assessment are being developed.

Tours of war memorial conservation projects are also planned.

All this information is on the Historic England website (<https://historicengland.org.uk/advice/technical-advice/war-memorials/>)

If you're working on a war memorial and you think it would make a good case study or site tour, please contact Clara Willett at clara.willett@historicengland.org.uk

A NEW BLOG ON THE BLOCK

The Fitzwilliam Museum in Cambridge is pleased to have launched its Conservation and Collections Care blog and welcome you all to follow it!

The Fitzwilliam Museum has studios for the conservation of antiquities, applied arts, manuscripts and printed books,



© Robin Forster

Tottenham war memorial: recently awarded a highly commended by the RICS (London) Building Conservation Awards for the exemplary work carried out

works of art on paper and a scientific laboratory to carry out analysis on the collection. Paintings are conserved at The Hamilton Kerr Institute, which is also a department of the Museum.

Conservators at the Museum work alongside curators, researching and investigating the materials and technology of the objects. They assess and record condition and undertake conservation treatment where necessary. The other important part of their work is collections care.

The new blog will enable Conservators, Technicians, Conservation Scientists and Collections Care experts, working on the rich collections of the Museum, to share some of their behind-the-scenes activities. Find the blog at: (<http://blogs.fitzmuseum.cam.ac.uk/conservation/>)

Gwendoline Lemee, Assistant Book Conservator, The Fitzwilliam Museum, Cambridge

From the Fitzwilliam Museum blog: measuring light levels



© The Fitzwilliam Museum



Emilie Cloos, Loans and Exhibitions Conservator working inside the Mobile Heritage Laboratory

OPENING UP FILM CONSERVATION

Boyce Keay, a writer and film-maker with a particular interest in 20thc visual culture, brings together some reflections on the SEAHA Mobile Heritage Lab's visit to The National Archives, U.K.

Jacqueline Moon, Senior Conservation Manager: Public and Academic Engagement, The National Archives, U.K. 'On Thursday 8 June the SEAHA (EPSRC Centre for Doctoral Training in Science and Engineering in Arts Heritage and Archaeology) Mobile Heritage Lab visited The National Archives to showcase our scientific analysis of the deterioration of film and photographs. Inside the lab photographic and film samples were investigated using Fourier Transform Infra-Red Spectroscopy and the Keyence-VHX 5000 digital microscope, techniques that we intend to adapt for a survey of hundreds of reels of early British film held by the British Film Institute.

I was assisted by SEAHA students Yun Liu and Natalie Brown and by my colleague Emilie Loos, all of whom helped explain and demonstrate various scientific techniques to our visitors. Boyce Keay made a short film to coincide with the event; it was shown inside the heritage lab and the National Archives building, and can now be seen on the Icon YouTube channel.

As well as engaging with interested members of the public, we hoped to raise awareness of conservation as a career choice; of the forty attendees a number came from local universities and colleges, including several MA film students. I was pleased to receive enthusiastic feedback from many of our visitors, helping us evaluate the day and plan for the future.'

Emmanuelle Largeteau, Paper Conservator, Royal Museums Greenwich

'The event caught my eye because I am currently working on a project concerning cellulose nitrate and cellulose acetate negatives. During my project, I found a lot of specialised articles about how to identify the materials and their degradation processes; however, I was interested in seeing degraded samples first hand. I thought this experience would enable me to identify cellulose nitrate and acetate in our collections and I wasn't disappointed! Samples were available to handle and look at under different magnification devices. Fourier Transform Infra-Red Spectroscopy was also demonstrated and lots of general information was available.

The event was also a great opportunity to meet The National



The Mobile Heritage Laboratory onsite at The National Archives, U.K.

Archives' photographic conservation specialist and discuss the issues we face caring for collections holding this type of material. I was also very curious about the mobile lab, to see how it works and to see what type of equipment might be available for potential future projects at the Royal Museums Greenwich.'

Sara Wiest, Intern, City Archives of Schwäbisch Hall, Germany 'I was at The National Archives for two weeks' work experience as part of my apprenticeship as a specialist in media and information services in archives work. Zeph [TNA colleague] asked me to visit the Mobile Heritage Laboratory and I answered 'yes' immediately, because I really love the old sepia and black-and-white photographs and the people in them. It's a way to learn about the past - what kind of clothes did the people wear? How did they style their hair? For me it is an important way to learn about the lives of our ancestors. But I'm also interested in film making because I like acting and I joined the acting class in my school. Furthermore I love meeting new people and learning about new topics.'

Louiza Orlof, MA Filmmaking Student, Kingston University London

'I feel very lucky for having been able to see closely the work made by the Heritage Laboratory and enrich my knowledge regarding the process of examining and conserving the film material. As an MA student in filmmaking with a background in anthropology, I found this experience to be extremely fulfilling not only because it gave me the opportunity to closely see photographs and the very early kinds of film used but also to be informed about the different ways and practices in film conservation as well as its life expectancies.

I strongly believe that this is an extremely useful experience for every filmmaker interested in his or her medium as it corresponds to the principles of the filmmaking and arts and their relation to time, space and technique. Especially, nowadays, when the analogue film experiences a blooming for many artists and filmmakers, it seems to be of great importance for me to be aware about the scientific methods and techniques of film conservation

I was really happy also to share this experience with people from different backgrounds and ages and exchange thoughts and views with them as well as with the people working for the lab, who were extremely welcoming and more than happy to discuss their work with the visitors paying attention to the different perspectives the audience was interested in. Thank you again for giving us this opportunity!'



Arthur J. Gallagher

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Stuart Cullen

Restorers and Conservators Specialist

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Art and Private Clients Specialist

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Appointments



In February this year, **Sonja Schwoll** ACR took up the new position of Senior Conservation Manager – Treatment Single Objects at The National Archives. Focussing on high profile documents or conservation challenges, Sonja will lead on the development or adaptation of new treatment methods. She will build effective relationships across the conservation, wider cultural heritage and higher education sectors, to drive forward The National Archives' conservation team's skill development programme and to further improve the organisation's conservation methodology for single objects.

Previously, Sonja was Subject Leader for the Conservation of Books and Library Materials Programme at West Dean College and Associate Lecturer on the MA Conservation programme at Camberwell College of the Arts, University of the Arts London. For many years she ran a London-based book conservation studio for libraries, archives and museums as well as for private clients. With a team of professional colleagues, she provided a well-respected service of high end book conservation. Sonja has built her successful independent practice on the experience gained from working seven years with Elizabeth Neville ACR as well as for Don Etherington ACR at

Etherington Conservation Services in North Carolina. Since her time as a student Sonja has been supporting professional conservation bodies: first as board member of IPC, later as the secretary for the Clare Hampson Scholarship Committee liaising with Icon's Book and Paper Group. In 2015, she became treasurer on the IADA board where she played an active role in organising the recent IADA symposium in Oslo.

.....

In March, The National Archives had another new starter, **Dr Lora Angelova** as Conservation Scientist. Lora will be working with the Collection Care team to explore wide-ranging applied and fundamental conservation research questions. She will address analytical needs and will advise on complex treatments and cleaning options, as well as explore new avenues of research, which may be of benefit to the archives and the broader conservation and research communities.

Prior to arriving in Kew, Lora was a NanoReStart Researcher in Conservation Science at Tate, where she worked with conservators and scientists to develop and assess novel nano-based cleaning solutions for modern and contemporary art. She was also involved in



the organisation of the upcoming Gels in the Conservation of Art conference, taking place this autumn in London.

Lora completed a PhD in Chemistry, with applied research in conservation science, in Washington D.C. under the joint supervision of Dr Richard Weiss (Georgetown University) and Dr Barbara Berrie (National Gallery, D.C.). Her research was focused on the development of gel systems for the surface cleaning of heritage materials. She continued her research as a Newton International Fellow at the Melville Laboratory for Polymer Synthesis, University of Cambridge, working with Dr Oren Scherman, and later, at the Material Studies Laboratory, UCL, working with Dr Emma Richardson. Whilst at UCL, Lora taught a term of the Science for Art Historians course and she has led workshops on gel cleaning internationally.



The Oxford Conservation Consortium is pleased to welcome three new conservators to our growing team this year.

Jasdip Singh Dhillon obtained his MA in Books and Archival Materials from Camberwell College of Arts, and joins us after completing a year-long externally-funded project conserving the records of Reading Gaol, at Berkshire Record Office.



Jess Hyslop completed her MA in Conservation of Books and Library Materials at West Dean College, and has just completed an externally-funded project conserving the Minton Company archive, at Staffordshire/Stoke-on-Trent Archive Service.

New ACRs



Lisa Handke has just finished her MA in Book Conservation at the University of Applied Sciences and Arts in Hildesheim, Germany, and during her studies came to the UK on student placement, working at Durham University Library and Durham County Record Office.

Earlier in 2017 we said goodbye to Victoria Stevens ACR, who left after many years at OCC to work privately, and temporarily to Alex McGuire who left on maternity leave and now has a lovely daughter, Ewa. Along with the new members, the team includes Jane Eagan ACR, Head Conservator, Senior Conservators Celia Withycombe ACR and Katerina Powell ACR, and Book Conservators Maria Kalligerou and Nikki Tomkins. We look forward to broadening our skills and experience with the new intake of staff across courses and countries!

Jane Eagan ACR
OCC

The Accreditation Committee approved the accreditation of the following conservator-restorers at its meeting in July 2017

Congratulations to all these new ACRs!

Rebecca Bissonnet – Textiles

Helen Brett – Paintings

Ian Fraser – Furniture and Woodwork

Sarah Freeman – Easel Paintings

Eeva Kukkonen – Paintings

Neil Mahrer – Conservation Management

Gerlind Ritter – Furniture

Holly Smith – Book and Paper

Catriona Ward – Preventive and Conservation Management

Ian Watson – Book and Library Materials

Krzysztof Zykubek – Stone



In memory

Icon is saddened by the news of the death of paintings conservator **Mark Roberts**, who died of cancer at the end of June. He was buried on what would have been his 69th birthday on July 24.

Friend and fellow-restorer Rica Jones said of him 'he was a first-class conservator and restorer of paintings and a delightful man'.

Mark's studio was at Welbeck in Nottinghamshire, where his widow and business partner Diana Roberts continues to work. We offer her our sincere condolences.

Welcome to these new members

We would like to extend a very warm welcome to all those who joined us in June and July 2017. We hope to see you at an Icon event soon!

Delmina Barros
Associate

Martin Butchers
Smith of Derby
Associate

Church of England
Cathedral And Church
Buildings Division
Organisation

Staphany Cheng
Student

Pawel Chojnacki
Associate

Benjamin Clement
Associate

Evan Connon
Connon Studios Limited
Associate

Jemima Cowey
Associate

Cassandra Crawford
Calibre Conservation
Associate

Holly Daws
West Dean College
Student

Oseias de Souza
Oseias De Souza Sociedade
Unipessoal Lda
Associate

Cristina Prella Ros de Souza
University of Glasgow
Student

Hollie Drinkwater
PZ C.I.C
Student

David Edgar
Associate

Alice Ferguson
Associate

Georga Ann-May Giles-Evans
Heritage Project Contracts Ltd
Associate

Catherine Gorton
Gorton Clocks
Student

Kirstin Ingram
Student

Robert Loomes FBHI
Loomes Associate

Elizabeth Moore
MOLA
Associate

Claire Nodder
Student

Roberto Padoan
Rijksmuseum
Associate

Stella Papaioannou
Student

Andrew Peer
Heritage Lime Work Limited
Associate

Margrethe Rudjord
Associate

Georgina Sainsbury
Associate

St Albans Museums
Organisation

Columba Strachey
Sally Strachey Historic
Conservation
Associate

Lucia Tarantola
Associate

Jeffrey Titmus
Herts Restoration
Associate

Laura Uccello
Tru Vue Inc.
Associate

Catalina Vasquez-Kennedy
Associate

James Vickers-Fletcher
Western Maintenance
Associate

Amy Walsh
Associate

Yinghong Wang
University of Oxford
Student

The Sunbathers

Icon's Membership Manager Michael Nelles has followed the story of a piece of public art that has been in the spotlight this year

THE HUNT FOR LOST ARTWORK

The conservation sector typically hits the mainstream headlines only when there is a disaster – when a priceless vase is smashed or when conservation goes wrong in realms abroad. These stories often demonstrate the skill and expertise of conservators in putting the pieces back together, or reinforce rigorous professional standards that underpin the profession in the UK.

However, this year conservation was splashed across the front pages for an entirely different reason. Historic England launched a high-profile campaign to locate lost post-war public works of art, and one of them turned up in a hotel garden – coming back to life in the hands of Icon member Tessa Jackson ACR.

The artwork, two coloured composite concrete figures of sunbathers, was sculpted by Peter Laszlo Peri for the Festival of Britain in 1951 and located at a now-lost entrance to Waterloo Underground Station. After the public appeal, they were found in the garden of the Clarendon Hotel in Blackheath, London, huddled under a blue tarpaulin in a state of advanced decay.

Harnessing public imagination, Historic England launched a crowdfunding campaign to raise funds for their conservation. 'We wanted to try something new,' says Celia Knight, Assistant Media Manager at Historic England. 'The campaign

Dampened, the sculpture's cracks and damage show clearly



The decaying figures huddled under their blue tarpaulin

was about public art for public consumption, so we thought this was a project that would fire public imagination and encourage them to contribute.' The campaign was a huge success, attracting substantial press attention and reaching its target of £15,000 in just five days.

IDENTIFYING THE PROBLEMS

Art handling specialists brought the work to the Leatherhead studio of Richard Rogers Conservation. Once there, Tessa conducted a preliminary assessment which made clear that the challenges would be great. 'When something is that broken or damaged I really enjoy the challenge,' she says, 'working to solve mysteries around what has happened to it, understand the issues that have brought it to this point; conserve and then restore it back to the condition the artist intended. With a project like this it's about finding the right people with the appropriate skills and bringing them together to collaborate – always a really interesting process to be part of.'

The hotel had placed the sculpture in the garden as an ornamental feature, and the figures had been clambered over and enjoyed by countless children, while through the years different layers of paint were applied in a bid to improve the sculpture's appearance as it degraded. Ad-hoc repairs and accretions mounted with the passing decades; their limbs were repositioned again and again, leaving them cracked and broken. In addition, Peri had originally sculpted the pieces directly on the wall where they were first displayed, building them around a large upright metal pole. But in the hotel garden, the figures had reclined horizontally, rather than



During cleaning



Trying to get the angle of an arm right

vertically, and endured sixty years of pressures for which they were not designed. Over time, their internal iron frames distorted, shifting their postures until they bore little resemblance to their original state.

By this time, their internal metal supports had corroded, cracking the substrate as they expanded. Once in the studio and stripped of the many paint layers, Tessa found multiple cracks the size of 50p coins, and in many areas the metal armature expanded so much that 'it was exploding out of the surface of the pericrete', shedding parts of the work into dozens of small fragments that were collected in bags for later reintegration.

It was indeed a challenge and one that posed substantial methodological questions. To progress the project, Tessa worked closely with Historic England, meeting regularly with Programme Curator Tamsin Silvey to review the latest developments. One important decision was the future site for the sculpture. Historic England intended it to go back to the South Bank but were flexible about its exact location. In 1951 the work had been displayed outdoors but the condition of the figures made it clear that they would have to be displayed indoors from now on.

MATERIAL ISSUES

Tessa soon got to work and began to unravel the mysteries of the piece. 'Peri had his own special method,' she explains. 'He had a concrete-type mix that he called Pericrete, which he guarded closely.' To unravel the mysteries of Peri's secret concrete mix, the team examined the layers thoroughly and scoured contemporary publications for clues, while samples were sent out for analysis. Thankfully, Peri had been sponsored by the British Concrete Foundation and achieved a substantial profile in his day, garnering plenty of attention in the specialist pages of *Concrete Quarterly*. Pairing this research with a detailed examination and analysis of the material, Tessa was able to establish the basic constituents of the Pericrete.

The team then needed to recreate Peri's finishing texture, although the techniques he used to achieve it were unknown.

They had to identify and test a range of possible materials and methods of application until they found a match. This entailed a substantial – and time-consuming – phase of research and investigation, experimenting by trial and error and carefully monitoring the results. But what should the objective be? How far should they seek to recreate the original condition, while recognising that sixty intervening years had also left their mark?

'We had to temper our job to be in keeping with how it is now and the degree of wear it has,' explains Tessa. 'Today, the modelled surface isn't as rough and tool-finished as it was. So we aimed to achieve a finish that would stand between what the figures are now and what they were.' Tessa worked with Lyndsey Morgan ACR to finish the modelling stages.

MOUNTING ISSUES

The team sought to place the limbs of the sculpture in their correct positions by a broad variety of means – lifting the sculpture on hoists and pinning them vertically to boards, while using photographs and surviving aspects to recreate missing details. 'We had to cut off the man's right arm and reattach it three times, in order to get the angle correct, which was so frustrating,' Tessa recalls.

To complicate matters, a mount was needed to hold the figures in a vertical position. But with existing internal damage, and the alteration of the limbs due to internal expansion, achieving an effective placement was difficult, and work was held up several times. The challenge was to design effective mounts that would contend with anticipated movement between measurements and delivery in their finished state. Ultimately, Richard Rogers ACR designed the mounts and had them engineered; he then inserted, welded and bonded them in place, allowing the final placing of all limbs.

With careful research and well-informed experimentation, the team was able to achieve a satisfactory finish, and positioned the figures in a posture reminiscent of their original state.



The sculptures in the raw when Peri's daughter came to see them

MEDIA ATTENTION

Increasingly, substantial media interest came to influence new imperatives driving key aspects of the project. Tessa had asked that the pieces be with her for six to eight months in order to complete the research required to devise a treatment, which would then itself need to be tested and potentially re-formulated several times. During the course of the work, circumstances necessitated a shorter deadline for completion, shrinking the project down from eight to five months, posing challenges for the busy diaries of everyone involved.

In the context of Tessa's other active on-site projects, this made life interesting. 'The tight deadlines didn't compromise the job, but they meant everything had to be speeded up and when aspects of treatment were not successful it was fairly stressful,' she explains. 'The press attention was a whole new world. Usually, as conservators we keep away from the limelight. Our work is fairly private and often solitary. With this project, I was quoted in public speeches and published remarks – sometimes before the work was completed.' This made for a particularly anxious period before the success of the treatments were assured: knowing that the results, whether good or bad, would be the focus of broad public interest. 'I was very aware that if this project did not go correctly it would be in the full glare of the cameras.'

Media coverage helped to raise funds and widen awareness, bringing public interest to a high point. Those who saw the work in progress were keen to publish snapshots on social media and elsewhere, sometimes showing aspects of the work in its more delicate phases. 'Usually the work is confidential, so it was very different to have everything going in the public domain,' Tessa said. Thankfully, her close working relationship with Historic England ensured that the organisation was heavily involved and the project was well-documented from the start.



Testing the 'new' Pericrete against the original

BRINGING THE PAST TO LIFE

The press attention reached a stirring climax when a BBC Radio4 crew popped into the studio with Peri's elderly daughter, Ann, to visit the conservation work in progress. It was the first time Ann had seen the figures since she visited the Festival of Britain in 1951.

At the time of the visit, the figures were at a key stage in their conservation. The team had removed soil, and stripped off layers of paint to take the sculptures back to 'the raw', in some places revealing the original ochre finish, a fine cement-based layer. 'We were surprised that they still had some of their ochre layer at all,' says Tessa. 'So at the time they looked clean and ready for assembly to me, but I was worried they would look terrible and quite worrying to anyone else.'

Tessa pulled together some resources on the work for the BBC crew, unsure of their intended angle: would they be interested in the technical story of the project, or its broadly varied other aspects? In the end, quite a different story unfolded – one that firmly underscored the capacity of the works to strongly resonate sixty years after they were first displayed.

BBC Radio 4's Front Row captured Ann's reaction as she saw the pieces in the studio and experienced a flood of memories, reminiscing about her father and describing her visits to his studio while he was working – inadvertently casting new light on enduring mysteries behind his working practices and methods. It was emotional connections such as these that made the project a particularly attractive thread for the media, says Celia at Historic England. 'The miraculous discovery and intrigue evoked things in people's memories and provided something to follow,' she explains. 'Human stories and human elements bring things to life.' Gently touching and stroking the sculptures in the studio, Ann quietly mused that she had not felt so close to her father since his death in 1967.



Image: Tessa Jackson

Applying the 'new' Pericrete

THE UNVEILING

Finally, after five months of work, the work was finished and the project was a huge success. In July *The Sunbathers* was unveiled at Southbank Centre's Royal Festival Hall, a short distance from their original location. The figures can be seen on a prominent pillar where they are to be displayed to their best advantage – inside – on a long-term basis.

'All the aspects of cleaning, reconstruction and mounting came out well in the end. There were so many aspects to pull together whilst also running other large projects, resulting in some pretty tight timing but it was finally okay,' says Tessa with a massive sigh of relief. 'I was very aware that a range of things could have gone wrong in this project, but when I met my colleague Andy Coxall with John Wilson from BBC Radio4, and we saw it together for the first time on the wall, it was incredible – especially for Andy, who had last seen it during the limb reattachment phase, and John, who had seen it at the very worst phase. It was a huge relief and a WOW moment!'

The author wishes to record special thanks to Tessa Jackson for all her help with this article

Helping Tessa Jackson ACR with the project were:

- Andy Coxall, Stone and cement conservator
- Jamie Fairchild, Thermotech cleaning
- Richard Rogers ACR, mount design manufacture and fixing
- Lyndsey Morgan ACR, assistance in final shaping and surface finishing
- Catherine Croft, Director of the Twentieth Century Society
- Tracey Chaplin, Scientific analysis



THE INSTITUTE OF CONSERVATION

Notice of Annual General Meeting

Notice is hereby given that the 13th Annual General Meeting of the Institute of Conservation will be held on Wednesday 29th November 2017 at 5.00 p.m. at the St. Bride Foundation, Bride Lane, Fleet Street, London, EC4Y 8EQ, to consider the following business:

Ordinary Resolution 1: To receive the Trustees' Annual Report and Accounts for the year ending 31st March 2017.

Ordinary Resolution 2: To authorise the Trustees to appoint the auditors to serve until the end of the next Annual General Meeting and to authorise the Trustees to decide the remuneration to be paid to the auditors.

A member of the Institute of Conservation who is entitled to attend and vote at the meeting (being a paid up Accredited, Associate, Graduate or Student Member) is entitled to appoint a proxy, who need not be a member of the Institute of Conservation, to attend and vote instead of them. Proxies may be appointed via the web portal or to the registered office so long as they are received before 5.00 p.m. on Monday 27th November 2017. Those received later will not be counted.

If you are eligible to vote you will be sent an email by our election support provider mi-voice inviting you to access the Proxy Notice enabling you to register your instructions on-line. If you do not have an email address, please phone the mi-voice office at 0845 241 4148.

We will advise you of any changes or additions to the Agenda as soon as they become available.

Members are invited to stay on after closure of business for a glass of wine.

So that we can estimate numbers for catering please let us know if you are planning to attend by sending an email to membership@icon.org.uk

Simon Green, Company Secretary

1st July 2017

A window onto the world of conservation

Stained Glass Conservator Elizabeth Hippisley-Cox's inspiring experience of a William Morris Craft Fellowship

Having spent last year travelling the UK on the William Morris Craft Fellowship, when I got back home I began to reflect on what had been a truly unique experience. The programme is named after that great man who, amongst his many other achievements, helped establish the Society for the Protection of Ancient Buildings (SPAB) in 1877, Europe's very first building conservation organisation. Underpinned by the philosophy of minimal intervention and honest repair outlined in SPAB's 'Manifesto', the organisation continues to hold these principles at the core of all its activities today.

Last year the Fellowship celebrated its thirtieth anniversary and since its genesis in 1986 it has given over one hundred craftspeople working on historic buildings the chance to step away from the workbench/scaffold/microscope and go behind the scenes of a great many recent and on-going conservation projects across the UK. Every year a group of three or four Fellows are chosen to travel together, guided and hosted by

the architects, surveyors, engineers, conservators and craftspeople working on these fascinating projects.

For a stained glass conservator, the Fellowship was a great way to get better acquainted with the multitude of specialists whose task it is to protect the buildings and monuments of the UK. I first entered the world of conservation as a graduate of Medieval Studies in 2009, undertaking an Icon Internship at the York Glaziers Trust. York is a great centre for the study of stained glass, and I worked, studied and trained there until 2015. When I wanted to expand my knowledge and experience, and gain more autonomy over my conservation practice, the Fellowship seemed like a great opportunity.

I had worked on Last Judgement and Apocalypse windows before, but my Fellowship year was the real revelation. We visited somewhere in excess of one hundred and twenty sites, which included workshops, studios, labs, offices, quarries, mills, castles, churches, chapels, cathedrals, historic houses,

Glass painting at the studio of Jim Budd ACR





Learning to make Collyweston stone slates with David Ellis



Learning about thatching with Fellow Tom Dunbar



Glass blowing at English Antique Glass



Timber panel repairs at Barnstaple with conservation carpenter and Fellow Ben Hornberger

bridges, music halls, and we even got to help repair a historic dog kennel. At each visit we were able to ask questions and spend time discussing the philosophical and practical details of each intervention. Visits would often end in a trip to the pub, and on occasion discussions would continue over dinner and well into the night!

At the final stage of the journey, Fellows can choose to focus on particular skills they would like to develop, and take longer placements with professionals and craftspeople. I used some of this time to explore the craft and manufacturing processes of the materials of stained glass. I visited a glass paint manufacturer in France, saw lead extrusion and milling, and spent time at English Antique Glass near Redditch, which is sadly the last place in the UK to produce flat mouth-blown antique or 'cylinder' glass.

The sourcing of appropriate traditional materials, and the introduction of modern materials for conservation repairs was a very interesting theme for me, and I recognised a great deal of disparity across the building crafts. A week with Icon Member Jim Budd ACR in Herefordshire also deserves a mention. I was really impressed by the standard of workmanship and attention to detail, and his studio in a converted barn is by far the nicest I have seen to date.

During the final block I was also able to revisit Lincoln Cathedral, where the conservation team were incredibly generous with their time and knowledge. I was able to

undertake some chemical-aided cleaning, learn more about their digital documentation and also experience a Fabric Advisory Committee meeting on the subject of Environmental Protective Glazing.

Previous Fellows make up many of the hosts during the year, and they have advised me that all of the adventures and experiences will be of great use, though never all at once. In the future on a project, something will come up and, like a light-bulb, a memory and a point of reference will help guide a difficult decision. Where the memory fails, the notebooks will still contain the names and numbers you need.

The Fellowship certainly gave me plenty of memories, renewed my passion for conservation, and gave me much more confidence in my ideas and ability to make good judgements. The programme is challenging and stimulating, and I would thoroughly recommend it. Aside from the things you learn, amazing places you see, you will meet some inspirational characters along the way.

Lizzy lives and works in Cumbria. She is Early Career Liaison Officer for the Icon Stained Glass Group, and is happy to be contacted on the subject of the Fellowship and all things conservation.

www.edenstainedglass.co.uk

BOOKS

YOURS RESPECTFULLY, WILLIAM BERWICK: Paper Conservation in the United States and Western Europe, 1800 to 1935

Christine A. Smith

The Legacy Press, 2016
ISBN 9781940965017 696 pp

During the early months of 1799 George Washington occupied many 'leisure hours' at his writing desk contemplating his past and his young country's future. His focus was drafting his last will and testament. The resulting document of twenty nine pages went into great detail apportioning beloved possessions, revealing his apparent frustration with the institution of slavery, providing advice on real estate values, endowing educational institutions and expressing considerable hope for the future of the United States.

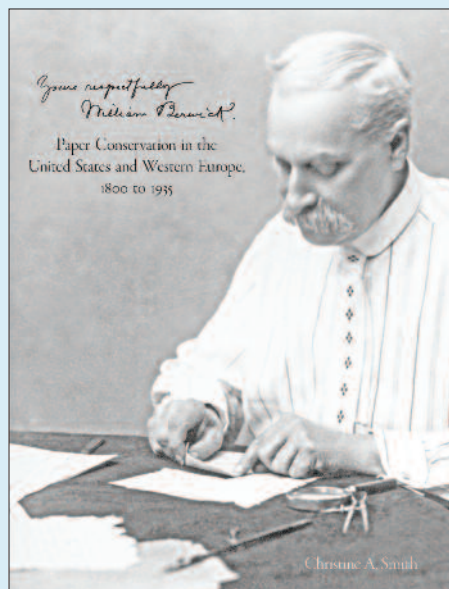
He patiently and painstakingly recopied the will in the fine script that characterized Washington's extensive correspondence and dated the document July 9, 1799.

Washington was likely conscious that his will would have a long life. In fact, within days of being filed with the Clerk of the Court in Fairfax County, Virginia the will had been printed in pamphlet style and began to circulate around the country, a tribute to the esteem accorded Washington, the First President of the United States, respected Revolutionary War General, and founding father. It would take almost a half-century before the will's final terms were executed and the document became a treasured historical document rather than a central legal directive for estate executors.

However, age and vagaries of the Civil War were damaging to the will and in 1910 it required the significant efforts of William Berwick to preserve. Later in 1999, it was recognized that another major conservation effort would be needed and paper conservator Christine Smith was given the task.

The ensuing three-year treatment sparked a determined and far reaching examination of the earlier conservation treatment, as well as the life of William Berwick who advanced the procedure known as silking. Ms. Smith spent a good part of the next fifteen years documenting her research into this book: a compendium of biography, conservation history and conservation practices.

The biographical information about manuscript restorer William Berwick (1848–1920) is engaging. He seems to have fallen into the profession of bookbinding after emigrating from England to Canada at eighteen. Perhaps he began handling art on paper as a child working with his father in his uncle's London picture framing shop. Regardless of how he learned his craft, he



progressed from a bookbinder in Toronto to a manuscript restorer for the Government Printing Office in Washington DC. Berwick continued to expand his knowledge through journals and periodicals. He travelled to the Vatican and British Libraries and corresponded with respected binders in an effort to learn new techniques.

Another chapter of the book discusses the architecture of the 19th century, which was a factor in the rapid demise of books and paper. Libraries, museums and government buildings with soaring ceilings and expansive rooms created far from ideal conditions for the storage and display of valued documents and artwork. Coal burning furnaces and gaslights that produced deleterious gases contributed to a pressing need for paper conservation. In response, newly formed library and archive associations convened nationally and internationally producing paper conservation journals with guidelines for care and damage prevention. Many of these historic journals are references for the book. Much like today, topics included storage, handling and the hazards of high temperatures and excessive moisture.

Half of the text is devoted to the working methods of conservation in the 1800s. No less than twenty-five authors are referenced with treatment descriptions and details. There are recipes for adhesives, bleaches and deacidification solutions. Scientists of the period are cited explaining solvent reactions and the chemistry of aging paper.

The author knowingly describes the shift from silking manuscripts to cellulose acetate lamination that became widespread in the 1930s. This technique was the 'modern' solution to saving fragile papers despite the disapprobation of librarians, archivists and paper conservators. Fortunately, Berwick's meticulous conservation prevented Washington's will and hundreds of other historic documents from this destructive encapsulation process.

The bibliography details extensive research from a broad range of primary sources. The comprehensive glossary and detailed endnotes ensure that this book will find its way onto library shelves as a reference for

paper conservators, archivists, curators and historians of Western paper-based artifacts.

Laura Stirton Aust Private paper conservator
ARTcare, New York

CONFERENCES

TREATMENT 2017: Innovation in conservation and collection care
American Institute for Conservation
Chicago 26 May–2 June 2017

In May-June, we were fortunate to attend the AIC's 45th Annual Meeting in Chicago, thanks to the generous financial support of the Anna Plowden Trust/Clothworkers' Foundation CPD grant and the Foundation of the American Institute for Conservation.

This was a fantastic opportunity for us to present at a major conference and our talk, entitled 'Archaeological Glass Conservation: Comparative approaches & practicalities of using acrylic resin films as gap fills' fitted in well with this year's conference theme of 'Treatment 2017'. Our decision to apply followed on from our success as one of the winners of the Icon Archaeology Group Student Poster Competition, for which we gave a short presentation on the same topic at the Icon16 conference in Birmingham last year.

Our talk gave us the chance to share our experiences in gap-filling archaeological glass objects based on a technique developed by Stephen Koob and his team at the Corning Museum of Glass, NY. It was very well received and we were thrilled to meet Stephen Koob and Astrid van Giffen, with whom we enthusiastically discussed the possibilities offered by the technique.

Hana Bristow (l) and Jan Cutajar (r) celebrate a successful presentation with Stephen Koob



The myriad talks in a broad range of conservation specialisms left us feeling truly inspired and proud as emerging professionals to be able to contribute to furthering this fascinating discipline. All the speakers will be submitting postprint papers which will be made publicly available on the AIC website.

As well as our funders, we would also like to express our gratitude to the Royal Albert Memorial Museum and UCL Institute of Archaeology, where we independently carried out our work.

Hana Bristow, Conservator, National Museum of the Royal Navy

Jan Cutajar, Freelance Objects Conservator/Teaching & Research Assistant, UCL

GOTHIC REVIVAL – The Past Re-imagined
Icon Historic Interiors Group
Cambridge April 2017

The 9th Annual Cambridge Conference of Icon's Historic Interiors Group was held at Corpus Christi College this year and continued the chronological survey of interiors through the centuries, this time focussing on the Gothic Revival period.

We enjoyed a series of talks on topics including the Cambridge Movement, and the decoration of the Palace of Westminster, looking at the architecture and interiors, and artefacts including textiles, wall paper, frames, wall paintings and church organs.

Dr Ayla Lepine started the day with an engaging presentation on the Ecclesiological Society. She described the rather unlikely impact of a fiery group of clergymen who founded the Cambridge Camden Society in 1839, later the Ecclesiological Society, and their influence on major architects working in the Gothic Revival style.

We then explored the New Palace of Westminster, which was rebuilt by the architects Pugin and Barry in Gothic style after the fire in 1834. I gave a presentation on the wall paintings commissioned to decorate the interior of the State Apartments which perhaps bizarrely are largely painted in true fresco.

Lucy Kaszewska then described her work as part of the conservation team responsible for recreating an elaborate stencilled ceiling decoration for one of the dining rooms at Westminster. There was a growing sense that the Gothic Revival had fired an extraordinary attention to detail, promoting both craft skills and technical innovation, and with it a determination to use best quality traditional materials. The morning session finished with **Dr Jim Berrow's** fascinating talk on Gothic Revival organs, which took us on a whirlwind tour of organs in churches throughout the UK. Here again the Ecclesiological Society sought to influence



Peter Glazebrook talks to the group in the cloisters of Jesus College

commissions, but it seems there was a certain amount of confusion with these designs because of the lack of surviving original Gothic examples.

The conference attendees were then offered a lunchtime tour of Jesus College Chapel, where **Peter Glazebrook** gave a delightful talk on the chapel which was filled with Pugin artefacts, as well as unexpected treasures such as an altar cloth which may have come from Westminster and predated the fire of 1834. We then crossed over the road to All Saints Church where Dr Lepine very kindly gave an impromptu talk on the church which was decorated from floor to vault with richly stencilled decorative wall paintings. It was inspiring to break the day in this way and to get out and explore the very things we were listening to talks about.

The afternoon sessions focussed on the decorative elements of Gothic interiors.

Dr Daniella Roberts' talk on frames covered the period 1750–1900 beginning with Rococo-Gothic and Walpole's House at Strawberry Hill, and from there to Pugin, Prince Albert, and Friedrich Schinkel's work in Berlin. **Mary Schoeser** and **Kate Wigley** gave a joint talk on Gothic Revival textiles, discussing the influence of architects including Street and Pugin on the designs. Here we were treated to seeing real samples of these embroideries and textiles.

The day concluded with a couple of talks on Gothic Revival wall papers. Wendy Andrews gave a presentation on her current PhD research on wall papers supplied by Cowtan and Sons during the Gothic Revival. What was so interesting here was the range of wall papers they offered, some of which adhered to the latest Gothic fashion, some of which completely ignored prevailing trends. The customer was not necessarily going to want the latest fashion! We saw high value bespoke papers and then more workaday for the smaller budget. There was an audible gasp from the audience with the final presentation by **Allyson McDermott** as she rolled out a sample of Pugin design wall paper she had recreated for the Pugin Tea Room at Westminster. This extraordinary red

and green double flock paper is produced on 22 carat gold background. It was fascinating to see the elaborate techniques used to create this lavish wall paper and a stunning way to end the conference.

For those who wanted it the day finished with a punt on the Cam and a glass of Prosecco in beautiful evening sunshine followed by dinner at La Mimosa. As the ninth in the series, the formula is well rehearsed and was superbly delivered. My warmest thanks and congratulations to the organizers for one of the best conferences I have been to. I am looking forward to next year, and on the basis of this one it should be a sell-out!

Caroline Babington ACR
 Collections Care Manager
 Palace of Westminster Collection

Historic Interiors Group tour Jesus College chapel





Delegates at the Nanorestart meeting in UCL's Main Quad

NANORESTART 2nd Annual Consortium meeting London 12 June 2017

In June University College London's Institute of Sustainable Heritage and Eastman Dental Institute jointly hosted the second annual consortium meeting for Nanorestart. This project, which has received funding from the European Union's Horizon 2020 research and innovation programme, is focused on the use of nanotechnologies for the conservation and study of contemporary art.

Nanotechnology is the study and manipulation of matter on an atomic and molecular scale – something that is in the 10^{-9} meter range. The Nanorestart project is based on the principle that many of the broad range of issues faced within conservation can only be solved with advanced solutions from the cutting edge of modern chemistry and material science. The development of new tools for cleaning or strengthening of materials by exploiting the benefits of nanotechnology could be revolutionary for conservation.

The consortium is made up of twenty seven partners from twelve countries; the UK is represented by two partners, University College London and Tate. Between them they are involved in six of the eight work packages, and in UCL's case have four PhD projects involved in Nanorestart.

The meeting was attended by over sixty representatives from the different partners. The meeting began with informal individual work package meetings that allowed for many of the partners to update and confer with each other as well as to map out the next few months that will see many work packages meet their first deliverables for the project.

The formal meeting began with an update on member activities over the past twelve months. This was then followed by each work package giving a more detailed update to the consortium on their work as well as time for feedback and suggestions.

During the discussion for Work Package 2, which is investigating new tools for the

cleaning of contemporary painted and plastic surfaces, we heard from the members at Tate who spoke about their case studies on cleaning a work in acrylic by the artist Michael Dillon as well Roy Lichtenstein's 'Whaam'. Members from the team at Rijksmuseum gave an account of their experience using nano-gels to clean a work with ultramarine.

Members involved in Work Package 3 gave a fascinating insight into their investigations into the restoration of the original mechanical properties of painted canvas,

paint layers, and polymeric surfaces using nanocellulose. **Alexandra Bridravioli**, a SEAHA PhD student, spoke about her research testing the performance of cellulose nanofibrils on canvas to relative humidity fluctuation. **Hend Maghoub** presented on developing a methodology to study the distribution of pH and the de-acidification agent using Hyperspectral imaging system to evaluate the efficiency of the treatments developed in Nanorestart.

Work Package 4 is concerned with active and passive nano coatings for metals and polymers used in contemporary art. The participants from CEA/Arkema spoke about the development of a multi-layered peelable coating for polymer artworks which aims to help protect the artwork from decay via hydrolysis. **Carolien Coon** gave a brief update on the effectiveness of these coatings on ABS and PLA for the future preservation of 3D Printed artefacts.

Work Package 5 is investigating the use of nanostructured substrates and sensors to help with detecting decay products within artworks. Katherine Curran from UCL ISH gave an update on the use of surface enhanced Raman spectroscopy (SERS) in the analysis of inks used in modern artworks as well as its use for detecting polymer

Pressure Sensitive Tape being removal from a 16thC drawing using a microemulsion loaded in p(HEMA)/PVP gel (CSGI formulations) which has been developed during the Nanorestart project. The tape was masking the inscription: Di mano di Michelangelo (by Michelangelo's hand)



degradation. She also spoke about Mark Kearney's research into the use of volatile organic compound (VOC) analysis on three-dimensional polymer artworks with the objective to see if the monitoring of specific VOCs can be used to track the decay of the artworks.

The meeting was rounded off by an evening dinner reception at a curry house in the heart of London. This was then followed by a farewell breakfast hosted by Tate on the tenth floor of their new Switch House building with views around London. The attendees were also treated to a private viewing of Mark Rothko's 'The Seagram Murals' along with a fantastic talk given by **Bronwyn Ormsby** and **Rachel Barker** about their conservation work on one of the series following its vandalism.

Organising the event for UCL was Carolien Coon who noted that 'It was a great privilege to welcome experts in the field of Nanotechnology and scientists / conservators from world renowned museums to UCL, together working on solutions to the pressing problem of the preservation of contemporary art often executed in the most sensitive materials. The opening reception in conjunction with the Slade School of Fine Art was an inspirational welcome to project partners with productive dialogue between partners and artists of pieces we might be challenged with preserving for the future'.

Mark Kearney PhD Research Student
SEAHA University College London

RECENT CONSERVATION AND RESEARCH ON THE TWO WINCHESTER BIBLES

The Weston Library, Oxford 27 June 2017

Described by Christopher de Hamel as 'a candidate for the greatest work of art' produced in medieval England, it is fitting that the mighty Winchester Bible and its companion, the Bodleian's Auct. Bible, were celebrated in an interdisciplinary symposium at the Weston Library in June. The packed programme of talks from manuscript scholars, representatives of Winchester Cathedral, palaeographers, art historians and conservators was orchestrated by Andrew Honey, book conservator at the Bodleian, who is currently leading the conservation and rebinding project of three of the four volumes of the Winchester Bible following the illness and death of Chris Clarkson, whose final project was volume one.

The papers, arranged in three sessions, led delegates from the context and history of the two great Bibles from Winchester to the recent conservation project and avenues of research this has opened up, before concluding with the latest scholarly work on the text, scribes and artists. This was an ambitious programme for a single day by any standards, but it did not disappoint,



Covering volume two of the Winchester Bible. Left to right: Jane Eagan (Oxford Conservation Consortium), Andrew Honey, Sabina Pugh and Nicole Gilroy (all Bodleian Library)

despite the best efforts of an attention-seeking laptop which only showed some of the Powerpoint slides after an agonising delay.

Speakers also had to cope with a wide range of interests and levels of expertise in the audience, which ranged from established manuscript scholars and conservators to enthusiastic non-specialist supporters from Winchester Cathedral's staff of volunteer guides; but again, all handled this potential difficulty well so that all delegates learned something new from the papers and ensuing debates.

Opening the day's proceedings, **Martin Kaufmann**, the Bodleian's Curator of Medieval Manuscripts and Head of Early and Rare Collections, set the books in the context of the tradition of the production of giant bibles in the twelfth century, and gave a concise but comprehensive summary of the histories of the commissioning and making of the Winchester and Auct. examples, both 'projects spanning artistic generations'. Although both books use the Latin Vulgate text of Jerome, they vary considerably in order, wording and chapter breaks.

The theory that different artists working at different periods started and completed the illustrative programme of the Winchester Bible was set out and taken up by **Henry Woudhuysen**, who described and discussed Walter Oakeshott's work on the artists over the course of a lifetime's study of their work. It was Oakeshott who bestowed names such as the 'Master of the Leaping Figures' and the 'Master of the Gothic Majesty' on these artists, and thus brought them into vivid life in his pages, in a way which the traditional art-historical labels 'Hand A' and 'Hand B' could never do.

Roly Riem, Vice-Dean of Winchester and instigator of the current conservation and digitisation projects, outlined the place of

the great Bible in its Cathedral home while Jane Eagan, Head of the Oxford Conservation Consortium, where the work on volume one was carried out, gave a technically fascinating and movingly intimate account of Clarkson's approach to his final project – 'Trying to preserve the diverse and the unexpected'. The excitement of the opportunity to work alongside a master craftsman and to observe and discuss the subtleties of his technique, together with human concern for Clarkson's surprise at his own declining health made this a particularly poignant and important contribution to the symposium.

Andrew Honey, now Lead Conservator on the Winchester Bible Project, echoed and developed Eagan's theme in his presentation of the work he has carried and is carrying out on the later volumes and of his study of the details of other Winchester books which retain their original bindings. The collaborative approach apparent throughout this project was inspiring, and as Honey remarked, both the Bible and the people involved with it have benefitted hugely from this way of working.

His talk was complemented by papers from **Jiri Vnoucek** on the physical evidence to be interpreted in the parchment of the Winchester Bible, and from **Nancy Turner**, who set the illumination technique of the book in the context of the use of gold and other metal leaf materials in the twelfth century. This latter was a particularly intense but interesting presentation which one felt could easily be expanded to fill a session in its entirety!

The final session was devoted to Scribes and Artists, and neatly balanced the first session's exposition of the history of Winchester Bible scholarship with recent work in reviewing the script and textual correction by **Michael Gullick** and **Lesley Smith**. The master-stroke, though, was

Claire Donovan's revisionist paper, 'The Winchester Bible: A collaborative enterprise', which argued that the illumination was conducted in a single campaign by six masters and one or two assistants. Donovan's careful argument and elegant presentation is controversial, and what an end it made to a highly stimulating day!

Many thanks to Andrew Honey and the Weston Library for arranging and hosting such an enjoyable and informative day of talks. I look forward to hearing how the project progresses and hope that more details of the binding techniques can be presented in future lectures.

Edward Cheese ACR

Conservator of Manuscripts and Printed Books
The Fitzwilliam Museum Cambridge

CONSERVATION MATTERS IN WALES

Swansea, June 2017

On 8 June seventeen conservators from Wales and beyond gathered at Glynn Vivian Art Gallery in Swansea. The theme of the event was the impact of conservation. The attendees were treated to a variety of talks on topics as varied as the range of people reached by conservation and the issues raised for and by conservation. Although based on Welsh conservation it was fantastic to see speakers from across the country. The audience comprised about thirty guests from around the world.

As conservation becomes more interactive for visitors and funding becomes harder to source, the question of impact is more prominent than ever. Over the course of the day we were treated to a range of speakers addressing impact in terms of both objects and people. A common theme was the preservation of objects and documents to

ensure their future within the public sphere.

One of the first speakers, **Misa Tamura**, travelled down from the University of Glasgow to give an insightful talk on the challenges presented by the *Situating Pacific Barkcloth Production in Time and Place* project. Barkcloth is a form of textile manufactured by beating inner bark, it is produced across the Pacific Islands in a range of aesthetic designs. Misa discussed the role of the conservator as an interface between the wider audience and the academic. She discussed the conservator as the 'enabler of access' through the care, documentation, and storage of objects for further research and viewing. As the project continues we are looking forward to an exhibition in 2019.

On the growing issue of funding **Sarah Paul** ACR, Collections Advisor of MALD, shared with us the impact which funding provided by The National Manuscript Conservation Trust and the Welsh Government has had since 2008. Having donated to an impressive thirty seven projects since its establishment the impact in terms of conserving collections is vital and has been instrumental in maintaining access to friable historical documents. Sarah offered a stark reminder of the practical limitations funding can have on conservation projects, and that the more tangible objectives cannot be reached without such schemes.

Julian Carter of the National Museum of Wales presented on the unconventional conservation he has undertaken in natural history. By exhibiting in unusual places and unusual formats such as a family home as part of *Made in Roath*, and the back of a campervan in *Art Car Boot Sale*. With the emphasis on getting hidden gems from the collection on display, Julian and the team re-evaluated their risk management procedure

and displayed forgotten objects in new places. The results were whimsical, fun and open to all in a way difficult to achieve in the conventional museum setting. The impact of these exhibitions can be measured in their unique reach and the altering of the traditional museum experience.

All participants were offered the opportunity to tour the new paper and painting conservation laboratories of the Glynn Vivian Museum. The redevelopment project was funded by the Arts Council of Wales, Swansea Council, the Welsh Government and the Heritage Lottery Fund. Initiated in 2012, the gallery was reopened in 2016. In addition to the modern extension surrounding the original 1911 building, the museum was able to invest in state of the art conservation studios. One should never underestimate the importance of a high tech table!

I would like to thank **Jenni Spencer-David** and **Jenny Williamson** for hosting the event, and welcoming us to their beautifully renovated gallery. The setting allowed many professionals and students to converge and discuss both the practical and intangible aspects of the field.

Chloe Pearce Cardiff University
MSc Conservation Practice Student

CONSIDERING CONSOLIDATION

East Anglian Conservators Forum
Norwich 3 July 2017

The East Anglian Conservators Forum (EACF) hosted a well-attended, fascinating and thought-provoking summer meeting at Norwich Castle, focussing on the sticky subject of consolidation. As conservators, we often take for granted this seemingly common-place treatment without deeper consideration or challenge to what, in effect, is a permanent and on the whole, irreversible intervention.

The morning session began with an excellent presentation by **Velson Horie** (no introduction needed!) who challenged us to think again about how, as conservators, we approach the subject of consolidation. An invasive treatment and often used as a last resort, consolidants and their application methods are a subject little discussed within the profession, but the effects can prove detrimental in the long-term. Alongside the science behind consolidant solutions, their application and use were debated and the intrinsic link between the two held up as the pathway toward a more reasoned understanding of how we can progress better practice in this area of object preservation.

With appetites duly whetted, the attendees then had the opportunity to view and compare a variety of consolidation treatments prepared by the EACF organisers. Only conservators could come

Misa Tamura, University of Glasgow, discussing the academic impact of The Barkcloth Project





Photo: Terri Dewhurst

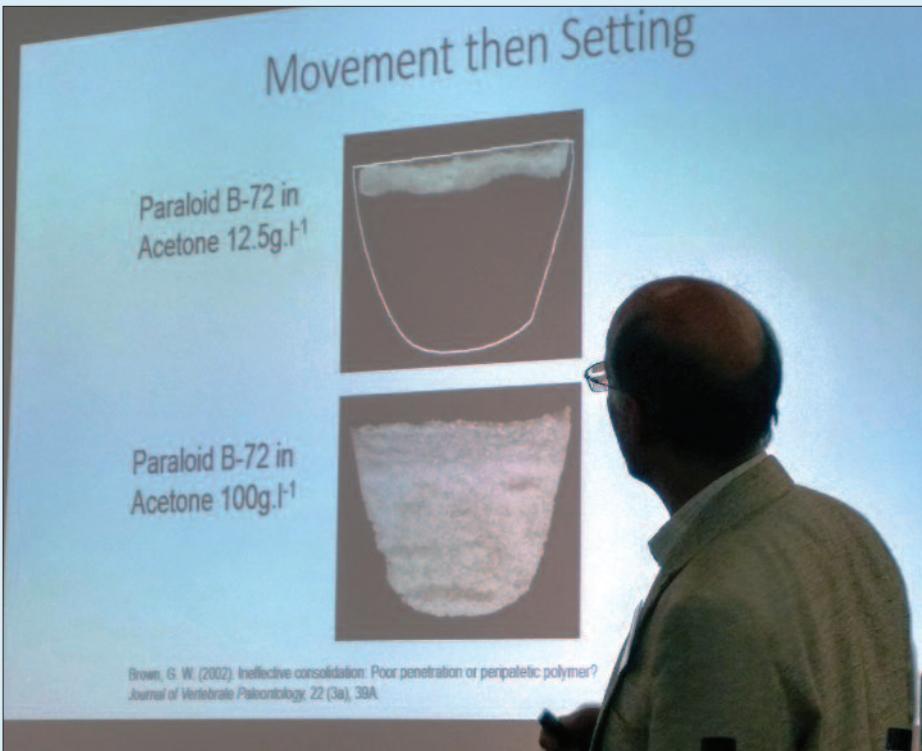
Contemplating consolidated weetabix

up with the ingenious method of using Weetabix and digestive biscuits to represent friable surfaces, but these well-preserved snacks illustrated perfectly the effects of the solutions and preparations we are familiar with, but possibly rarely question.

After a delicious lunch, the afternoon session focussed on case studies, starting with an

eloquent presentation by **Barbara Wills** of the British Museum and two very different projects that she had worked on. The first detailed the passive intervention carried out on a group of naturally preserved mummies and the challenges they presented, not only in the preservation of fragile human tissue, but the research and thought processes

Velson Horie on the science behind consolidation



Brown, G. W. (2002). Ineffective consolidation: Poor penetration of peripaleic polymer? *Journal of Vertebrate Paleontology*, 22 (3a), 39A



Digestive biscuits demonstrate the effect of different consolidants

involved in considering consolidation techniques in different climates. Her second case study looked at the methods she employed in the conservation of an Egyptian carved wood figure and although the treatment would be deemed more invasive, the careful deliberation of how the chosen treatment could affect the object in the long-term, was equally challenging.

A reflective **George Monger** then took the floor to look back upon a forty year career as a conservator and consultant, reliving some of the disregarded methods of consolidation and the literature written at the time to guide object treatments. Interestingly, a number of these past treatments appear to be coming full circle and are being re-evaluated as potential replacements for the more current ones, which themselves are coming into question as to their efficacy and suitability as long-term preservatives.

The final presentation of the afternoon was with **Nicholas Burnett** of Museum Conservation Services Ltd, who impressed us with his cost effective and inventive D.I.Y. ultrasonic mister for consolidant application to vulnerable surfaces, such as works on paper. Using readily available components such as an adapted glass jar, a pond-fogger unit and plastic tubing, Nicholas demonstrated how effective this method of application can be. This was only enhanced by the colour-changing bubble counter which formed part of the machine and added some unexpected entertainment.

The day ended with a lively discussion between the attendees and speakers and the main messages to come across were that there is no 'one size fits all' method or solution to object consolidation, that we should all strive to retain samples of consolidants for future reference and that as a profession we must continue to question, discuss and share our ideas and experiences in this subject.

Many thanks must go to both the EACF committee who organised an absorbing day, and to the speakers, for sharing their considerable knowledge, expertise and experience.

Claire Reed Conservator
Southend Museums Service

Terri Dewhurst the National Trust's current Textile Conservation Studio Intern adds her comments on the EACF day:-

The numerous presentations on the subject were accompanied by an open invitation to all delegates to discuss their own conservation projects dealing with consolidation. As was perfectly summed up by the first speaker **Allyson Rae** (Freelance Conservator), 'Consolidation was to be the theme, but discussion most definitely the sub-plot'.

Allyson eased us into the day with her presentation '*Re-introducing Consolidation*', in which she discussed all the issues from the old faithful ethical dilemma of reversibility to considering the effects of consolidants on future analysis of an object. One notable point she made was that although consolidation is a frequently used treatment method, it is infrequently discussed or explored in detail, and although commonplace should not be overlooked or dismissed as not worth talking about.

To further solidify our understanding, **Velson Horie** (Collection Care & Conservation Consultant) gave a comprehensive run-through of the properties of the most common consolidants that conservators hold in their chemical cabinets. He also posed the questions which he said we should all ask ourselves before embarking on consolidation treatments: what does the object need? Does it need a material added, removed or replaced and do you know the consolidant and its properties? Velson also stressed the importance of honest documentation; a good clear record of any materials added should be made and a sample of the consolidant used during treatment should be kept with the report.

After a short break Velson resumed with a presentation '*Consolidation in Practice*' where the polymer science we had learnt in the morning was put into context. He discussed the importance of choosing the right consolidant for an object by looking at the size of its molecules, matching this to the porosity of the object. He also made us mindful of adding any additional materials to consolidants, such as pigments or dyes; this may further complicate reversibility and also cause chemical reactions as the object ages.

Over lunch and into the first half of the afternoon session we had the chance to catch up with conservators from across the region and their current projects and to observe the consolidation of Weetabix®! Colleagues and I also held useful discussions with other conservators from multidisciplines in order to glean advice on a major project currently being worked on back at the studio.

The next presentation was from **Barbara Wills** (Conservator at the British Museum), who posed the question '*Consolidation: Yes & No*' where she contrasted two projects. In the first, consolidation had been unsuitable

during the treatment of a collection of mummified human remains from the Fourth Nile Cataract Excavations. In the second, the use of Klucel G in IMS was very successful in consolidating the delaminating, crumbling and friable surface of an ancient Egyptian carved wooden figure.

Looking back at his forty years in conservation working with metal and wooden objects, **George Monger** (Conservation & Heritage Consultant) discussed how our views on adhesives used as consolidants has changed over the years as we learn what works and what doesn't: for example the recent use of polysaccharides as an alternative to PEG and how we fell out of love with soluble Nylon.

In the last presentation of the day **Nicholas Burnett** (Chief Conservator, Museum Conservation Services Ltd) discussed '*An Inexpensive D.I.Y. Ultrasonic Mister for Consolidation*'. This ingenious invention, using readily available materials, was created to overcome issues with the traditional humidifying unit: the mister does not drip and allows the use of viscous consolidant solutions.

The day was nicely rounded off by questions and answers before we all said our goodbyes. It was also proposed that some of the issues raised during the day may be developed in a further meeting on the same topic at a later date.

ARCHAEOLOGY ON DISPLAY: Archaeology Group AGM & seminar Icon Archaeology Group London 16 June 2017

This year's Annual General Meeting was held at Museum of London Docklands treating the attendees to a spectacular view of the old warehouses and docks in East London.

At the Archaeology Group AGM and seminar



As usual the previous year's minutes were read and the Chair, Secretary, and Treasurer delivered their reports. In addition to other business raised at the meeting there was an update on the progress of the Holly Marsden Memorial Fund and also a call for interest to join the editorial board of the forthcoming new First Aid for Finds edition.

Following lunch and a quick whizz around the museum galleries the afternoon seminars began; the topic being 'Archaeology on Display'. First up was **Danai Koutromanou** from the University of York who discussed her research on public engagement with conservation and how one might develop guidelines for such encounters with members of the public. How do we best communicate about conservation in the galleries and how can we impact on people's way of thinking about us and what we do? Considerable food for thought.

Mags Felter from the York Archaeological Trust shared her experiences of revamping the artefacts galleries at the Jorvik Viking Centre. The building was inundated in 2015 and re-opened to the public earlier this year with refreshed gallery spaces and its well-known ride faithfully recreated. Mags explained how issues like people flow, case design, and lighting had been addressed in the new layout.

David Pearson from the Mary Rose Trust talked us through the conservation and display of two cannons which needed some real ingenuity to be exhibited. To create the appearance of the cannons resting on their original carriages special hidden mounts were created that could take the weight safely and discretely. The result was a very effective and impressive illusion!

Rebecca Lang from Museum of London talked about the challenges of creating the



David Pearson on exhibiting two Mary Rose cannons

'Fire! Fire!' exhibition about the Great Fire of London. It really emphasised how successful an exhibit can be if conservators are adequately consulted about what can be displayed – and more importantly how. Archaeology was also made interactive by the use of light-up x-ray displays alongside corroded or otherwise obscured archaeological objects, which was a much appreciated feature by visitors.

After some refreshments we all sat down again to enjoy a talk by **Leesa Vere-Stevens** from English Heritage. As a conservator working with museums along Hadrian's Wall her experiences were highly varied and included everything from testing display materials to dealing with stonework decants and large-scale redevelopments. My favourite take-away from this talk was the beautiful retrofitting of Victorian display cases to better house archaeological collections.

Finally, **Jenny Gosling** from Bristol City Museum and Art Gallery discussed her experience of working with human remains for 'Skeletons: Our Buried Bones' earlier this year. Her thoughtful talk walked us through the conservation and real life jigsaw of reassembling several skeletons for display and the ethical debates that were being had behind the scenes. What stood out most to me was learning that a plastic skeleton can be a useful guide for conservators without an osteologist on hand, and that there are some clever, low-cost ways of improving storage of bones.

To round off the day we were all encouraged to mingle and go view the 'Tunnel: The Archaeology of Crossrail' exhibition on the ground floor of the museum. It's a terrific exhibition which is well worth a look if you happen to be in the vicinity.

Thanks to all the speakers for sharing their experiences with us, and also to the team of committee members who helped organise the day.

Jenny Mathiasson Conservator, Clifton Conservation Service (Rotherham Metropolitan Borough Council) & The C Word: The Conservators' Podcast

PAPER CONSERVATORS IN SCOTLAND: news and ideas exchange
Edinburgh 19 April 2017

In April the third Paper Conservators in Scotland news and ideas exchange was held in the Centre for Research Collections Edinburgh University Library and was again exceptionally well attended with over forty people. Twenty two presenters came from across Scotland and the North of England, private and public practice and a range of paper disciplines. The aim of the event remains to gather and informally exchange ideas and to catch up with 'local' colleagues and friends.

The afternoon started with a warm welcome from **Dr Joe Marshall** Head of Special Collections at the Library. The three sessions were interspersed by breaks for coffee and cake.

Themes this year included: crowd sourcing – alternative and innovative ways to achieve and progress when resources are tight; a range of ongoing ambitious projects from parchments and deeds to human tissue and biological samples found within bound PhDs in a large digital project; the challenges of

lone working; photographic collections and the range and variety of formats and types; case studies on map conservation, large 3D card models, and photos over-painted in oil paint; exhibition and display from preparation to installation and condition reporting and simple practicalities when dealing with large scale works; dealing with papyrus and ingenious solutions to display and interpretation of rare and fragile objects dating from 1470 BC; ethics and codes of practice – how they can inform and support us in negotiating work challenges; alternative routes to a career in conservation and Health and Safety approaches in the treatment of mould, and wash water quality and the removal of pressure sensitive tapes.

Thanks to the Centre for Research Collections at Edinburgh University, Icon Scotland Group for financial support, **Helen Creasy** and **Emily Hick** for continuing to organise, all the presenters, and to the bakers!

Linda Ramsay Head of Conservation National Records of Scotland

If you who would like to learn more about the speakers and topics, email Helen Creasy on helencreasy@gmail.com for a more detailed note on the event.

WORKSHOPS

COMPOSITION ORNAMENT COURSE
Icon Gilding & Decorative Surfaces Group
Wallace Collection London July 2017

We do not see a lot of decorative ornament in contemporary design, it is a dying trade. With this in mind the Gilding and Decorative Surfaces Group (GDSG) organised another shot of life support to a craft skill on the brink.

Composition (Compo) was the material used throughout the nineteenth-century to

An attentive audience for Scotland's news and ideas exchange





Pressing compo, using traditional boxwood moulds

ornament objects and interiors as an alternative to carved wood. On the 20–21 July 2017 the GDSG were pleased to work with Conservator **Campbell Norman-Smith**, from the Granary Conservation Studio, as he presented a two-day workshop on working with Composition to a group of fellow professionals and conservation students, hosted at the Wallace Collection.

Initially the learners produced a wirework substrate for decoration with compo ornament. This formed the base of a sample project to be developed over the two days. The course then proceeded to give the attendees the opportunity to gain experience of pressing compo ornament using traditional boxwood moulds. Campbell also demonstrated advanced techniques, such as embedding wire mesh to produce thin strips of compo that can be shaped into decorative features including ribbons or swags.

After two packed days each participant had developed the practical skills to produce their own projects using compo and, as importantly, conserved the craft for future generations.

Jon Slight, GDSG

Applying compo to the wirework substrate



SPECIALIST GILDING WORKSHOP Icon Gilding & Decorative Surfaces Group London 19 June 2017

The Gilding and Decorative Surfaces Group committee organized a three-day course in specialized gilding techniques, which was kindly hosted at Hare and Humphrey's of Holborn.

Since antiquity, craftsmen have employed specialised gilding practices to ornament, which beautify and create contrasts on the gilt surface. This course offered a wonderful opportunity to learn and practise these skills. The attendees of this course were mostly conservators, competent in gilding and wanting to master more complex techniques with gold leaf.

Our course tutor, **Rian Kanduth** is an expert gilder and conservator with over twenty five years' experience. She teaches gilding at City and Guilds of London Art School, and works independently. Rian provided detailed step-by-step direction and knowledgeable advice to allow the attendees to really get to grips with these techniques. Each attendee practised on three pre-gessoed boards, which they could then take home as a reference for their future practice.

The first technique attempted was sanding. The practice of gilding on sand, as a means of creating interesting textural effects, was often used on the flat friezes of 18th century Kentian picture frames. On this course Rian demonstrated different methods of sanding to produce divergent surface finishes. Both PVA and, the more traditional, wet gesso layer were used to adhere the sand, which was tapped onto the gessoed boards. The impact of applying a layer of gesso over the sand was also tested, before bole was applied and the sections were gilded.

The practice of inscribing lines and patterns in gesso has been utilised across numerous countries and epochs. Cross-hatching involved scratching diagonal lines to create a hatched pattern. On this course, the pointy



Samples from the gilding workshop

end of a small Italian spatula was used to create the lines. The effects of using a straightedge versus freehand and using dry and wetted gesso were investigated and compared. Hazzling was a technique employed in baroque picture frames in England, France and Italy. This characteristic zig-zag pattern cut into the gesso, embellished the flats and recesses between carved ornament. The hazzling technique was created by walking a chisel across the surface of the gesso.

Conversely to hazzling and cross-hatching,

The pastiglia technique





The sanding, cross-hatching and hazzling techniques

punchwork was created after gilding. A small punch, which historically was often a manipulated nail, was hit onto the gilt surface to make small dents in the gold. Punchwork was employed both to create a design and to produce a divergent finish on gilded flats. On this course, the attendees made a punchwork pattern, using numerous different punches, after water gilding the gessoed board.

The most extensive and time-consuming gilding technique attempted on this course was pastiglia. In this technique, a raised ornament was built-up in many layers using liquid gesso applied with a small brush or pointed stick. This gesso was then carefully pared down and sanded smooth before applying bole, gilding and burnishing the raised elements.

This fantastic course managed to unlock some of the secrets of gilding techniques, providing the attendees with invaluable skills, which are sure to help them in their gilding conservation practice as well as creating their own decorative art.

The course was sold out within a couple of days of being advertised, and we have a waiting list of interested members wanting to sign up for a repeat course, hopefully we will organise the same course this autumn.

Mark Searle

GDSG Committee member

PHOTOSHOP: Basic skills for conservators Cambridge March 29 2017

In his past professional life in graphic design, Furniture Conservator Alex Owen built a solid expertise in the use of one of the most popular photo editing software. From his expertise in conservation, he knows what conservators generally want to achieve using

Photoshop. We are not in the business of removing red eyes or skin imperfections from fashion models, but we do need beautiful and honest photos of wooden cabinets, oversized maps, large outdoor sculptures or details of flaking painted surfaces, with consistency before, during and after treatment.

Photoshop is not magic and after the course it remains impossible to take a better 'before' photo once the treatment is done. However Alex provided excellent tips to drastically improve defective photos. A lot of ground was covered in three hours, from learning about the toolbars and shortcuts, ways to adjust image size, to white balance and tiling. Basic advice on photography, camera setting, the use of a colour chart and the advantages of using RAW files were not omitted. The course was very well-taught and well-paced, with great handouts that proved useful afterwards to revisit some of the tips learnt during the course.

Thanks to Alex Owen and to Icon Book and Paper Group for sponsoring the course.

Françoise Richard ACR

Book and Manuscript Conservator
Cambridge Colleges' Conservation Consortium

VISITS

BINDERIES IN PARIS DIVERSIFY, SPECIALISE AND INCREASE THEIR EFFICIENCY

Society of Bookbinders
Paris, France 27–30 May 2017

For the final 2017 May bank holiday, **Mylyn McColl** and **Pippa Smith** of the Society of Bookbinders organised four days of book related tours and visits in Paris, France. Whilst we also visited libraries and shops, the core of visits were to private binderies. The overall impression was one of reduced



Example of a prevalent Parisian chemise at Arquebussiers Bindery,

business, sourcing alternative revenue and specialisation.

Our first visit was to Houdart Relicentre Bindery. The two bindery managers have transformed the business from restoration and fine bindings into a commercial bindery working with both individual and corporate clients. Working Mondays to Saturdays with a team of approximately six, they have structured their work into monthly cycles completing the same treatments on all work in hand at the same time, which they say increases their efficiency. The day we visited, the team were casing in volumes being bound or rebound.

In addition to legal firms and corporate clients, they work with high prominent auction houses, restaurants and fashion houses to create custom or fine bindings such as a silk covered and padded case binding.

The second bindery we visited was Arquebussiers Bindery owned by Cécile Huguet-Broquet and Bruno Broquet, who

Benchwork at l'Atelier des Bernardins Bindery, Paris





© Meagen Smith

Tooling at Houdart Relicentre Bindery, Paris

have diversified their business from purely binding and restoration. While they continue to restore or design and make fine bindings, their clients mostly commission decorative preservation chemises and boxes. Our tour group came to understand that this is a vital accompaniment to book restoration and fine bindings. They also, Bruno in particular, make custom leather-covered desk accessories and boxes for high profile fashion and/or jewellery houses.

Our third bindery visit was to l'Atelier des Bernardins Bindery located a couple streets from the famous Les Bouquinistes along the banks of the Seine. The Barnieres Bindery has existed since 1860 and was taken over, with all its equipment, by the present partners twenty six years ago. Catherine Malmanche and her partner's guillotine is now so old and well used that they can no longer have the blade sharpened as it is getting too small. They work primarily with private customers who live or work in their neighbourhood with 40% commissioning conservation treatments and 60% asking for new bindings. Training is a part of their business; they run regular binding, restoration and paper marbling classes away from Paris in Moulins Engilbert and host student placements to gain practical studio experiences.

The fourth studio we visited was a gilders: Atelier La Feuille d'Or. Pascale Therond and her new partner Michel receive most of their work from binders and restorers who outsource their gilding requirements. This pattern results from France's education and legal system in that non-professional gilders cannot sell gilding work unless the gilding is part of an entire binding they have completed. The professionals who train and focus on gilding are called 'Titlers' rather than 'Gilders'. Most of Pascale's business is classic titling completed in gold leaf or foil. Her business also includes commissions for inlays and she shared with us many intricate patterns for the beautiful designs she has completed for her clients.

Meagen Smith, Conservator
Parliamentary Archives



May Berkouwer Textile Conservation

Icon members at Gainsborough house in Sudbury

**MAY BERKOUWER TEXTILE
CONSERVATION STUDIO: ten year
anniversary event**

Sudbury Suffolk, 30 June 2017

This summer May Berkouwer Textile Conservation hit its ten year anniversary in its Sudbury based studio. May has been working as a textile conservator for over three decades, moving from a small, one-person studio in Sudbury where she had been based since 1997 to her current, much larger premises in 2007. May and her team celebrated by throwing a three day open studio event with one day dedicated specifically to Icon members. Having done my placement at May Berkouwer Textile Conservation in 2014 while studying at the Centre for Textile Conservation I was doubly delighted to be one of the thirty or so textile conservators who journeyed to the small market town of Sudbury to partake in the festivities.

The day was scheduled with local textile related presentations and excursions, finishing up at May's studio to view her current projects. The town of Sudbury's connection with textile manufacture dates back to at least the fourteenth century. By the early nineteenth century production had transitioned from wool to silk, peaking in the mid nineteenth century when the industry employed approximately two thousand workers in the area. Sudbury remains home to four long-established weaving companies: Stephen Walters and Sons, Vanners Silk Weavers, Gainsborough Silks and Humphries Weaving Company Ltd.

We kicked off with an inspiring presentation at Humphries Weaving Company Ltd. by **Richard Humphries** himself discussing the development, expansion and diversification of his business, adapting and embracing new technology to complement (rather than replace) traditional skills. Humphries Weaving Company Ltd. specialises in one-off commissioned replica furnishing fabrics and regularly undertakes projects for royal palaces and National Trust properties. The skill required to obtain an accurate re-weave of a historic silk was breathtaking, as exemplified by a recent Humphries Weaving project to restore the silk from the State Apartments at Kedleston Hall.

Conversation on the topic continued into the next scheduled event – a silk walk through the town noting relevant historic and iconic sites and buildings, including remaining examples of weavers' cottages and

culminating in a buying spree at the Vanners store. This added a bit of context to proceedings and an opportunity to catch up with friends and colleagues before heading to Gainsborough's House for lunch.

The artist Thomas Gainsborough was born in Sudbury in 1727. His house was opened as a museum in 1961, dedicated to the storage and display of some sixty works of art spanning his entire career. The Anniversary celebrations were planned to coincide with the exhibition *Silk: From Spitalfields to Sudbury* and we were treated to an introduction by renowned curator and historian **Mary Schoeser**. Highlights of the exhibition had to be the pairing of swatches found in silk pattern books with rare Spitalfields silk shawls showing design translation into final product. A Bizarre silk sample from the Warner Archive in Braintree was conserved at May Berkouwer Textile Conservation by Maria Pardos and looked completely stunning mounted and framed in the exhibition, taking us nicely full circle for our return to May's studio.

On arrival at the studio discussion turned to conservation treatments and **Glyn Charnock** of Chameleon Cleaners demonstrated an air-blowing electronic alternative to carpet tamping (still in the development phase). Despite the demo being received with a certain amount of humour the concept had serious potential and generated much debate.

May had some fabulous projects on show including fragments of ecclesiastical embroidery from Hardwick Hall, a set of seat covers from the Master's Lodge, St John's College, Cambridge, a tapestry from Knole House and a fragmented silk flag from the Battle of Waterloo. The flag was proving particularly problematic with the rather volatile dyes exhibiting alarming results during wet cleaning trials. May and the team took the project to discuss on Richard Wolbers' recent course 'New Methods for Paper and Textile Bathing and Stain Removal' and are now in the problem-solving phase of treatment. Just the sort of tricky, slightly terrifying dream textile conservation challenge we all relish.

Many thanks to May, Anna, Maria and Claire for all of the work that went into making such an enjoyable and educational day out in Sudbury and congratulations May – a fitting way to celebrate an illustrious career in textile conservation and decade in the studio.

Jamie Robinson Zenzie Tinker Conservation

LOW BUDGET THIXOTROPIC GELS

Robert Entwistle ACR, Conservation Officer Colchester and Ipswich Museum Service, and his then colleague Emma Hogarth (now with the East Midlands Museums Service) investigated poulticing gels for cleaning bones

THE PROJECT BACKGROUND

The article by Lori Covington 'A Sticky Solution', in Icon News issue 65 for July 2016, was similar in content to some research undertaken in Colchester and Ipswich Museum Service.

Whilst preparing some Victorian mounted animal skeletons for display, we encountered problems with residues from previous treatments.

Many of the bones in our collections had the appearance of being treated in the past with disfiguring shellac or similar sticky resinous materials, which had darkened. This has been compounded by grease emanating from imperfectly prepared bones and general dirt attaching to the surface over many years. The bones had previously been displayed under gaslight which had exacerbated their appearance still further. The specimens were unregistered so had no documentation.

The reason for the project was to display the material in a Victorian gallery, but at very little cost to the service. The bones had an un-aesthetic appearance, and had to be cleaned.

FIRST EFFORTS

Our initial attempts to remove the coatings involved basic cleaning techniques such as smoke sponges, vacuum, water, detergents and solvents. Beyond removing some of the surface dirt, these had little effect on the bones' appearance. As standard conservation techniques had little impact we

decided to use more interventive methods.

In the past, curatorial staff has undertaken the removal of similar shellac type coatings, and also grease and dirt, using an alkaline cleaner in a poultice, which could also be used as a paint stripper. These were off the shelf DIY products.

We needed to remove the coatings but in a more controlled and ethical manner. Initial tests had shown that some solvents softened the resin and shellac slightly but did not remove it. Therefore it was decided to test various low-tech (cheap) methods of poulticing using a variety of solvents.

A POULTICING APPROACH

The poulticing gels were either ones that were off the shelf or were readily available in the lab.

A large cat skull, again devoid of documentation, was selected from store. This was particularly dirty with grease and coated with various substances, so was chosen to be cleaned with our test materials.

For the purposes of the tests, success would be determined by a perceived improvement in surface colouration, i.e. something no longer brown/black and approximating more to a natural bone colour. This was, admittedly, a subjective approach but the simplest and most effective one available, particularly given that the ultimate goal of the project was to improve the appearance of the bone.

THE TESTS

The carriers we tried were Laponite, Sepiolite, methyl cellulose and Swell Gel.

Swell Gel is an anionic polyacrylamide: a highly water-absorbent polymer, forming a soft gel when hydrated. It is the substance used by gardeners to bulk out compost. When

A packet of SwellGel



SwellGel mixed with liquid



mixed with water the crystal powder swells into small gel balls/clumps. Being ph neutral and non-toxic, it looked like it could offer a cheap and safe alternative to more expensive poultice materials.

The poulticing materials were mixed with various solvent combinations. In a nod to the paint stripper methods of old, we also tried Nitromors and other paint stripping agents such as Ecostrip, and basic cleaners such as sugar soap.

Using these in poulticing materials, the percentage could be reduced, thus lessening the chance of damaging the specimen and also being safer for the user.

Each gel formulation was applied to a discrete area, and this covered with cling film or foil to reduce evaporation rates.

The gels were applied in varying concentrations and durations.

THE OUTCOME

Of the gels and poultices tested, methyl cellulose and SwellGel gave the most satisfactory results. Both Laponite and Sepiolite left residues that penetrated the surface and were hard to remove.

Methyl cellulose and SwellGel held the solvents well. Of the two, the methyl cellulose was more thixotropic and held to the vertical surfaces better for obvious reasons. SwellGel was perfectly acceptable on flatter surfaces but needed support on vertical surfaces. Depending on the solvent, both absorbed and loosened all the resinous deposits. They were easy to remove and gave no appearance of surface penetration or residues, although this would need more detailed clarification.

We suggest that these could be used as a cheap and readily available carrier. SwellGel, in particular, is available in most florists, garden centres and large DIY shops.

SAFETY FOOTNOTE

The Material Safety Data Sheets were consulted and gloves and PPE (Personal Protective Equipment) worn for the processes.



The SwellGel and its additive applied to the jaw bone



The SwellGel removed showing a cleaner bone

The discoloured SwellGel after its removal



the emerging conservator

THE 2017 SEAHA CONFERENCE

The EPSRC Centre for Doctoral Training in Science and Engineering in Arts, Heritage and Archaeology (SEAHA) is an eight-year initiative (2014-2022) to establish an infrastructure to meet challenges set by the heritage sector, industry and government.

Sabrina Schaffarczyk of the University of Applied Sciences, HTW Berlin reports on its 3rd International Conference, which she attended with the help of an Icon Heritage Science Group bursary

Held on June 19–20 at the University of Brighton, the 2017 SEAHA Conference offered the latest information on science and engineering in arts, heritage and other topics of interest to archaeology.

With the support of an Icon Heritage Science Group student travel bursary, I was very pleased to attend the 3rd International Conference as one of the presenters of the poster session and as a representative of the University of Applied Sciences in Berlin. Being a student myself, I was particularly excited about the organization of this annual event as it is a student-led initiative.

The two days of the conference were structured into different sessions, each of them led by a different student as chair. The conference program started on Monday morning with an opening address and continued with the first four sessions, which covered the subjects of imaging, modelling, technology and environment. A fascinating tour of the Brighton Royal Pavilion and a delightful evening reception at the Brighton Museum completed the first day.

Tuesday included more sessions, this time dealing with material analysis, analytical methods and increasing heritage understanding. Additionally, it provided an interdisciplinary program of breakout and poster sessions. The breakout sessions included a variety of hour-long workshops, demos, tours and discussions which were selected by the attendees in



Photo by Mark Kearney, SEAHA CDT

Poster session at this year's SEAHA conference



Photo by Mark Kearney, SEAHA CDT

A panel discussion on the 2nd day

advance depending on their priorities. In this way, two rounds were made and formed smaller groups of interested participants.

In my case I chose the workshop of HERle, an online program to assess the risk of climate-induced physical damage, and the discussion forum of infrared thermography. Both turned out to be very informative and facilitated valuable discussion between experts and those less familiar with the field. The poster presentations were held in a dedicated exhibition space where the posters were arranged side-by-side.

For one hour, I gave a brief insight into how scientific evidence on the composition of pre-existing repair materials had informed the conservation of glazed 18th century ceramics. I enjoyed having the opportunity to discuss my research with the attendees and found their comments valuable. The posters were open to the public before and after the conference. Due to the numerous and diverse scientific themes, I found myself standing and staring at the posters for a long while during lulls in my schedule.

At the closing reception, all attendees came together and had the last chance to exchange knowledge, experience and their impressions of the event. I shared the feeling of being part of an energized, inspired and invigorated conference.

Overleaf: Sabrina Schaffarczyk's poster for the SEAHA Conference.



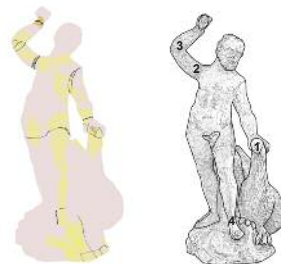
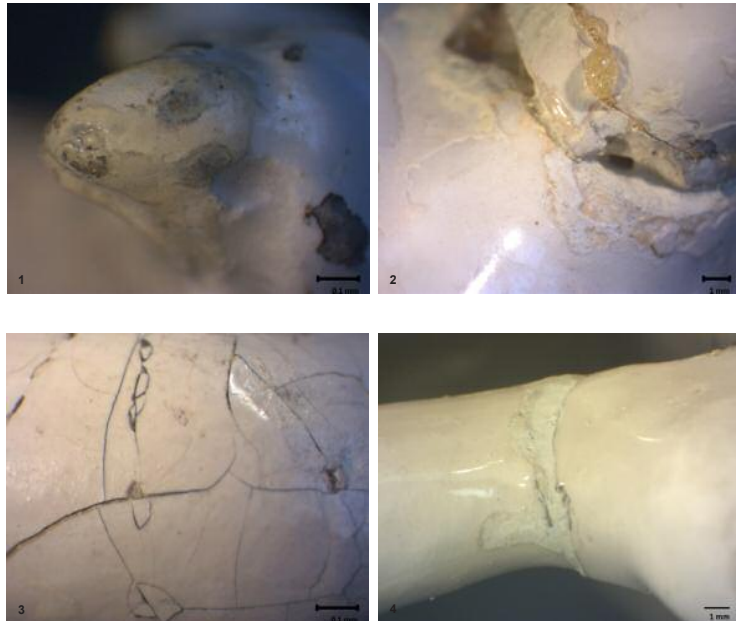
Photo by Mark Kearney, SEAHA CDT

Contributions of Instrumental Analysis for the Conservation and Restoration of a Glazed 18th Century Ceramics from the Dirmstein Manufactory

One of the rarities of 18th century ceramics manufacturer Kurfürstlich-Mainzische Ofen-Steingut- und Fayence Dirmstein is an earthenware object, measuring 19.2 cm high and 7.3 cm wide. Now it belongs to the Museum Angewandte Kunst, Frankfurt am Main. The white, glazed figurine portrays Zeus with his attributes. It was covered with various deposits, and showed discolored, partially displaced restoration treatments, all leading to a poor appearance. Information on previous treatments are missing. Therefore, the project focused on saving the authentic material, and sampling information in general, such as traces of use and the state of conservation.

Scientific investigations identified previous conservation treatments. A variety of obsolete adhesives such as nitrocellulose lacquer and shellac, refills and oil retouches were revealed using UV-radiation and FTIR. Integrated pigments in large numbers were measured by XRF. The results were confirmed by micro-analysis. Finally, inner metal rivets were detected using X-ray radiography.

Conservation and restoration ethics demand minimal intervention and retention of authenticity where possible. Equally, conservation treatment should correlate with the institution's requirements for aesthetics and safety on display. Therefore, the conservation treatment involved the removal of degraded materials to return the object to its original state and with a coherent overall pattern. To avoid moisture penetration into the ceramic, surface cleaning was performed using highly volatile solutions. Likewise, the retouches and fillings were released. Old adhesives were replaced with stable, and correctly positioned ones. Gaps were treated with a plaster-based filler and finished with a minimum of retouches and glazes. As a result, the well secured figurine has achieved its actual form, and detailed surface properties are visible again.



Microscope images
 1 Oil retouch
 2 Nitrocellulose lacquer
 3 Shellac
 4 Chalk based refill



Condition before restoration



Image obtained using X-ray radiography operated at 70 kV, 2 mA current with a 0.01 second exposure



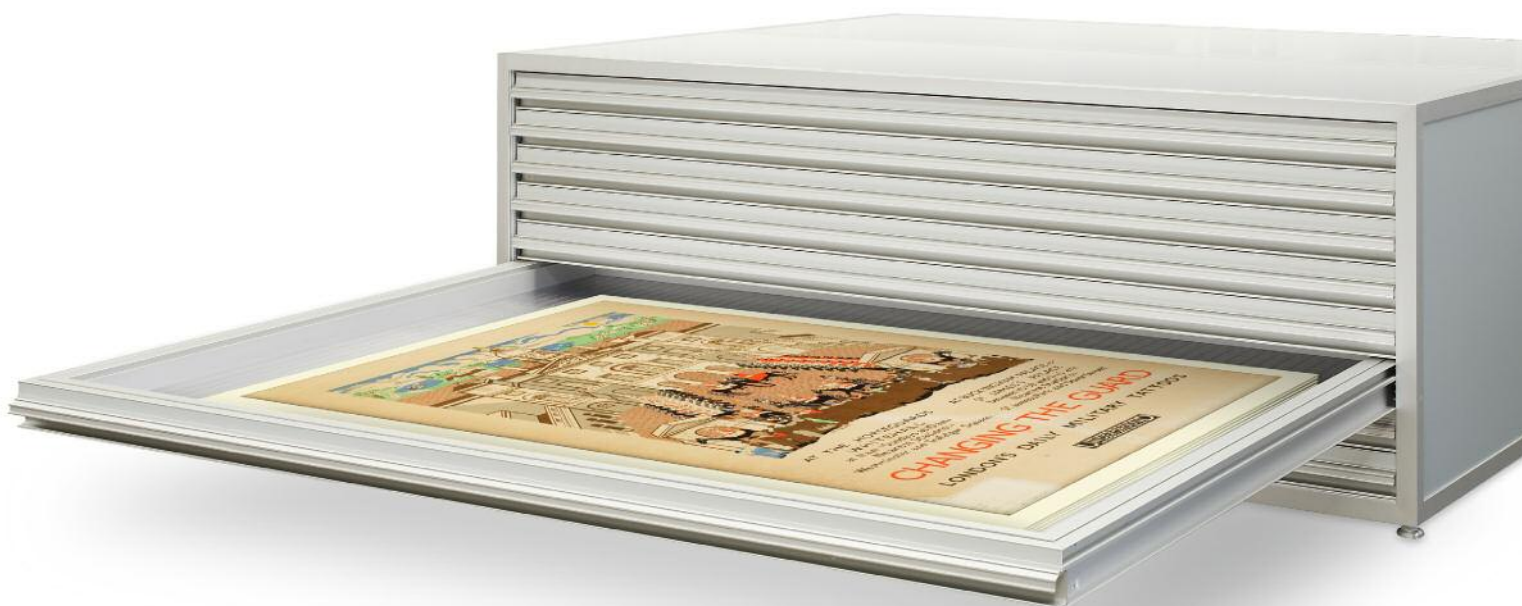
Image obtained using 366 nm UV radiation



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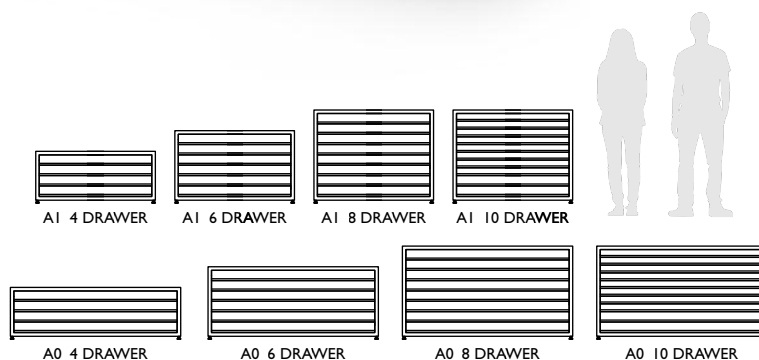
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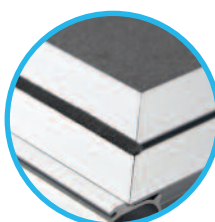
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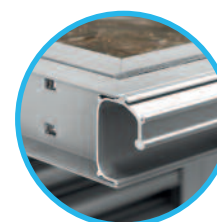
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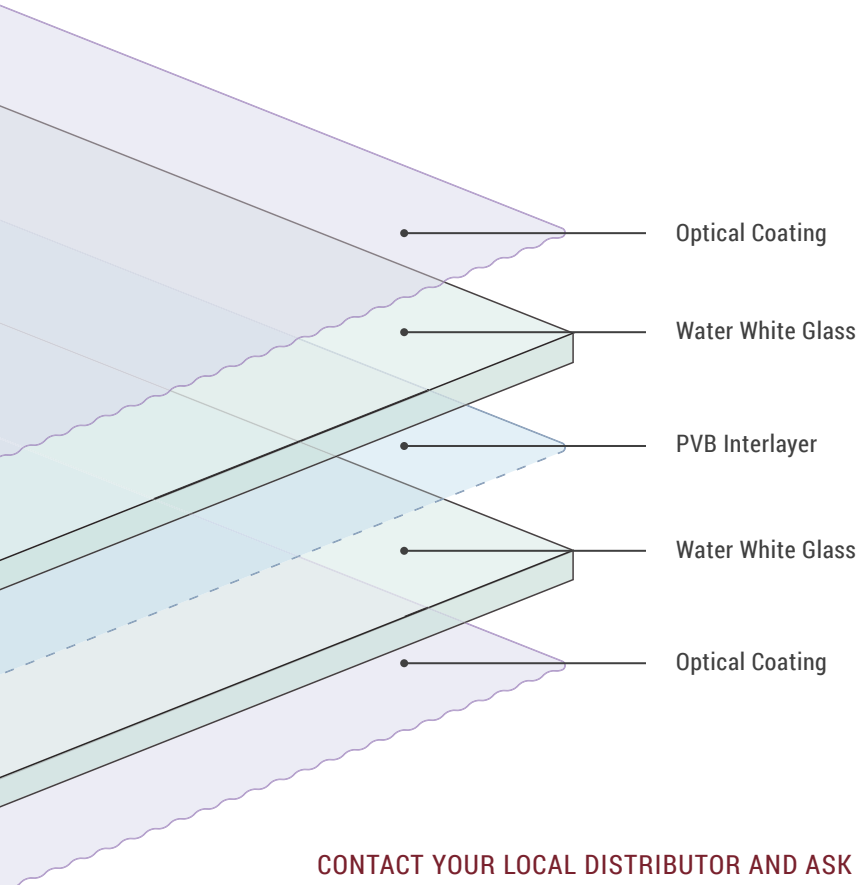
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