

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • FEBRUARY 2022 • ISSUE 98



## Mary Queen of Scots: an extraordinary embroiderer

---

### Also in this issue

A world famous clock tower • A well-travelled cormorant • The importance of membership

# ICON membership benefits

- Access to professional development and networking opportunities through Icon's **16 specialist Groups and 8 Networks**
- **Discounted admission to all Icon events** including those delivered by Groups and Networks
- Access to **Accreditation**, supported by mentoring opportunities
- Members' magazine (**Icon News**) containing conservation case studies, interviews, reviews and analysis
- Fully peer-reviewed **Journal of the Institute of Conservation** featuring innovative research on all aspects of the preservation of cultural heritage
- Weekly **Jobs e-bulletin** with UK-based and international opportunities
- Monthly **Iconnect e-bulletin** with a roundup of recent stories, news articles and events
- **Online CPD log** to track your professional development activity
- Discounts on conservation titles published by **Routledge**
- Discounts on **British Standards** relevant to conservation practice

## And in addition:

- Students are welcome to showcase their work in our **online project gallery**
- Members can gain additional career-boosting skills and experience by volunteering in a range of roles on Icon's many committees and working groups
- Members can raise their professional profile through contributing articles for the Icon website, which reach an even broader audience through our thriving social media channels



FEBRUARY 2022 Issue 98



## From the Editor

I've written before about how privileged conservators are to get so close to the past, whether it's through something small and personal such as a family photograph or an artefact of great historical significance. We showcase the sublime and the ridiculous in this issue, although describing the SS Great Britain's

'last passenger' as ridiculous is a bit harsh, not least because he has recently done sterling work as an advocate for conservation!

What is particularly noteworthy is that conservators never take their privilege for granted. This is exemplified by our sublime piece of the past - the embroidery worked by Mary Queen of Scots. As the author of the article told me: 'this wonderful thing was made by two of the most powerful 16thC women, and then the last person to stitch into it was me!'

One of the most famous clocks in the world, often called Big Ben, probably also falls into the sublime category, and the article about the work undertaken on the clock face and surrounds is a fascinating read for the challenges thrown up by this massive project, which is fully in the public eye and a great opportunity to demonstrate the importance of conservators' work.

The clock's current silence seems rather fitting as we have all sensed, and sometimes struggled with, the elasticity and distortions of time created by events of the past two years. As we head towards our third year of the pandemic, I wish you all a Happy New Year and the hope of a brighter future!

## Lynette Gill



THE INSTITUTE OF CONSERVATION

Institute of Conservation  
106 -109 Saffron Hill  
London EC1N 8QS  
T +44(0)20 3142 6799

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

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

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

ISSN 1749-8988

### Icon News

Editor  
Lynette Gill  
news@icon.org.uk

Production designer  
Lee Holland  
leerh1974@gmail.com

Printers  
Calderstone Design & Print Limited  
www.calderstone.com

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



### 2 NEWS

From the Chief Executive, diversity and inclusion, a conferences committee, Group news

### 11 PEOPLE

### 15 GOING BACK IN TIME

Conserving the famous clock known as Big Ben

### 20 THE LAST PASSENGER

Conserving an artefact from the SS Great Britain

### 25 A FAMOUS PICTURE BACK ON DISPLAY

*The Swing* is saucier than ever

### 26 TREASONOUS EMBROIDERIES

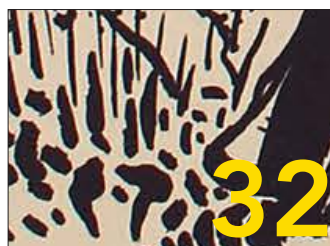
A close encounter with the work of Mary Queen of Scots

### 28 REVIEWS

The Plenderleith lecture, a glass, stained glass and ceramics conference, a modern materials conference

### 32 THE EMERGING CONSERVATOR

An experience of inpainting and a virtual internship



### Cover image

Detail of an embroidery worked by Mary Queen of Scots from Oxburgh Hall. The motto can be translated as 'Courage grows strong at a wound' See page 26

### Disclaimer:

Whilst every effort is made to ensure accuracy, the editors and Icon Board of Trustees can accept no responsibility for the content expressed in Icon News; it is solely that of individual contributors

### Deadlines for adverts and editorial

For the June 2022 issue  
Friday 2 April

For the August 2022 issue  
Wednesday 1 June

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

# professional update

## From the Chief Executive



### Sara Crofts on the importance of membership

Recognition: I've written previously about the importance of raising our profile in the cultural heritage sector and our ambition to make this a key strand of our next strategic plan. And I want to talk about it again as we get close to the launch of the new strategy and the beginning of a new operational plan. If

conservators, heritage scientists and related professionals are to be recognised for the importance of what they do and the value of their work to society we need to get better at telling our stories and making our case. We also need to find more people who want to add their voices to ours.

An active and engaged body of emerging and established conservation professionals has the potential to create a very powerful voice. It follows that if our membership is larger, then our work to champion conservation and pursue high standards of professional competence and ethics will become much more visible. And, as a result, we will more quickly achieve the recognition that the profession and our members deserve. Weight of numbers, plus a clear focus on professional standards, will equal greater impact. This ultimately benefits all conservators and collections, and the future public enjoyment of our heritage.

With this in mind, membership growth has to be a major focus of discussion and activity. Our Trustees adopted a *Membership Growth Strategy* in September 2020. Since then your membership team has been working hard to reach out and tell the incredible story of Icon's work to support the ongoing care of collections with the goal of attracting new entrants, welcoming experienced conservators and gathering enthusiastic supporters.

Understandably, our progress was hampered by the pandemic and the negative impact that this has had on our sector. For many months our focus rightly shifted to providing even greater support to members-in-need and putting greater resource into our advocacy work. We also had to take some urgent decisions to safeguard Icon's own financial and operational position as events and training went digital and advertising and partnerships all paused. Happily, our Groups and Networks embraced the challenges and demonstrated the hugely important and nurturing support that Icon members consistently offer to their colleagues.

However, through the recent creation of a dedicated membership working group, our growth strategy now has renewed energy. The working group meets monthly and is supporting Head of Membership Michael Nelles and Membership Officer Jess Lock to carry out vital market research and deliver ever more effective membership marketing campaigns.

I am delighted to say that this initiative is already bearing fruit. The launch of Icon's first *Student Month* in September and our targeted outreach to those starting higher education courses resulted in a gratifying increase in new student members this year. I warmly welcome all new student members to the Icon family. Your learning will certainly be enriched through participating in Icon activities, and in the webinars and events created by our Groups and Networks. I'm sure that you'll also discover many opportunities to start to build your own professional networks.

Collaboration and knowledge-sharing is one of the great strengths of Icon membership. I'd therefore like to celebrate the successful delivery of three major conferences last autumn by our Groups and Networks (Icon Book and Paper Group; the Pest Odyssey team working with Icon Care of Collections Group; and the Icon Ceramics and Glass Group working jointly with the Icon Stained Glass Group). The event feedback has been extremely positive and is a fitting tribute to the brilliant work carried out by the dedicated and passionate organising committees. All three conferences attracted healthy numbers of delegates – including many non-members who we will encourage to engage further with Icon in the hope they might become members in due course.

I fully recognise that the greatest advertisement for Icon membership is our own talented and diverse members – you! But if we are to increase our membership numbers to a level that is genuinely sustainable, we need your help. Growing our membership base is important, not just to help ensure financial resilience for Icon, but also to strengthen our voice in the sector, as I said at the start.

More members = a louder voice and a greater weight to our campaigns

I also hope that we can broaden the spread of our membership too, reaching out to those who might feel that they are on the margins of conservation. I want Icon to be a welcoming place for all conservators, heritage scientists and the many others who play a role in conservation regardless of their specialism or their working environment; whether they wear a lab coat or steel toe-capped boots and a hard hat; or whether they practise, teach, lead or manage.

**So, this is my ask to all of you: will you be our ambassadors? Do you know people who aren't yet members but might like to know more? If so, please strike up a conversation with them.**



And, if you need help finding the right words, the following might be useful:

**Q: Why join Icon?**

**A:** Icon is the professional home for conservators and heritage scientists. We support and develop our members through their conservation careers, and we champion high standards of conservation professionalism to Government, policymakers, employers, and the public. Icon is the place where best practice in conservation is defined and developed. We are also the only organisation that professionally accredits conservators. Our members help to shape the future of the conservation profession and have pledged to work to high standards of professionalism and practice.

As a member, you have access to a large network of experienced professionals, both within your own specialism but also across the many other specialisms. Your contributions directly help to develop the body of conservation expertise, as well as allowing you to nurture your own expertise. You can benefit from the vast knowledge

resources available, and you can contribute to them through participation in our specialist Groups and Networks, supporting the Policy Advisory Panel, mentoring, being mentored, or even standing as a trustee.

Membership of Icon is a demonstration of your personal commitment to conservation. Together we can strengthen the profession and attract future talented conservators and heritage scientists to our ranks, safeguarding our cultural heritage for years to come.

Working together as advocates for the conservation profession, we can create a loud and persuasive voice to champion the thoughtful care of cultural heritage, uphold high standards in conservation and attract more colleagues, including those just starting out on their conservation careers, to join us. If you have ideas about how we can support you to help Icon to grow and flourish, then please get in touch.

Share your reflections, comments, and ideas with me via [feedback@icon.org.uk](mailto:feedback@icon.org.uk)

## INTRODUCING THE NEW ICON CONFERENCES COMMITTEE

Have you been wondering what's happening with the next major Icon cross-disciplinary conference? Yes? No? Either way, read on to find out what's been going on in 2021 and for a peek at 2022 plans.

The Conferences Committee is a newly formed committee, reporting to the Board of Trustees, which exists as a direct result of the recommendations of the Icon Conference Task and Finish Group. It is thanks to everyone who completed the Member Questionnaire and provided vital additional feedback back in 2020 that the new Conferences Committee is able to benefit from the very useful findings and recommendations in the Group's final report.

Since our inaugural meeting in August 2021, the Conferences Committee has been busy looking at how we can best support members, Groups and Networks with conference planning and at the relationship between members and staff in terms of ensuring successful events. We are also starting to plan Icon's next cross-disciplinary Conference in 2022. A sneaky peek...the working title is Reaching Out for Recognition. More on that to come in the Spring!

### Our Vision

We will build on existing expertise to help everyone organising large-scale conferences and events with and for Icon to work more collectively, to offer a greater positive impact. We aim to help us all feel recognised both within our profession and externally.

### Our Purpose

We see the Conferences Committee as a resource for people actively involved in organising large Icon events. We will provide a framework to support Groups and Networks to organise successful, profitable, large events, with an emphasis on making the most of valuable resources such as skills, people, time and money.

We will take a lead on organising the cross-disciplinary Icon

Conference, which will be an inclusive, aspirational, quality event for all. The focus will be on engagement and giving the opportunity for meaningful networking experiences; not repeating and competing with the content of specialist Group or Network conferences and events.



## D-Tech Systems

### Solutions for Environmental Monitoring, Control and Calibration

**D-Tech specialise in providing advice, consultancy, monitoring equipment, humidifiers, dehumidifiers and calibration services to help you to understand, control, improve and monitor your environment.**

**Environmental monitoring solutions. We advise and supply loggers for all applications. From stand alone data-loggers to wifi "cloud" loggers and Eltek Radio Telemetric Systems.**



UK DISTRIBUTOR  
**Eltek**  
Specialist in A.C. calibration

**Experts in on-site instrument calibration  
Supply of Humidifiers & De-humidifiers  
Short Term Humidifier Hire  
Servicing of your existing humidifiers**



**Please contact us for advice, a site survey or quote on any of the above services or equipment**

**[info@d-tech.co.uk](mailto:info@d-tech.co.uk) [www.d-tech.co.uk](http://www.d-tech.co.uk)  
+44 (0) 1403 610091**



Museums Association  
Commercial Member



MUSEUMS + HERITAGE  
ADVISOR  
VIEW OUR PROFILE



AiM  
Association of Independent Museums  
Helping Heritage Organisations Progress



**novasina**  
UK DISTRIBUTOR FOR THE WORLD'S MOST ACCURATE HUMIDITY SENSOR

The Committee will provide equal and inclusive opportunities to support any individual who wishes to be involved with delivering or participating in the Icon Conference or a large Group or Network event.

**Our Activities will include**

- Developing and maintaining a **Master Calendar** of notable national and international events relevant to our membership
- Developing an Icon **Conferences Planning Handbook** to help all Groups and Networks to organise successful large meetings with confidence, including undertaking and sharing formative and summative evaluation
- Overseeing the development and delivery of the **Icon Conference**
- Ensuring clear communication
- Providing an open forum to share ideas and experiences

**Our Committee Members**

Our current committee of five, made up of two Co-Chairs and three Ordinary Members, is well represented by members from the private and public sectors, from the UK and internationally. Within our specific remit we have each taken on different responsibilities to help us achieve our vision. Our members are:



**Rachel Swift ACR (Co-Chair),** 'Like many of you I have first-hand experience of the hard work, extensive hours and often specially acquired expertise required to put on a successful Icon event. Alongside Co-chairing my area of responsibility will be Sponsorship. I believe we are great at supporting each other and working together but we are also good at missing opportunities that could make things much easier for ourselves by collaborating in more strategic

ways. By developing a Master Calendar and an Events Planning Handbook, the Conferences Committee will act as a resource for members so we can spend less time repeating the work of others and getting stressed-out and more time enjoying the impact of the events that we work so hard to put on.'



**Rebecca Ellison ACR (Co-Chair)** 'I am Co-chair of this Committee because I am committed to alleviating some of the pain and toil which organising large-scale conferences can create. We give up our time voluntarily and I aspire that this Committee will enable Group and Network Committee Members to focus on producing high quality content, which aligns to Icon's strategy, rather than wrangling with the logistics and IT. I have taken a lead on

Sustainability as I passionately believe that Icon's major conferences should be setting a benchmark in reducing their carbon footprint; recognising the work and well-being of all who give so much time and effort to their organisation; and

are financially viable. We are a small team, however we have made great headway in our first few months and are already planning Icon's Conference for 2022. Watch this space!'



**Alexandra Gent ACR (Ordinary Committee Member)** 'I joined the Conferences Committee as an ordinary member and I am taking the lead for conference legacy - publication and evaluation. As a member of the Icon Paintings Group committee, I was involved in organising a number of conferences, as well as editing conference publications. I have always enjoyed being involved in conferences, whether as an organiser, speaker or attendee, however, I also recognise that barriers to participation exist for many people. I hope that the Conferences Committee can support Icon to produce conferences sustainably with lasting and accessible legacies.'



**Ina Hergert (Ordinary Committee Member)** 'I hope to contribute with my professional skills and experiences especially concerning Icon's goals of international collaboration. I am joining the Committee from San Paulo, Brazil. I am taking the lead on developing the Master Calendar registering important events in the conservation field and its programmes. With this resource we hope to make the Icon

Conference more appealing and accessible to a broad internal and external audience, avoiding conflicting times as well as making it available to Icon's Groups and Networks to use when planning events and conferences.'



**Ashley Lingle (Ordinary Committee Member)** 'I am excited to be a member of the Icon Conferences Committee. My role in the group is to help think about ways we can improve access and inclusion in Icon events. I have experiences as a conservation educator, working with emerging professionals, and also conference planning. My goal is to support ways of enabling diverse event participation across

Icon members; as we have learned over the past eighteen months we are better together!'

We are always very interested to hear your views and experiences. Do get in touch with the Conferences Committee by emailing [IconConferenceCommittee@gmail.com](mailto:IconConferenceCommittee@gmail.com)



## DIVERSITY AND INCLUSION TASK AND FINISH GROUP

### The Task and Finish Group reports

In September, the Icon Board unanimously agreed that improving diversity and inclusion was an urgent strategic priority and endorsed the first report from the Task and Finish Group. In December we presented our proposals to Icon's Board and the recommendations, which were voted on, received the Trustees' support with no votes against.

### Preparatory Work and Background

This followed several months of work, speaking to hundreds of members and potential members, with several events to discuss how to improve diversity and inclusion in our profession. We published a consultation paper of proposals over the summer and received many helpful ideas and feedback from members.

We heard from many members and potential members about their own experience of discrimination, including that of being from an ethnic minority. We also heard from those from less well-off socioeconomic backgrounds and those with disabilities. Both these groups reported substantial barriers to entering and progressing in our profession and the feeling that Icon could provide more support. We also heard evidence that more could be done to support those with mental health conditions and those who are neurodiverse.

We researched the data available and found that the last survey had shown that around 6% of Icon members were from Black and Ethnic Minorities. This compares with 14% of the UK population and many professions have seen rapid and substantial improvements in diversity over recent years. The actions they had taken to achieve this were included in our recommendations.

This is what the Board approved for implementation by the end of April 2022, along with any necessary further work.

### Defining diversity

First, we were asked by the Board to produce a definition of diversity for Icon and at its December meeting the Board agreed to adopt our proposed definition as follows:

*Icon defines diversity as characteristics which connect and separate individuals and groups. Inclusion is working without discrimination to ensure our behaviour and actions are equitable.*

*The characteristics we refer to when we talk about diversity include those where direct or indirect discrimination is illegal. These are called Protected Characteristics: Age, Religion & Belief, Race, Disability, Sex, Sexual Orientation, Pregnancy & Maternity, Marriage & Civil Partnership, Gender Reassignment.*

*Based on the evidence we collected from members our proposed definition for Icon also includes socioeconomic background & status, ethnicity, regional & local identities (including accents) and the wider LGBT+ community*

*(defined as anyone who self identifies as being part of the wider LGBT+ community including for example non-binary, pansexual, polyamorous, intersex)*

### A wider membership base

Members thought Icon would benefit from attracting more diverse new members. For example, by encouraging more craft apprentices who use their skills in conservation work, we will increase the socio-economic diversity of Icon (those from lower income families are less likely to go to university and more likely to do apprenticeships).

The Board agreed our proposal that Student and Internship Members should be

- *Anyone who is a full time, or part time student in any subject and interested in a career in heritage preservation or conservation*
- *Anyone who is undertaking an apprenticeship or internship in any subject and is interested in a career in heritage preservation or conservation*

### Icon's Charitable Objects

The purpose of Icon as a charity are set out in its two 'charitable objects,' one of which is:

*To advance the education of the public by research into and the promotion of the conservation of items and collections of items of cultural, aesthetic, historic and scientific value*

To educate the public we need to be more representative of the public and growing supporter membership helps this. A more diverse membership will increase the influence of Icon with many of the stakeholders in the heritage sector.

For Supporter Members we agreed to emphasise that

*Icon encourages diversity in every type of membership and celebrates ethnic and cultural differences. We welcome supporters from all backgrounds who want to preserve their cultural heritage*

### How diverse is Icon Membership?

We have designed an annual survey to identify and measure the diversity of the membership of Icon with members voluntarily choosing their characteristics such as ethnicity and sexual orientation. The results will then be aggregated to show the level of diversity in Icon. If a member does not wish to answer a question, they have the option not to answer. The data is confidential and will only be shared in aggregate and anonymised.

This will be the main measure of Icon's progress on diversity and inclusion and the Board agreed that the survey is to be implemented as soon as possible with the results published to the Board and members.

### Benchmarking

The task and finish group was also asked to make recommendations on benchmarking diversity. We proposed that Icon should be as diverse as the 'public,' referred to in our aims or charitable objects. The annual survey will measure our progress in achieving this.

A key measure of success and progress will be the difference in diversity between the Board and the membership. The Board agreed to complete and publish information on their diversity as a group using the same survey. (However, to protect privacy a Board member can decide not to answer a question.)

The Board also agreed our proposals that Icon would adopt the best practice of tracking the diversity of applicants for roles with Icon and aggregating the results. This helps ensure that we are attracting diverse candidates and monitoring diversity in appointments made.

### Affinity groups

We proposed Affinity groups to enable people with a shared interest or experience to come together in a safe environment to share and provide a space for support for groups that are marginalised and have protected characteristics such as LGBTQ+, black and ethnic minorities, disabilities, and also disadvantaged socioeconomic background. Feedback received has shown interest from members in their setting up and running these groups.



**Ecological insect control & biocide decontamination in collections**

PHOTO  
Part of an experimental set up at Materialprüfungsanstalt Eberswalde, Germany for the re-evaluation of temperature tolerance of museum pests.

Results have been presented at the Pest Odyssey Conference, September 2021  
Copyright of MBA Eberswalde

**www.icm.works**  
Brussels | London | Berlin | Mobile

**icm** Integrated Contamination Management | by **IFRC**

Benefits of affinity groups include support for vulnerable people, peer mentoring and building trust. The views, issues and ideas of such groups should be heard and be represented to Icon's leadership. Staff will have access to check policy and changes with those who have lived experience increasing their awareness of diversity and inclusion.

### Supporting low-income members

We heard from members from poorer backgrounds who cannot rely on parental financial support and who face barriers getting into the profession. They felt that Icon could do more to support this group at the time in their careers when they need the most help. For example, when a student member graduates and is looking for a job their membership costs increase from £60 to £97 at the time they may be volunteering in unpaid roles, or unemployed and on benefits. We learned that graduates with well-off parents paid Icon membership for them, but others could not afford to, which discriminates against low-income families.

We felt that the benefits for Icon doing more for this group are:

- They will probably stay members for many years and will be positive about the support they received from Icon at a tough time in their lives
- It will help attract more members. Research shows that people prefer to be part of an inclusive, diverse, and caring organisation which supports those in need.

We proposed that while this group had no income, other than state benefits for food and heating, Icon should charge a nominal fee. This was not voted on by the Trustees at the December meeting because the management team is working on an alternative proposal which will be presented in the next six months.

### In the pipeline

There is much more to do and at the March Board we will present a second proposal with recommendations on apprenticeships, professional development and improving the experience of members with disabilities.

### Icon Diversity and Inclusion Task and Finish Group

### MICRO-INTERNSHIPS

It is nice to report that Icon has won a gold award for its quality as a host of internships for students from Oxford University!

The internships in question are so-called micro-internships, two- to five-day voluntary learning and development opportunities for the students and last year we hosted five 'micro' interns, each of them with us for a week.

- Two of them were employed on short film production and marketing, helping Susan Bradshaw in her project to produce accreditation support materials
- One was employed in updating our stakeholder mapping
- One was involved in our project to refresh and improve our YouTube channel





Icon has earned the accolade of being a good internship host

- A fundraising research project kept another busy identifying people and companies who might become Icon benefactors or sponsors

They were all excellent and brought energy and fresh thinking to our work as well as delivering tangible outputs that have supported progress on long term projects.

A further three internships were in progress with Icon as this issue of Icon News was being compiled, working on marketing research, an advocacy campaign and accreditation marketing research.

## NEWS FROM THE GROUPS

### Archaeology Group

At the end of January the Archaeology Group held the first of our lunchtime lectures series for the year on the conservation of the Viking-age Galloway Hoard, Scotland's earliest hoard, presented by the curator, Martin Goldberg, and the conservator, Mary Davis. The hoard is truly remarkable with objects made of a wide range of materials including gold, silver, copper alloy, glass, rock crystal and well-preserved organic remains. The talk described the hoard and an exhibition on the results of research to date, currently on tour in Scotland. There will be a full review of the event in the next issue. Our next lunchtime lecture will be on the Gold of the Great Steppe exhibition at the Fitzwilliam Museum. Please look out for events announcements in Iconnect.

*First Aid for Finds* focus group reviewers have been working on the text for a final draft later in the spring. Appendices and illustrations are also underway with the complete text due to go to RESCUE in summer 2022.

The AG committee was delighted with the response to our online photography competition and would like to thank everyone who entered! All the submissions can be found on our Group Twitter and website pages. Full details of the

winners will be announced in the next issue of *Icon News*.

Please watch Iconnect, Twitter (@ICONArchaeology) and the website for further announcements. We always love to hear about your archaeological conservation projects big or small; please tag us and #FindsFriday in your posts and follow us on Twitter to see what everyone else is up to and how exciting our jobs can be! We are always looking for ideas for future events and workshops and would love to hear your suggestions. Please contact us using our new Group email address: [archgroup.icon@gmail.com](mailto:archgroup.icon@gmail.com) if you have any suggestions or ideas.

*Charlotte Wilkinson*

Icon AG Communications Rep

### Ceramics and Glass Group

The last few months of 2021 were a very busy time for the Ceramics and Glass Group!

In October, we successfully co-hosted an online conference with the Stained Glass Group: *Fragmented Stories: Case Studies in Ceramics, Glass and Stained Glass*. (You will find a review of it on page 29.) Although we originally intended to host this conference in person, hosting it online proved to have several benefits. It provided the opportunity to reach a wider international audience, and we were fortunate to have speakers from France, Portugal, Germany, Poland, the United States, Mexico, China and, of course, the UK. It was a great opportunity to share project work and research, as well as to network. We were thrilled with the overall success of the weekend and hope everyone who attended enjoyed it as well!

The following month, in November, we hosted a webinar on the Stain Reduction of Ceramics. This fascinating talk was given by Lauren Fair, and we hope to follow this webinar with an in-person workshop at some point this year. Stay tuned!

### Committee Updates

We've now said goodbye to **Dana Norris ACR**, who has officially stepped down from the committee. She has volunteered and contributed to the Group for several years, taking on various roles including Chair, and most recently, Events Coordinator. It was her vision to bring us together with the Stained Glass Group for a joint conference, and she has also built our relationship with Lauren Fair and ICOM-CC. A big thank you to Dana for all of her hard work.

We are also excited to welcome two new members onto our committee:

**Ros Hodges ACR** has taken on the role of **Chair**. Ros is a ceramics conservator with thirty years of experience in the independent sector and gained her Icon Accreditation in June 2021. She has previous experience of serving on the CGG Committee and is committed to assisting the Group to deliver good value events to its members.

**Han Zhou (Rose)** has joined as **Events Coordinator**. Rose has recently completed her MA in Conservation Studies from West Dean College, with a specialisation in ceramics and related

materials. She is currently working as an intern conservator at Sarah Peeks Ltd.

We look forward to working with both Ros and Rose in the coming months.

**Marisa Kalvins**  
Publications Editor

### Paintings Group

In September 2021 the Paintings Group hosted a talk by committee member Dr Clare Finn ACR. Clare's talk *Moving Magnificence: An Introduction to Packing and Transporting Art in Centuries Past*, gave an overview of the transport of many forms of art from the 13th to the 20th centuries. Clare covered topics such as insurance, packing and wrapping methods, and the historic politics of transport. Please see issue 97 of *Icon News* for a full review of the talk.

In November Elizabeth Wigfield from the Art Institute of Chicago gave a talk entitled: *Portrait or predella? The conservation treatment and reframing of two paintings by Andrea del Sarto*. Elizabeth described the cleaning of a pair of portraits that were originally part of a 1520s altarpiece. The cleaning revealed a later framing intervention that had been covering part of Andrea del Sarto's original predella.

In 2022 we hope to have a talk from the Rijksmuseum on Pieter de Hooch, and a talk in April from Juliet Carey, Curator at Waddeston Manor, about the packing boxes made to safeguard the china collected by the Rothschilds.

If anyone is interested in reviewing any of our future talks, please get in touch. You will receive a copy of one of our publications in return.

Don't forget to follow us on twitter and Instagram.

**Icon Paintings Group Committee**  
[icon.paintingsgroup@googlemail.com](mailto:icon.paintingsgroup@googlemail.com)  
[@IconPaintings](#) - Twitter  
[@iconpaintingsgroup](#) – Instagram

### Stained Glass Group

Last October the SGG held a very successful joint online conference with the Ceramics and Glass Group. The two-day *Fragmented Stories* conference was attended by an international audience of one hundred and fifty delegates, and we had many fascinating presentations about new research and innovation in stained glass conservation. (A review can be found on page 29.) This was our first foray into virtual conferencing, and we gained new skills and insights into hosting events in this way. In 2022, we hope that in addition to webinars, we will be able to hold an in-person event. Please keep an eye on our webpage and social media for updates.

This year the SGG welcomes three new committee members, Carlotta Cammelli, Vivienne Kelly and Jo Moylett. We look forward to developing our Group, resources, and events together over the coming year. We still have places on the committee and are very keen for new members to join us. Please contact us on the email address below if you would like

to learn more about this exciting opportunity and get involved.

Similarly, we are always delighted to welcome new members into our Group. Simply tick 'Stained Glass Group' when updating your subscription choices on your renewal form, or log-in to the Icon website and amend your details via the Icon Members Area.

If you have any suggestions about how we can develop the Stained Glass Group and support members, please get in touch at [iconstainedglass@gmail.com](mailto:iconstainedglass@gmail.com)

We wish you all a happy and successful 2022.

### The SGG Committee

#### Textile Group

##### Latest News

The Textile Group would like to wish all Icon members a very healthy and happy new year.

**The committee are waiting to hear from you!** Please let us know your wishes and desires for events, talk and tours as we pull together a plan for 2022. We welcome events, both in person, and on-line.

It was with great sadness that we said a fond farewell to Kelly Grimshaw our Emerging Professionals committee representative late last year. Kelly stepped down after serving her term and passed the baton over to Melinda Hay. We send our thanks and best wishes to Kelly for all that she has done, in particular for pulling together papers, workshop plans and the overall structure of an in-person emerging professionals event, which we hope will take place in the not so distant future.

#### In this Issue

Katy Smith ACR (Textile Conservator at the V&A) writes about her conservation of an embroidered hanging worked by Mary Queen of Scots. This follows on from an online talk given by Textile Curator for the National Trust, Emma Slocombe. entitled, *'Identity and Politics in the Needlework of Mary Queen of Scots'*. The talk focused on the beautiful embroideries worked by Mary between 1569-1585. The Marian Hanging, which is usually displayed at Oxburgh Hall in Norfolk, was loaned by the V&A Museum to the British Library for their exhibition, *'Elizabeth & Mary: Royal Cousins – Rival Queens'*, which runs until 20 February 2022. Emma's talk, along with many others, is available to watch via the Icon YouTube channel, please search for 'Icon Textile Group' to see a list of our talks.

#### Forthcoming Textile Events

Association of Dress Historians (ADH) – 27 May 2022: 'New Research in Dress History Conference' - National Museums Scotland, Edinburgh.

Fashion & Textile Museum, London - 1 April – 4 September 2022: '150 Years of the Royal School of Needlework: Crown to Catwalk'. This exhibition will explore this historic organisation's contribution to the world of embroidery.



### Writing for Icon News

If you would like to submit an article or review an event, details of how to write for *Icon News* can be found here: <https://icon.org.uk/what-is-conservation/writing-icon> or by contacting Terri Dewhurst on the address below.

### Keeping in touch with the Group

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

Textile Group Email: [icontextilegroup@gmail.com](mailto:icontextilegroup@gmail.com)

Twitter: [@ICON\\_Textiles](https://twitter.com/ICON_Textiles)

Facebook: [Icon Textile Group](https://www.facebook.com/IconTextileGroup)

### CORRECTION

Thanks to an eagle-eyed associate member for spotting that a website reference was misspelled on page 8 of the last issue in the article about the RSN Stitch Bank. It should have read: [rsnstitchbank.org](https://rsnstitchbank.org)

## AWARDS NEWS

### Zibby Garnett Travel Fellowship

The Trustees are hoping it will be business as usual this year notwithstanding the pandemic and despite the sad news of the death of David Garnett, founder of the charity. The deadline for grant applications is 5pm on **Friday 11 March 2022** but keep an eye on the website for up-to-date news. <https://www.zibbygarnett.org/grant-information/>

### SPAB

It's not too late to enter for the Heritage Awards run by the Society for the Protection of Ancient Buildings and re-launched in 2022 with new award categories, including Sustainable Heritage Award and Building Craftsperson of the Year. Amongst the pre-existing categories is the John Betjeman Award for excellence in conserving places of worship. The deadline is **28 March 2022**.

Find out more at

<https://www.spab.org.uk/get-involved/awards>.



The SPAB Heritage Awards 2022

*Championing excellence in built heritage across the UK and Ireland*

Sustainable Heritage Award  
Best Loved Building Award  
Building Craftsperson of the Year  
Philip Webb Award  
John Betjeman Award

Main entry period 1 October 2021 – 28 March 2022  
Philip Webb Award entry period 18 July 2022 – 12 September 2022

With special thanks to headline sponsor Storm Bespoke Secondary Glazing

[spab.org.uk/get-involved/awards](https://www.spab.org.uk/get-involved/awards)

The Society for the Protection of Ancient Buildings Charity no: 111 3753 Scottish charity no: SC 039244  
Registered in Ireland 20158736 Company no: 5743962

The SPAB Heritage Awards 2022

S.P.A.B.

## LETTER TO THE EDITOR

John Fidler writes:-

I enjoyed reading about, and wish every success to, the IPERION HS Europe-wide access project for heritage science research infrastructure (Icon News August 2021 pp 9&10). My thanks to Professor Gibson for describing the programme and to May Cassar and Matija Strilic for their fascinating selected milestones diagram.

I fully acknowledge May's key role, along with Sarah Staniforth, in feeding prompts to the 2006 House of Lord's *Science and Heritage Inquiry*. But I suggest a development of the key dates and players mapping ought to be extended backwards in time and place – to 2004 at least - in future iterations to capture the genesis of important UK strategic planning in this area. For example:

1. From **2000 to 2007**, the Labour Government's Chief Scientist, Sir David King, (then embedded in the powerful Cabinet Office) ordered each Government Department and their agencies to produce a research strategy to a model dictated by the Office of Science and Technology ((OST - 1992-2007). As part of English Heritage's development of an annual corporate plan, I was tasked by then Chief Executive Simon Thurley in 2004 to coordinate EH's own response to this call to action. I quickly discovered that our own 'parent' Department for Culture, Media and Sport (DCMS) had no chief scientist, no research strategy, and no plan except to collect socio-economic data. It had no interest in the OST programme, or in coordinating its agencies and non-departmental bodies on the subject. There was a heritage science vacuum. So, I appealed for help from Sir David's staff and successfully engineered a forward plan.
2. Back in **2002**, Kate Clark, then in charge of socio-economic research at the Heritage Lottery Fund, convened a series of meetings of what became the Historic Environment Research Coordination Group (HERG), this involving HLF [Heritage Lottery Fund as it then was], the English National Trust, the Joint Committee of Amenity Societies, Historic Scotland, SAVE Britain's Heritage, CADW, Heritage Link, and English Heritage. Not heritage science per se, but a model for coordination and joint action, nevertheless.
3. In **2004**, May Cassar participated in the International Scientific Committee for the Sixth European Commission Conference on Sustaining Europe's Cultural Heritage: *From Research to Policy*, held at the Queen Elizabeth Conference Centre, London, from 1- 3 September that year. She and I both spoke at the meeting on the subject of international Europe-wide coordination of heritage science. But we received not much response.
4. The Research Strategy that my English Heritage colleagues and I finally compiled and published in **2005**: *Discovering the Past, Shaping the Future: 2005-2010* with its accompanying *Research Agenda* were the first British documents in the heritage field, and were particularly challenging due to the very wide span of EH's then remit across the Humanities, Social Sciences, and applied Science, Engineering, Technology and Innovation (SETI). OST/Department for Industry gave us a 'gong' for our knowledge transfer systems; and encouraged us to engage

with our sister heritage bodies in Wales, Scotland and N. Ireland, and with the UK research councils on the possibilities for joint research programmes.

5. EH engaged successfully with the newly formed Arts and Humanities Research Council (AHRC) in **2005** and together, we fostered a *Historic Environment Research Network* involving the Engineering & Physical Sciences Research Council (EPSRC), the Natural Environment Research Council (NERC) and (for a short while) the Economic and Social Research Council (ESRC).
6. We also engaged with the UK Construction Industry's Research and Innovation Strategy Panel (CRISP), and generated a Heritage Task Group report in **2005** that helped to influence the EC Research Framework for construction-related science then in development.
7. In **2006**, EH held a *Preserving the Past* range-finding event to develop research clusters of scientists and practitioners with Research Councils UK (RCUK). That same year, we tried again to get the European Commission to help coordinate heritage science research: for example, by delivering a paper, 'Towards an EU-wide strategy for research into the historic environment and its sustainable management' at the Seventh European Conference 'Sauveur' 31 May - 3 June 2006, in Prague, Czech Republic. This was published the following year by ARCCHIP Centre of Excellence on behalf of the European Commission but little traction was felt.
8. And finally, through May's excellent prompting, things then really started to take off with their Lordship's Inquiry as stated on the diagram.

Knowing where we come from, and how, is always the best first step in moving forward...

*Editor's note: John Fidler FIIC of John Fidler Preservation Technology Inc was the winner of the 2021 Nigel Williams prize. He spoke at last October's Fragmented Stories conference jointly organised by Icon's Ceramics & Glass and Stained Glass Groups – see review on page 29.*

### Some references

Because of rapid turnover in repeat strategies, the earliest documents are no longer on the websites of their originators.

#### English Heritage

EH first Research Strategy 2005 *Discovering the Past: Shaping the Future*: not now available on the EH or Historic England websites but can be found on the Penn State University website at <http://citeseerx.ist.psu.edu/viewdoc/download;jsessionid=1692B386DB8D426EF3E68C81609FCE8?doi=10.1.1.115.4703&rep=rep1&type=pdf>

*Memorandum by English Heritage to the House of Lords Select Committee on Science and Technology re: Heritage Science:* <https://publications.parliament.uk/pa/ld200506/ldselect/ldscitech/256/6050902.htm>

#### House of Lords

House of Lords Science & Technology 2006 Main Report Heritage Science: <https://publications.parliament.uk/pa/ld200506/ldselect/ldscitech/256/25602.htm>

House of Lords follow up report on Heritage Science 2012: <https://publications.parliament.uk/pa/ld201012/ldselect/ldscitech/291/29102.htm>



## Icon staff news



Icon welcomes **Heather Doyle**, who has recently started as Accreditation Manager and will be supporting Icon's Pathway Members.

Heather is an early careers specialist who has spent nine years managing a work-based learning programme for students and graduates at the University of Essex. Prior to this Heather worked in the Learning Team at London Transport Museum - an experience which triggered a lifelong fascination with the history of the London underground.

Heather says 'I am thrilled to join Icon and support the career development of so many skilled and dedicated professionals. I look forward to meeting as many members as possible'.

Heather can be contacted on [heather.doyle@icon.org.uk](mailto:heather.doyle@icon.org.uk). Her working days are Monday, Wednesday and Friday.

## Appointments



**Professor Erma Hermens** has been appointed as the new Director of the Hamilton Kerr Institute and Deputy Director of the Fitzwilliam Museum, University of Cambridge.

She comes to the post from the Rijksmuseum, where she was Senior researcher in the Department of Conservation and Science, and the University of Amsterdam, where she was the Rijksmuseum Chair in Studio Practice and Technical Art History.

Prior to that, she was associate professor at the University of Glasgow, leading the technical art history division of the Centre for Textile Conservation and Technical Art History. And before the Glasgow appointment she worked as a painting conservator in various Dutch Museums and in private practice.

Speaking about her appointment she said '*I look forward to integrating the wider expertise in conservation, heritage science and technical art history present across Cambridge University, and to extending the Hamilton Kerr Institute's national and international networks to make it a world leading multidisciplinary centre for conservation and heritage research.*'

## New Trustees



**Louise Davison** stood for the role of trustee (in the reserved seat of emerging professional) to be proactive in making changes for the better within the conservation industry, to strive for greater support of members, further public engagement to reach a wider audience, increased diversity of the sector and further focus on environmental sustainability.

With a keen interest in the long-term achievements of Icon to highlight conservation to inspire a younger generation. Louise completed a BA (hons) in Conservation Studies specialising in historic wood, stone and decorative surfaces at City and Guilds of London Art School, in July 2021.

She currently works in private practice in London for Bainbridge Conservation, as an intern for the Icon furniture Internship Maison Dieu project in Dover. From the role of trustee, Louise wants to gain experience in a position of governance as well as broaden her skillset.



**Michelle Stoddart** brings fifteen years of experience in leadership, conservation, collection care, policy development and stakeholder management to her new role as a member of Icon's Board of Trustees. She has worked in conservation and collection care teams across the private and public sector, nationally and internationally.

Michelle was Chair of the Icon Book and Paper Group between 2016-2018 and has been a guest lecturer at West Dean since 2019, lecturing on conservation legislation, ethics and communication. She has a Masters in Museum Studies and a Masters in the Conservation of Cultural Materials.

Michelle is currently Head of Conservation and Collections Care for the Science Museum Group. She is specifically interested in conservation leadership and communication, ethics, sustainability and diversity.



## New ACRS

The Accreditation Committee approved the accreditation of the following conservator-restorers at its meeting in December 2021.

### Congratulations to all these new ACRs!

**Marine Andrieux**  
Paintings

**Laura Atkinson**  
Stained Glass

**Tjeerd Bakker**  
Horological and scientific instruments

**Anna Cooper**  
Paintings

**Luisa Duarte**  
Archaeology

**Emily Jenkins**  
Paintings

**Tony King**  
Books and archive materials

**Ashley Lingle**  
Archaeology

**Elena Nepoti**  
Film (motion picture)

**Emma Nobes**  
Gilding

**Cecilia Oliver**  
Textiles

**Victoria Singleton**  
Conservation Management

**Meagen Smith**  
Collections Care

**Kaori Takahashi Hilton**  
Archival materials

**Francesca Whymark**  
Books

**Charlotte Wilkinson**  
Archaeology

**Clara Willett**  
Building Conservation

## Welcome to these new members

We would like to extend a very warm welcome to all those who joined us in October and November last year. We hope to see you at an Icon event soon!

**Helen Adams**  
Student

**Grace An**  
Student

**Sophie Antulov**  
Student

**Patricia Arevalo Puerta**  
Associate

**Cecilia Bembibre**  
Supporter

**Willemijn Bolderman**  
Student

**Megan Buchanan-Smith**  
Student

**Marina Casagrande**  
Student

**Dean Casson**  
Supporter

**Baoyi Cheng**  
Student

**Eleanor Claxton-Meyer**  
Supporter

**Hugh Cockwill**  
Associate

**Helen Cunningham-Johns**  
Associate

**Carlie Deans**  
Student

**Estelle Girard**  
Student

**Lois Glithero**  
Student

**Emma Griffiths**  
Student

**Victoria Hellewell**  
Student

# C'ART - ART TRANSPORT LTD

C'ART



### Transport

Art gallery & museum transport in temperature controlled air-ride vehicles. GIS compliant



### Shipping

International freight & shipping



### Case Making & Packing

Bespoke case & plinth construction to any specification



### Storage

Secure government indemnity approved climate controlled storage



### Technical Services

Works of art installed by fully trained experienced technicians



### Public Sculpture Installation

Hiab and crane services



01902 791797



info@cart.uk.com



www.cart.uk.com

Marta Herraéz  
Associate

Lorraine Hesketh-Campbell  
Supporter

Laura Hobson  
Pathway

Zoe Hutchinson  
Student

Lisa Isley  
Student

Ellen Askey James  
Supporter

Kate Jennings  
Associate

Sjef Ketelslagers  
Supporter

Gudrun Kühl  
Associate

Olivia Leake  
Student

Megan Levet  
Student

Fiona Liu  
Student

Phil Lyons  
Pathway

Lidija Martinovic  
Student

Samantha McIntyre  
Student

Stephen Medhurst  
Supporter

Joanna Moylett  
Associate

Leonor Mozo Alonso  
Student

Chloe Mulholland  
Student

Christina Perkins  
Student

Gwynneth Pohl  
Associate

Eloise Pryor  
Student

Emelia Regattieri  
Associate

Miguel Resendez  
Student

Helen Roadnight  
Pathway

Frieda Robson  
Student

Zora Sanders  
Supporter

Annick Simon  
Student

Davina Thompson  
Student

Roisin Thompson  
Student

Beckett Thornber  
Supporter

Tom Vowden  
Pathway

Cecilia Warren  
Student

Rachel Whitty  
Student

Heather Wilson  
Student

Bindy Wilson  
Associate

Aaron Wright  
Pathway

## In memory



### Jane Foley ACR

It is hard to do justice to Jane. She was an extraordinary and unusual person with a lot of talent, a lively and inquisitive intelligence, and ability to solve problems and a great deal of fortitude and determination. She was also a good, caring, generous and loyal friend and colleague. She had a phenomenal memory which was really useful but disarming when she frequently reminded friends of something they had said twenty years ago and were no longer in a position to argue.

I first met Jane when she came for an interview for the Conservation Studies Course at the City and Guilds of London Art School in the mid-1990s. She was a mature student and immediately impressed us with her enthusiasm, determination, courage, curiosity, and a creative portfolio.

Jane had been interested in conservation for a while. By the time she came for an interview she had worked out what knowledge, skills and abilities would make a good conservator. When she started as a student, she was not romantic about the work, but throughout her career she always felt privileged to have the opportunities it offered her and to be able to work

with the range of objects and collections that she encountered.

As a student she met and exceeded our expectations and was curious, hardworking, and keen to learn and make the most of all the opportunities available to her. She was interested to know what her fellow students were doing and why, but also happy to discuss her own work which she carried out with skill and enthusiasm. She was a diligent, hard-working student and remained a dedicated and enthusiastic conservator for all her working life.

Jane easily made friends with students and colleagues, so built up a strong group of contacts and friend from her placements and work experience and, later, her jobs.

Her first full time conservation job was at the newly built Globe theatre in London and then, in 1997, she became Senior conservator in the stone, wall painting and mosaic conservation department of the British Museum, often working on Greek and Roman objects.

Her obvious organisational skills lead to her managing practical aspects of the touring exhibition: *Cleopatra: Queen of Egypt, History to Myth*. She travelled with the exhibition to Palazzo Ruspoli, Rome, and to The Field Museum, Chicago. This also took her to Egypt where she formed an interest in middle eastern archaeology and in the preservation of vulnerable sites. Her visits to Egypt eventually led her to becoming assistant director responsible for preservation on the excavation at Anamurium in Turkey. She soon developed an understanding of the conservation and preservation

of a whole site as well as the individual objects on a site or in a collection.

Whilst working with the Cleopatra exhibition Jane met at the Field Museum her future work partner and, later, to become her wife, Inez Litas. Jane worked with the restoration studio set up by Inez Litas Liparini in Evanston, Illinois and this led to them setting up Foley Conservation in the UK, and they were soon working internationally for museums, galleries, historic houses, churches and for many other institutions and individuals.

Jane realised that she needed to extend her knowledge of materials beyond those included at the City and Guilds. She quickly developed an understanding of the science of a wider range of materials, particularly metals. She was pleased that when she was assessed for Accreditation she was tested on her knowledge of metals as well as wood, stone and other materials she had studied earlier.

She then broadened her outlook by completing a MA in Heritage Management with Birmingham University. This was partly because Jane was aware that she was both interested in, and good at, managing large projects and wanted to be certain that her instincts regarding managing buildings, sites and collections were in line with current processes, standards, and ethics.

Along with her full and busy professional life, Jane was also a thoughtful employer, taking care of her staff and generous with her knowledge and experience. She was also very sociable and hospitable and was a loyal, lively and supportive friend.

Sadly Jane was diagnosed with cancer and died on 10 October 2021 just at a time when she and Inez were thinking of slowing down. In addition to her wife, daughter, grandchildren and sister, she is survived by her brothers, step siblings and stepchildren.

Jane will be deeply missed by friends and colleagues; she will be long remembered for her curiosity and lively and intelligent presence.

**Frances Halahan ACR**

## In memory



### David Garnett

January 1939 – October 2021  
Quite a few Icon members will have benefitted from the Zibby Garnett Travel Fellowship and will be saddened to learn of the death of its founder David Garnett at the age of 82.

After serving in the Royal Marines and then studying at the Royal Agricultural College, David's interest in buildings and their repair and conservation was matured and developed by his conscientious stewardship of several large private estates and a period of work for the National Trust, culminating as Regional Director for the East Midlands based at Clumber Park in Nottinghamshire. David was a Fellow of the Institute of Chartered Surveyors, a Freeman of the City of London and a Liveryman of the Worshipful Company of Art Scholars.

His interests found a natural expression in the charity he founded in memory of his first wife, Zibby, and it is a tribute to his untiring efforts that, over the past twenty-one years, the Trustees have enabled more than one hundred and forty young people to study conservation techniques abroad learning new skills and different ways of working. Initially as chairman and Trustee and later as the

charity's patron, he kept a careful eye on its activities and its administration, unobtrusively guiding, encouraging and steering his colleagues.

Above all, David assiduously kept in touch with former scholars and was always interested in their progress both professionally and personally. Some of the scholars have found the experience life-changing: all have said that it has been life-enhancing.

Since the Fellowship was set up in 2000, alumni have been to some forty countries to study techniques in the fields of historic buildings, gardens and the man-made landscape and artefacts including textiles, ceramics, furniture, books, paintings, and sculpture. Many of the Fellowship's students have gone on to take up conservation posts at national and international institutions including The Royal Collection Trust, The British Library and the National Trust.

### ***The Trustees of the Zibby Garnett Travel Fellowship***



# GOING BACK IN TIME

Often but inaccurately called Big Ben, the clock and its tower at the north end of the Palace of Westminster, now called Elizabeth Tower, is a world-famous landmark which has recently undergone major conservation works.

Alexandra Miller tells Icon News about Cliveden Conservation's part in this huge project, returning the iconic clockfaces and surrounds to the original 1850s Charles Barry colour scheme



© UK Parliament

The well-known image of the stone clock face surrounds prior to works commencing

*This must have been an enormous task as well as an incredibly complex project to manage. Tell us about the planning and logistics challenges.*

**A.** The Restoration of Elizabeth Tower was a hotly anticipated and highly sought after tender, with the famous stone clockface surrounds being probably the most prized part. Due to the lack of external access and their lofty positioning forty-five metres up the tower, the extent of the works needed was largely unknown. We based the original scope of works on the 'classic' stages of any major decorative restoration:

1. Carry out investigations into the historic paint schemes and, using the findings, agree the correct scheme to be reinstated.
2. Remove any failing or delaminating paint layers, paying extra attention to the gilded areas as gold leaf is

particularly sensitive to decomposition - or more precisely its bonding coats.

3. Reinstatement decorative scheme - it was first suggested that the scheme may be the 1858 blue/green and gold scheme as previously proposed in the 1980s.

It was ultimately decided, based on material and archival evidence, to reinstate the scheme detailed in the 1853 Charles Barry watercolour: clean bare stone with blue and gilded highlights. Following this, we had a clear understanding of what the final scheme would look like and developed the scope accordingly.

The whole project included works to the entire building in some form, inside and out. This colossal undertaking called upon the expertise of a wide variety of trades and industries and works hit the ground running from the start. The clock faces were no exception; once access was granted, it was all hands on deck - us, stone masons, glaziers, metal workers and industrial decorators. Like a jigsaw, we all needed to slot into each other's programmes seamlessly to keep this well-oiled machine ticking along.

Our works were arguably one of the most complex and changeable, most debated and, at least aesthetically, the most anticipated of the whole project. The complexity was in part down to the fact that our scope of works was being written in real time as we progressed. With so many unknowns, rigid specification would simply not have worked.

We foresaw this by putting together a multi-disciplinary team of conservators, decorators, gilders and skilled labourers to cover as wide a skillset as possible. Due to the high security protocols in place, each team member needed to be security vetted months ahead of the project commencing. The brilliant and adroit Cliveden Conservation team adapted and skill-shared as needed, creating a level of efficiency and cooperation that ensured the project was a success.

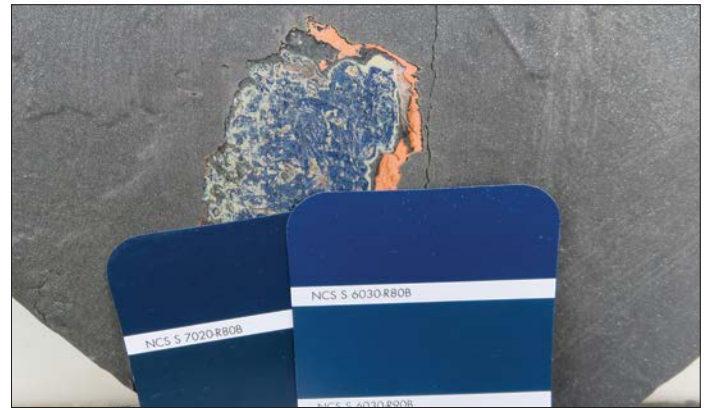
What made this project stand out from other large and complex high profile projects was the logistics of the vertical work area, across all of our works packages (which included internally the partial colour analysis and the full reinstatement of interior decorative schemes and externally the works discussed in this article). External clockface works were particularly challenging to manage because of how the scaffolding sealed off from view the majority of the clockface, with gangways no more than two metres wide (barely 60cm in some areas), meaning that the clockface surrounds were only visible in two metre high horizontal strips.

Excellent communication and attention to detail, especially around the areas obscured by scaffold boards, were essential to ensure when paint stripping that no tide lines were left or decoration missed. The completed clockfaces were only seen by us for the first time once the scaffold was struck - the same time as everyone else saw them!

**Tell us more about the extensive analysis which was carried out to determine the original intended colour scheme of the famous clock faces.**

**A.** First, we had to carry out the historic paint research - paint chips were extracted, their locations meticulously documented and then sent for microstratigraphic analysis by our collaborators, Lincoln Conservation.

We found that a mostly intact paint stratigraphy (the build-up of paint layers) existed in many of the areas we analysed. Before works, the inaccessibility of the exterior clock face surrounds had meant that no periodic cleaning or paint removal had ever taken place - each decorating campaign had been applied directly over the previous one, locking all



Original Prussian Blue being uncovered on the East clock dial

preceding schemes away under a watertight barrier. This provided the sufficient evidence needed to remove all of the historical paint back to bare stone, revealing the blank surface needed to reinstate the original Charles Barry scheme.

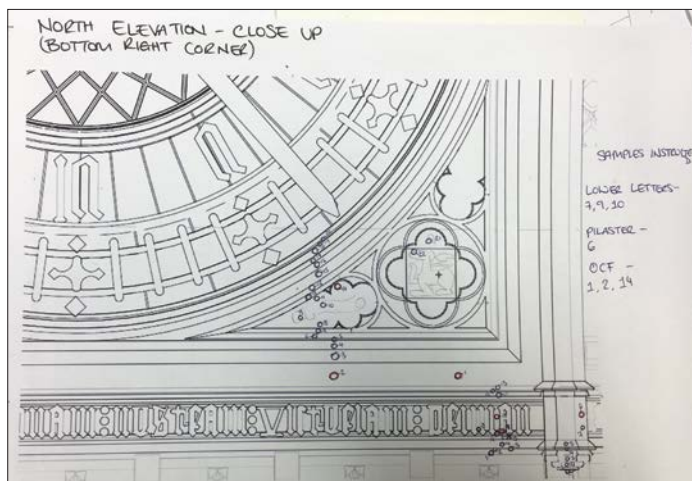
**What were the skills and techniques needed to unveil Elizabeth Tower's decorative past?**

**A.** Budget and programme are always the two main parameters to stick to and the skill of the conservation specialist is to only ever work within conservation ethics.

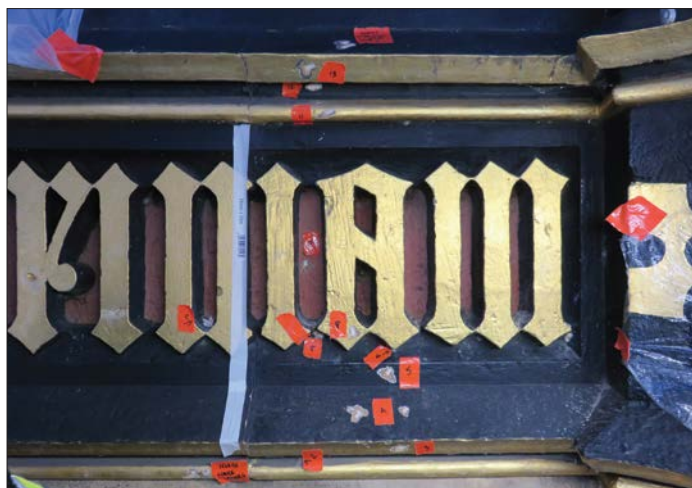
**Paint stripping-** for the toughest and most labour intensive part, a combination of poultices, gentle steam and manual scrubbing was employed, adapted to the thickness of paint build-up, substrate texture, whether the surface was flat or carved, as well as the stubbornness of the hardened paint. The paint removal was carried out by hand to ensure no damage to, roughing up or muting of the fine quatrefoil carvings, which would not only accelerate the weathering of the stone but would make the gold leaf appear slightly dull as its shine is broken up across the uneven surface.

**Painting-** the newly exposed underlying stone was in perfect condition and slightly less porous than the exposed stone, as deeply embedded microscopic alkyd-based paint particles were acting as a filler and slight water repellent. We needed to devise a paint system that would stay thoroughly adhered, even if moisture migrated behind it at its edges. So we used a base of silica masonry paint under all areas of decoration,

Detail of a marked up drawing for paint chip locations



The same area as detailed in the drawing in close up



The Welsh Dragon on the North Clock Face before restoration began showing the 1983 decorative scheme







© Cliveden Conservation / Alexandra Miller

During the paint strip of the Welsh Dragon



© Cliveden Conservation / Alexandra Miller

Once all paint had been removed - the stone in its clean virgin state



© Cliveden Conservation / Alexandra Miller

Before gilding showing the paint build-up

The Welsh Dragon completed



© Cliveden Conservation / Alexandra Miller

including the gilding. Acting as a consolidant, it bonded to the silica in the stone and also helped to further smooth the substrate ready for the final finishing coats.

**Gilding** - it was particularly challenging not only to gild at height on an exposed tower in all weathers but also to ensure that it stays fixed in place for many decades. Previous gilding was applied over a thick stable base of smoothed, hardened, impermeable alkyd paint, with little to no risk of moisture or salts migrating behind and delaminating the base coats.

Silica masonry paint will act in much the same way as the original paint did - creating a stable barrier and lifting the gold leaf away from the stone. Silica paint is permeable so to seal it we applied two coats of water-based primer and two top coats of oil-based gloss paint. We applied twelve hour gold size and gilded using a combination of 23.5ct loose and transfer leaf.

**Can you tell us about the thinking behind reinstating the original decorative scheme?**

**A.** The decorative scheme of the clockface surrounds is the only original external decoration that has not been retained or replaced like-for-like. Decorative schemes are often the feature that has undergone the most interference historically, each generation taking advantage of how relatively easy it is to paint over existing paint rather than re-carve stone or recast metal.

But this ease of application is only after the great difficulty of gaining access; in truth the decorative scheme is interfered with so frequently on buildings and monuments because it is vastly important and dictates the narrative of the people it represents.

In the case of Elizabeth Tower, the decorative schemes get more and more bold and severe as subsequent schemes are painted over until we end up with just black and gold over the whole clockface surround – as though each generation was attempting to blot out the previous one.

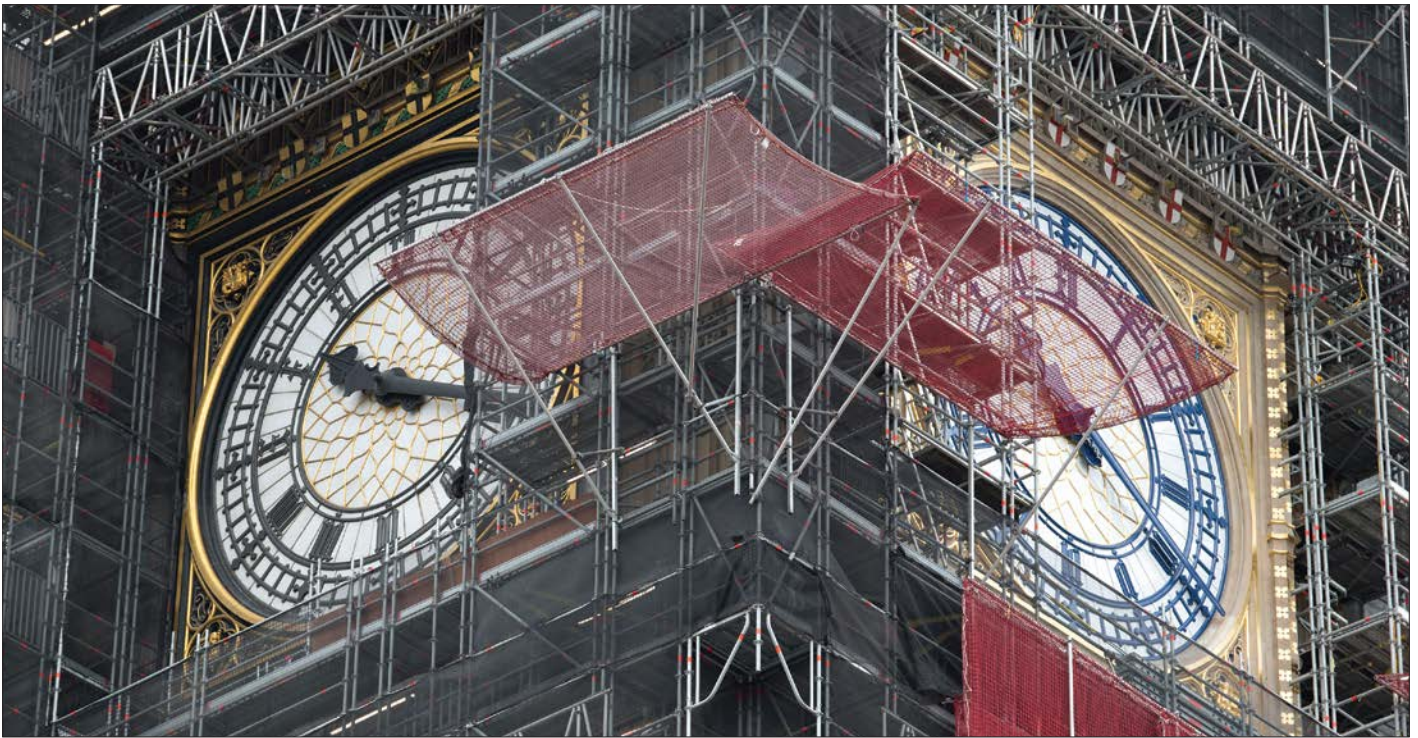
The reinstatement of the original Charles Barry scheme and all of the hard labour involved was - and always will be - worth it: the stripping away of all of the historical ‘noise’ has allowed the original architect to represent his building to us how he intended. Decorative schemes have no physical use other than to show the audience the personality of the creator, the human story behind the building.

**Working at height and in extreme conditions must have been physically demanding, but were there also conservation challenges which needed to be overcome?**

**A.** The team was strategically spread across the clockface’s many levels to stop overcrowding, however, the level of clean was different for everyone dependent on height and physical strength. To mitigate any patchiness the team was rotated regularly to ensure uniformity.

Work was year-round; the project kicked off in January 2018 during ‘The Beast from the East’ where temperatures up on the scaffolding plummeted to -8°C. In the heatwave of the following year, temperatures reached 45°C. During extreme weather, including strong winds or thunder and lightning, a





Scaffold adaptations in late 2019 allowed for a fleeting view of the newly restored North clock face against the yet to be restored East clock face

judgement call was made on whether it was (first of all) safe and (secondly) if it was even possible to work. (Gilding, in particular, is more sensitive to wind and extreme weather than maybe painting or stone cleaning).

The narrow gangway up at Belfry Balcony level was barely 60 cm wide



We were all aware that significant decisions made during the works would be heavily scrutinised, therefore a robust and concise argument was always put forward to the clients and stakeholders, and decisions were made jointly. An example of this is the St George’s Crosses that were reinstated on the stone shields above all four clockfaces at Belfry level. There was no material evidence gleaned from the analysis so the client relied on the Charles Barry 1838 watercolour, detailing his desired scheme which clearly includes St George’s Crosses above the clockfaces.

**What are your thoughts now the exterior works are complete?**

Aesthetic desires need to be in line with the physical requirements for the longevity of the workmanship, especially on a surface totally inaccessible once the scaffolding is struck.

The scheme shows the hopeful outlook of the UK – as always, the face of Elizabeth Tower has been decorated to symbolise a national attitude. To me this most recent incarnation is we craftspeople flexing our muscles and pushing our expertise to the very limits. The results we have today would not have been possible during any other restoration campaign.

The robust documentation along with the sensitive yet thorough stripping away of the paint and the availability of state-of-the-art coatings ensures not only the health of the stone, but the stability of the decorative finishes, and of course it showcases the whole range of skills and expertise we have here at Cliveden Conservation.

**What does working on this project mean to you?**

This project has had a profound effect on me personally - especially as a born and bred Londoner. I will never forget it.

But there is another more valuable takeaway from this project - the diversity of the site team was exceptional. Conservation and restoration are already industries with strong diversity but this is made noticeable if we are involved in larger construction projects with trades which are





© UK Parliament / Jessica Taylor

The Elizabeth tower scaffolding and the completed works

traditionally male. Construction is particularly susceptible to this, and it is possibly why there are so few female operatives across most trades. On this project, there was a female scaffolder and a female stone mason. This project was to all intents and purposes a construction and engineering project. The presence of women on the team represents a more diverse future for these male-dominated industries.

This project is testimony to the skill available in the UK from operatives hailing from across the globe. It is often lamented that there is a conflict of interest when construction and heritage conservation are thrown together on a project, but this proves it not only works but is essential going forward - especially as more construction companies are venturing into heritage work. Working alongside heritage professionals and understanding the care and attention that must be afforded to these special buildings is the only way to ensure the future of our precious built heritage.

**About the author**

Alexandra Miller is a senior project manager with eighteen years' experience working in building restoration. Her specialities include the restoration, conservation and technical and historical applications of traditional decorative finishes and paints. Alexandra has a BA in Fine Art from Byam Shaw School of Art and a BSc in Restoration and Conservation of Decorative Surfaces from London Metropolitan University. Alexandra joined the Cliveden Conservation team in 2016 where she manages the London based decorating projects as Senior Project Manager (Decorative Arts).

Elizabeth Tower: works completed



© UK Parliament / Jessica Taylor



# THE LAST PASSENGER

Pieta Greaves ACR of Drakon Heritage and Conservation and Nick Booth, Head of Collections at the SS Great Britain Trust, describe the project to conserve the *SS Great Britain's* cormorant

## INTRODUCTION

Brunel's *SS Great Britain* is a museum and visitor attraction on the harbourside in Bristol. The site is centred around the iron steamship *Great Britain*, which sits in the drydock from which she was originally launched on 19 July 1843. The two museums on site tell the story of the ship and her working life, and also the life and works of her engineer, Isambard Kingdom Brunel. The Collections were Designated by Arts Council England in 2014.

The specimen that was the subject of the project is BRSGB-1997.202 – a naturally mummified Magellan Cormorant. It was found in the hull of the *Great Britain* after she arrived in Bristol. And given the time the ship spent in the

Falkland Islands (1886-1970) and the fact the species is very common there, it is believed it was carried with the ship during the salvage operation. The specimen is known on site as the *Great Britain's* 'final passenger'.

It has been displayed in the Dockyard Museum on site since 2010. Previously the specimen had been displayed partially obscured behind a banner, which meant it was often missed by the public. In December 2019 it was moved to a more visible location, which highlighted the need for the work going forward.

It is the policy of the *SS Great Britain* Trust to carry out as much traditionally 'behind the scenes' work as possible in front of the public, in order to break down barriers to

The *SS Great Britain*







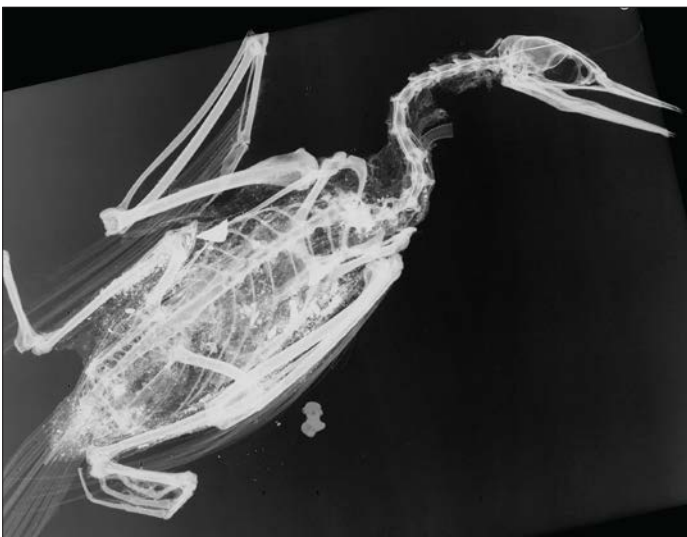
Cormorant remains as seen on display

accessing the collection, and to carry out all the Trust's work in an open and upfront manner. As such 'Conservation in Action' sessions are regularly run on site, where the public are invited to come and see conservation work being carried out, to speak to the people doing the work, and (where possible) to take part themselves. The public element of the work was an important factor in Natural Sciences Collection Association (NatSCA) agreeing to help fund the project.

### CONSERVATION: AIM AND CONDITION

The aim of the project was to ensure that the cormorant was stable and could be safely displayed. As always, the first stage of the work was to assess the mummified remains for conservation needs.

The x-ray of the remains



The skin of the cormorant was stable and had the texture of a strong paper but was covered in a build-up of dusts. The sinew and skin were effectively holding the object together.

Dusts on the surface







The protruding windpipe and white spots on the neck

Some of the flight and tail feathers (shafts and remains of barbs for the most part) were still present, and loose material trapped inside the body rattled when moved.

On the back of the bird (the side not on display) the skin had become imbedded with small stones and dirt from its burial environment. These were not removed as part of the

conservation process as it would have further damaged the remaining skin.

Bones and the windpipe protruded out of the skin and on the neck there were small white localised spots on top of the dust. These were most likely salts, as under the microscope they were crystalline in appearance.

Loose flight feathers





The x-ray shows the wire threaded through the neck

The flight feather tucked under the cormorant was loose and very mobile where it attached to the humerus, with little natural skin remaining to hold it in place.

To assess the internal condition of the cormorant, it was decided to carry out an x-ray, in particular to identify the source of the rattle or to see if any previous treatment was visible. The x-ray revealed that the rattle was a mix of loose materials inside the body of the cormorant (soils, iron corrosion products and old dried bits of biological tissue). It also showed a thin wire that had been threaded from the skull along the neck for support at some point.

## THE CONSERVATION TREATMENT

The conservation was undertaken over two days in the research room next to the *SS Great Britain* ship.

The treatment chosen for the cormorant was a full surface clean with a natural bristle brush and a puffer, to remove the dusts and small area of white spots. It was felt that a solvent

would risk the delicate skin by introducing unnecessary moisture. The loose flight feathers were consolidated with Lascaux 498-HV, an adhesive which is colourless when fully dry and slightly flexible to allow for the natural movement of the bird under controlled environmental conditions.

The method of conservation allowed visitors to come up close to the table (although it was only children who were brave enough to come all the way up to the cormorant!). The x-ray provided an extra talking point and showed another aspect of investigative conservation.

Visitor access was limited to between 11am and 2pm each day, enabling processes, such as those requiring a vacuum cleaner, to be carried out at other times when visitors were not present. An area of the cormorant was kept uncleaned until the last visitor had been; this allowed discussion of the conservation that was being undertaken with every visitor.

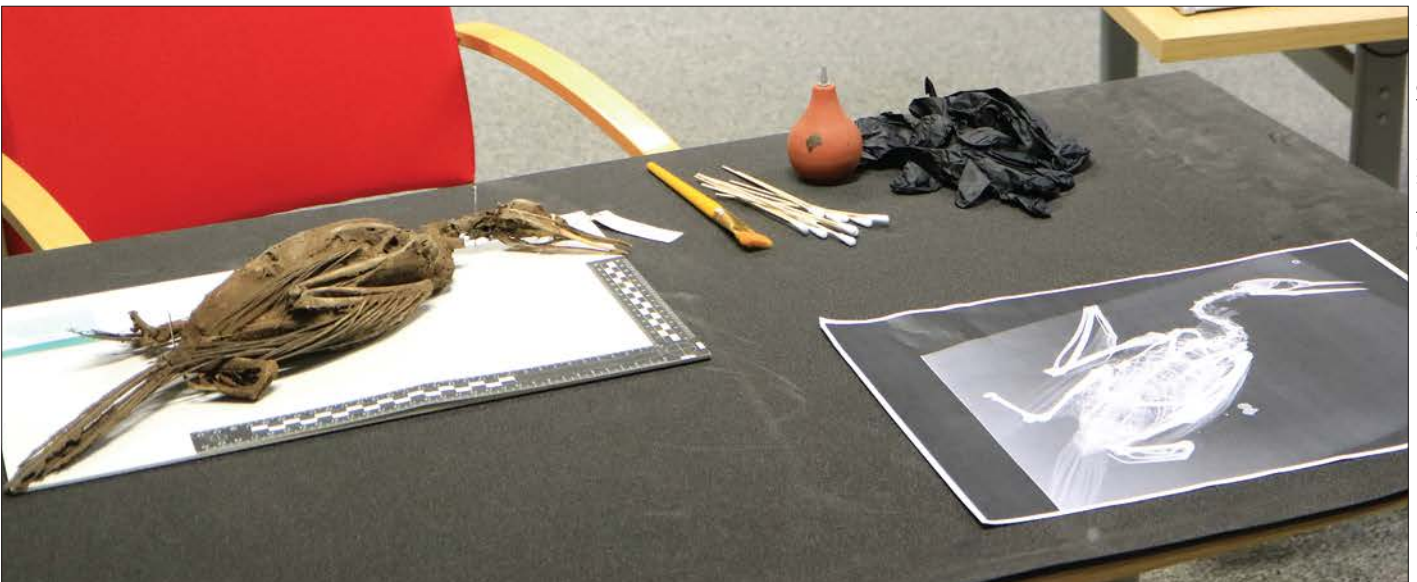
The event was a success with approximately sixty visitors over the two days: this was really the maximum of visitors that could be engaged with in a meaningful way. The cormorant may not appear to be the most obvious object for conservation engagement, but with its story as *SS Great Britain's* 'final passenger' it was easier than expected to build up a conversation with visitors.

The feedback from visitors was overwhelmingly positive, especially with children, some of who thought it looked a little like an old dried chicken dinner.

Along with the on-site event we also produced tweets to show the progress of the work. The most popular of these was a video showing the removal of dust from the surface.

Once the cormorant was conserved the display mount was changed to a more padded surface and the orientation was also changed to allow for a better fit into the display case.

The simple set-up for the conservation table







The surface during cleaning

### WORKING ON DISPLAY: CONSIDERATIONS

Conserving objects 'in public' does take more planning than if the work was undertaken in a studio. Most obviously, the health and safety aspects of the work needed to be considered not only for the conservator but also for the visiting public. Assessing how safe it would be for the public to come near the work as it was being undertaken, particularly if using solvents, was important, likewise whether signage was required or desirable.

The security of the conservation set-up, to ensure that object, tools and equipment were safe at all times, was worked out with the museum to establish whether a barrier was needed and how to keep the area organised and clean when working. You can never plan too much when working in front of the public.

An important factor was also how much work would practically get done: people will (hopefully!) want to stop and

discuss conservation longer than you might imagine. Factoring in this time is important when planning the conservation events involving the public.

It was Pieta Greaves' first time of doing an event like this during the Covid19 pandemic and a mask was worn throughout, both for conservation reasons but also for her own protection from any possible Covid risks, as not all visitors wore a mask.

There are clear benefits to conservation 'behind the scenes' events. The vast majority of people visiting did not know what a conservator was and none had considered that you would need one to clean a cormorant!

<http://www.drakonheritage.co.uk/>

<https://www.ssgreatbritain.org/collections-and-research/>

The cormorant returned to display on a new mount





# CONSERVING FRAGONARD'S *THE SWING*

One of the Wallace Collection's most loved paintings has recently undergone conservation and is back on display

The Wallace Collection in London is lucky enough to own eight paintings by Jean-Honoré Fragonard, which span the arc of his career evolution from student onwards. The most well-known of them, and perhaps the most iconic image of the French Rococo, is *The Swing* painted around 1767.

The recent technical analysis and conservation treatment of *The Swing* was made possible thanks to a grant from the Bank of America Art Conservation Project. The work was undertaken by Martin Wyld CBE, former Head of Conservation at the National Gallery, and he carried it out on-site over two months. The Wallace's Head of Curatorial and a specialist in French art, Yuriko Jackall commented that the close interchange with the conservator was a very valuable experience - the Wallace Collection normally sends its paintings off-site for conservation.

Martin described the job as relatively straightforward: 'an uncovering process'. With a lot of white lead in the ground, x-rays of the painting did not show a great deal. No preparatory studies for the piece survive and – a testament to Fragonard's

Fragonard's *The Swing* before treatment. The heavy yellowed varnish layer obscures many details and mutes both the colours and the dynamism of the scene. See back cover for the impact of treatment



© Wallace Collection



© Wallace Collection

The picture back on the wall of the gallery

confidence and skill – there is little underdrawing beyond some marks providing just a rough guide in places, such as in the left arm of the girl on the swing.

The painting was found to be in very good condition. At some point, probably in the late 19thC, it had been taken off its original stretcher, which is perhaps when some small damage to the bottom edge occurred. It was then lined and it may also be at this point that a thick layer of varnish was applied. The removal of this now yellowed varnish has revealed the vibrant picture now on display. The texture of the paint shows Fragonard's very variable and daring handling of it: the mossy tree trunk and the girl's dress are densely painted, whilst the face is created from a few thin dashes of paint, which is what makes it so lively.

The painting has been re-hung alongside the Wallace Collections' other Fragonard works in a specially re-lit gallery. The impact of the cleaning and the new position is stunning. Paradoxically, the clarity brought to the composition and colours of the picture have only added to the mystery and ambiguity surrounding its various narratives. Who are the three protagonists and what is the relationship between them? What is the significance of the fraying of the swing's ropes? What secrets are signified by the statue on the left, which is a reference to a well-known statue known as Menacing Cupid? The very title of the picture *Les hasards heureux de l'escarpolette* (*The Happy Accidents of the Swing*) is open to interpretation.

Erotic, surprising, delightful – do go and see it when you can. In the meantime a fascinating film about Fragonard and the conservation of *The Swing* can be found at:

<https://www.wallacecollection.org/the-swing/>



# TREASONOUS EMBROIDERIES

Katy Smith ACR, Senior Textile Conservator at the Victoria & Albert Museum, has a close encounter with an embroidered hanging attributed to Mary Queen of Scots before its display in London

## INTRODUCTION

Following on from Emma Slocombe's recent talk to the Icon Textile Group '*Identity and Politics in the Needlework of Mary Queen of Scots*', and in celebration of the display of the Marian hanging at the British Library's '*Mary & Elizabeth: Rival Cousins, Royal Queens*' exhibition, I was asked to share a little of the history and conservation of the hanging with *Icon News* readers.

## A PRODIGIOUS OUTPUT

These embroideries were created during Mary's confinement in the household of the Earl of Shrewsbury, 1569 – 1585, alongside his wife Elizabeth Talbot (Bess of Hardwick) and the

professional embroiderers in their retinue. They are some of the best examples of 16th century elite women's embroidery in Britain.

Originally used as cushion covers, smaller hangings, and distributed as gifts, not all of Mary's embroidered works survive, and not all now attributed to her were necessarily by her hand. The Oxburgh hangings – three large hangings and a valance - are thought to have been made up in the late 17th century by Alatheia Talbot, granddaughter of Bess of Hardwick. At Oxburgh Hall since 1761, ownership was transferred to the Victoria and Albert Museum in 1955, on condition that they remain at the Hall - now maintained by the

The Marian hanging. The front cover of the magazine shows a closer view of the central square







'A zephyr whale' –now known as a Cuvier's beaked whale, or goose-beaked whale



'A dolphin' – with the crowned monogram MR indicating this was embroidered by Mary Queen of Scots

National Trust. Miscellaneous embroideries and fragments survive in the collection at Hardwick Hall and at the V&A, where some are on display in the British Galleries.

The 'Marian hanging' (T.29-1955) is so called because the embroideries relate most directly to the exiled Queen. Across the thirty-six panels depicting flora and fauna, Mary's monogram features eighteen times. The central panel reads *VIRESCIT VULNERE VIRTUS* (virtue flourishes by wounding), and a scythe prunes a weak vine, allowing a healthy vine to flourish. A version of this embroidery was sent to the Duke of Norfolk and used as evidence against him of his involvement in a plot to supplant Queen Elizabeth with Mary.

Mary managed her image through her use of emblems and mottos, asserting her identity and position during her years of confinement. This included expressions through needlework, within the context of widely held opinions associating needlework with good female character and lack of political engagement. Her prolific output has been described as obsessional. Asked how she passed her time, Mary answered that *'all the day she wrought with her needle... until the very pain did make her give over'*.

An account of Mary's possessions taken at Chartley Manor in 1586, the year before her execution, listed hundreds of embroidered motifs – fifty-two flowers, one hundred and twenty-four birds, sixteen beasts, fifty-two fish and a hundred and sixteen others.

## PAST TREATMENT

Recent building works at Oxburgh Hall necessitated the removal of the hangings, and thus their availability for loan. In late summer 2021, the Marian hanging returned to the V&A for conservation treatment and condition reporting.

A rummage through the V&A's conservation records turned up an index card from 1973, when the hanging was described as *'dirty, lining rotting. Extensively repaired - couched, green silk*

*and velvet ground patched. Velvet splitting and dusting'*.

The subsequent treatment replaced the old lining and braid. The edges were strengthened with canvas and couching done where necessary. The hanging was *'sprayed with 2% soluble nylon solution'*. This method of consolidation had a brief popularity in the 1970s, but quickly fell out of favour, and is now looked upon with some disdain. No trace of this fifty year old treatment remains discernible by either touch, or the naked eye. It is likely that any consolidated surface was lost over the intervening years.

## CURRENT CONDITION

The hanging survives in remarkably good, albeit fragile condition. This valuable textile has been subject to multiple campaigns of repair, restoration, and conservation. The excellent ongoing care at Oxburgh meant that the most recent conservation interventions required only a light touch. A few loose metal threads were couched into place using fine polyester thread, and two small tears in the canvas were bridged across the surface with nylon net in appropriate colours.

As is common with historic embroidery, areas of black silk thread are lost, with the underlying design exposed on the bare canvas. The memory of a fold line near the top with traces of blue paint, also dripped vertically down one side, indicate that the hanging was at one time made smaller to fit into a space, and left in situ as re-decoration works took place around it. An early 20th century photograph of the Kings Room in Oxburgh Hall shows the embroideries in use as bed hangings and a coverlet. The hanging is now only shown flat on an angled board, mounted with Velcro across the width of the top edge and down both vertical sides.

The Marian hanging remains on display at the British Library in London until 20 February 2022, before returning to Oxburgh Hall. Emma's richly illustrated talk will remain on the Icon YouTube channel for all to enjoy.



## LECTURE

### 24th ANNUAL PLENDERLEITH MEMORIAL LECTURE

Icon Scotland Group  
Online 2 December 2021

During the Icon Scotland 24th Annual Plenderleith Memorial Lecture, Sir Geoff Palmer enlightened us with stories from his life. From Jamaica to Scotland, from whiskey brewing to human rights activist, his stories of the persecutions he had dealt with and his perspectives on the representation of slavery within the museum context, kept us engaged and questioning our own points of view.

Describing in detail the steps that took him from Jamaica to the United Kingdom, Sir Geoff immersed us in the life of 1940s' Jamaica and 1950s' London. After his mother brought him to London to work, he was required to go to school as he was under the legal working age. It was interesting to hear how he was not concerned about going to

school at the time, and just wanted to work. However, his school days turned out to be extremely worthwhile due to the encouragement of his headmaster, and the powerful role that mentors can play in influencing someone's life was a reoccurring theme in his lecture.

Sir Geoff went to Leicester University and left with a degree in Botany in 1964. He went back to London to find a job and struggled because of the prejudice he encountered. He recalled one interview where the interviewer remarked that he should go back to where he came from and grow bananas, to which Sir Geoff replied it would be hard to grow bananas in Harringay! Although this was a humorous remark, Sir Geoff pointed out that Jamaica had been a British Colony since 1655, and he was therefore already on home ground.

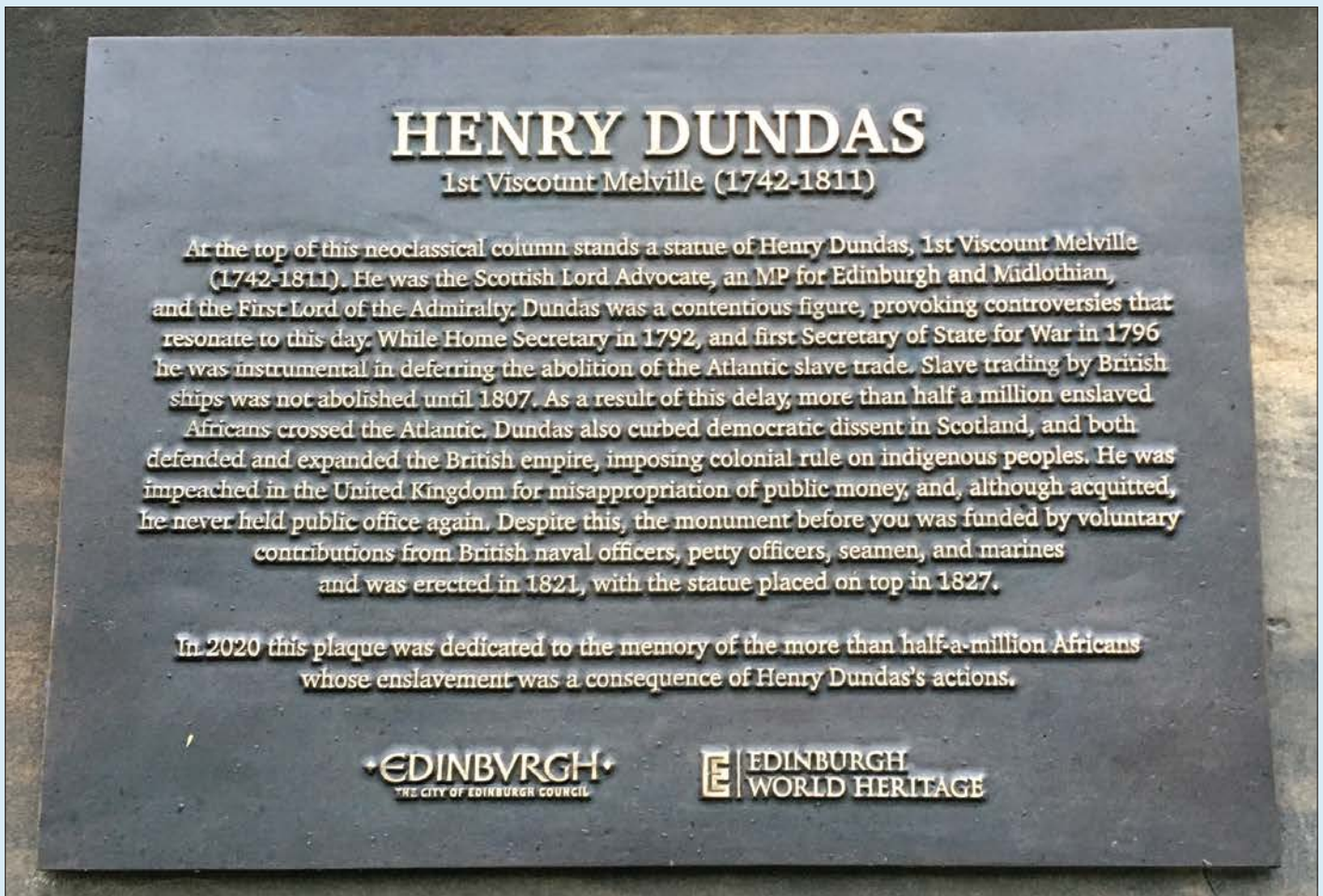
An opportunity to study for a PhD arose at Heriot Watt University in Edinburgh and, following this, Sir Geoff used the scientific concepts he had developed during his PhD

to improve industrial barley abrasion at the Brewers Research Foundation in Surrey. He proceeded to help build the International Centre for Brewing and Distillation at Heriot Watt, which he emphasised needed to be international and open to the world.

Sir Geoff went on to talk about how things had changed since the tragic death of George Floyd and the growth of the Black Lives Matter Movement. He paraphrased Scottish Philosopher David Hume who had stated that blacks were inferior to whites in 1777, a claim which was used as a justification for racism by many people. This comment is outrageous to us today, yet history was built on it through the development of the slave trade, resulting in 800,000 British-owned slaves in the Caribbean by 1800. A shocking number!

Sir Geoff also made a startling comparison between slavery and modern human trafficking, noting that although they appear similar the crucial difference is that human trafficking is illegal, whereas slavery was not

The plaque, added in 2021, sets the context of the man honoured by the statue above it





and hence was condoned by people at all levels of society. He also noted how once slavery was abolished, slave owners were paid for their losses as if the slaves were merchandise.

The lecture then turned to the Colston statue and other statues of slave owners, and how we should deal with this dark part of world history. Sir Geoff's opinion was that the statues and street names of historic slave owners should remain, because they are a part of history and by removing them we remove the evidence of what went on in the past. Sir Geoff instead suggested and the next 'statue' to be taken down should be racism itself.

As an example in Scotland, Sir Geoff discussed his work campaigning to add information about Henry Dundas' involvement in slavery to the Melville monument in Edinburgh, which finally resulted in the addition of an information plaque in 2021. He did not want the monument to be taken down, but he felt it was important that Dundas' involvement in slavery should be publicly acknowledged. Removing the monument would have allowed us to forget what Dundas did, but by retaining it and adding appropriate information, we ensure that history is remembered and that we can learn from it for a better world.

Sir Geoff finished by reminding us that we cannot change the past, but we can change the consequences of the past by educating future generations, and we can do this by being transparent with the information within our museums and heritage institutions.

This engaging and thought-provoking talk was presented without any visual aids, simply Sir Geoff talking to us like friends and family. It was a warm and friendly conversation which kept us engrossed and eagerly listening. Following the lecture there was a lively discussion about equality, diversity and inclusion, led by the Chair of the Icon Scotland Group Gwen Thomas, and the topics covered included diversity within the conservation profession and the ethics around museums and historic houses having received funding from the slave trade.

I was personally unaware that the Glasgow Modern Art Museum was the home of a slave owner, and that the Necropolis is the graveyard of numerous slave owners. Having visited these places many times before, I will now be thinking about them differently next time I visit.

**Kirstin Ingram**

Textile Conservation postgraduate student  
University of Glasgow

## CONFERENCES

### FRAGMENTED STORIES

**Icon Ceramics & Glass Group and Stained Glass Group**  
Online October 2021

The two-day conference *Fragmented Stories: Case Studies in Ceramic, Glass, and Stained Glass Conservation*, co-organised by Icon CGG and SGG, took place on 16 and 17 October. With speakers and audience from worldwide backgrounds, this was an experimental pioneer event, not only to join the conservation of ceramics, glass, and stained glass together to establish a cross-disciplinary sharing platform, but also to explore the potential of the online conference format in this pandemic time.

The conference was delivered in three separate sessions, including talks, posters, and tours on both days. The talks were delivered as pre-recorded videos, followed by live interactive Q&A sessions. A wide range of topics on the latest conservation

research and projects were presented by professional experts and students, including the presentation by **Lauren Burleson**, winner of the Nigel Williams Student Prize, and **John Fidler**, winner of the Nigel Williams Main Prize - see image below and overleaf. Posters were shared online, with special sessions for discussion and Q&A.

On the first day, **Margaret Bishop** guided the tour of the stained glass windows of St. Mary's Church in Fairford, UK, with the conservator, **Keith Barley ACR**, sharing his experience on the conservation project, which lasted for twenty-two years from 1988 to 2010. On the second day, **Kit Maxwell**, Curator of Early Modern Glass at the Corning Museum of Glass in New York, USA, provided a tour of the special exhibition *In Sparkling Company*, which explored how glass products helped to define 'modern' in social life and what it cost in Britain during the 1700s.

Despite social activities having been largely restricted due to the Covid-19 pandemic, the conference still made an effort to enable networking opportunities through online chat boxes and break-time meeting spaces.

**A prize-winning project: heavily damaged terracotta Rose Window tracery: caused by seismic stress cracking and marine climate salt corrosion of an unprotected mild steel armature**



© John Fidler Preservation Technology Inc., for the First Congregational Church of Long Beach, California, USA





Completed Rose Window cleaning, stabilization, conservation, repair and restoration, including new matching terracotta tracery from Darwen Terracotta Ltd., of Blackburn, UK

Although the conservation of stained glass is regarded as a separate subject from the conservation of glass and ceramics, as a glass and ceramics conservator myself, I benefited a lot from the sharing and exchange of knowledge between the two subjects in techniques, materials, and decision-making in context. As an audience member, I would like to express my gratitude to the organisers from CGG and SGG, as well as all the speakers, who made this conference possible and exciting.

**Han Zhou (Rose)**  
CGG Committee member

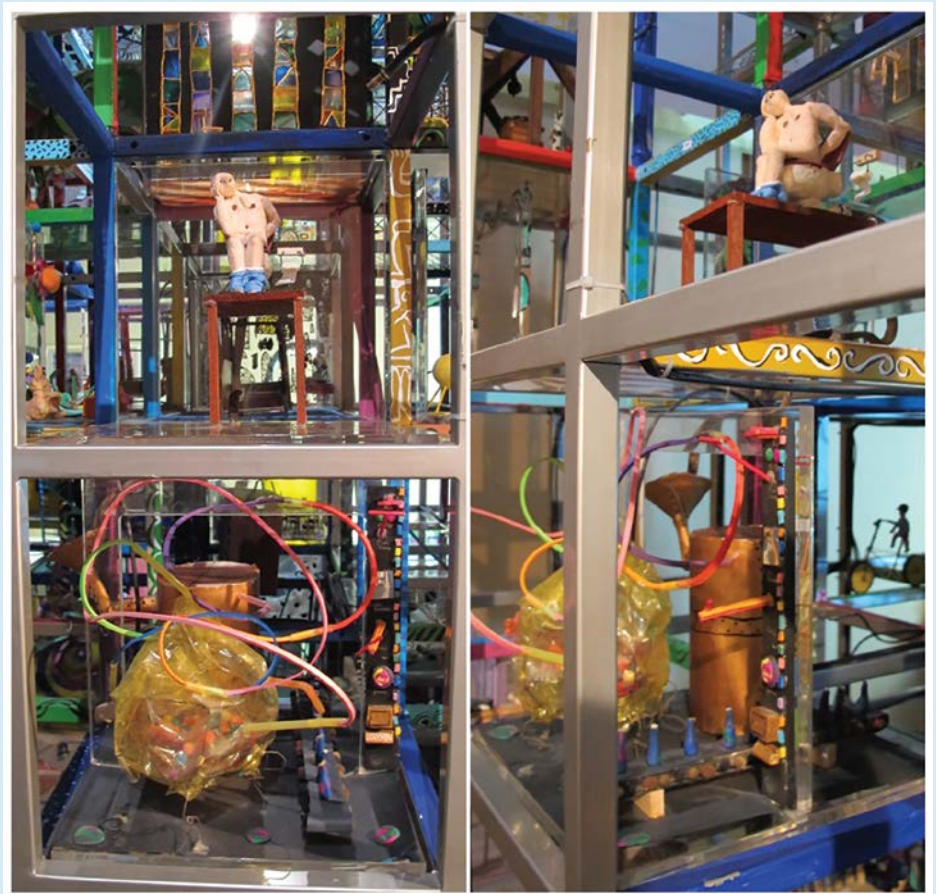
**FUTURETALKS 021: Smart solutions in the conservation of the modern**  
Online 8-10 November 2021

.....  
Futuretalks is an interdisciplinary conference with discussions, lectures and workshops on modern materials, technology, art and design, normally held every two years. This was the 7th edition, expertly organised by the Conservation department at Die Neue Sammlung, spearheaded by their Head of Conservation **Tim Bechthold**.

This year the conference was held online and, in addition to lectures on conservation of modern design, digital and art objects, there were invited keynote speakers from industry who introduced us to topics as diverse as sound design for the future (**Renzo Vitale** Creative Director Sound, BMW Research and Innovation Center, designing sound for electric vehicles) and the secrets of artificial spider silk (**Benoit Cugnet** from AMSilk, Munich).

The first day of the three-day conference started with sound, digital artworks and time-based media. The Sound session covered challenges of identifying sounds in

Plastics galore in the *Childhood Cube* artwork packed and recorded by Adriana Francescutto Miró.



time-based media works including the need to understand more about acoustics, the equipment used to produce sound, documentation of sounds including the need for sound meters to record the exact sound levels for the artwork in question.

Particularly interesting was the talk by **Franziska Klinkmüller** and **Leonie Samland** (Staatliche Kunstsammlungen Dresden) 'The Electrician, the Artwork and Me'. Sound and electricity often go together and having artworks with electric components also brought questions of health and safety and the need for collaboration with electricians and other specialists to make the most of the art pieces whilst making sure displays are safe. They emphasized how it is possible to upgrade the electrics to modern standards of safety sensitively and ethically in discussion with the artist and with the help of the electricians.

The second half of day one focussed on deteriorating plastics in Artworks and Buildings, the scope was wide from how to conserve a rapidly deteriorating sculpture made from adhesive tape (**Ane Orue-Etxebarria**;





### How to preserve a giant inflatable like the Trump Blimp

Finnish National Museum) to the use of Polycaprolactone as loss compensation material for polyolefin objects (**Daphne Kramer** and **Evelyne Snijders**, University of Amsterdam), to the various degradation phenomena experienced by architectural transparent acrylics (**Susanne Brunner**, Technische Universität, Munich). All incredibly interesting and well researched.

Day two started with a session entitled *Elastic Plastics*: a fun and dynamic session with a diverse range of materials and case studies. **Thijs Janssen** from the Netherlands gave an engaging talk about preventive conservation of natural and synthetic rubber gas masks. He created beautiful bespoke mounts with removable trays prior to storing the masks inside anoxic enclosures.

After this, we were transported to the challenges of preserving used sporting equipment. **Angelica Bartoletti** and her team have been testing different methods of consolidating degraded polyurethane foam (including using supercritical CO<sub>2</sub>). This project was sparked by the conundrum of preserving a pair of goalkeeper gloves used by Robert Enke from the Museu Benfica.

To keep us on our toes about treatments and remind us of some great artists from around the world, we also heard about nano and organo gels used to treat a sculpture by Eva Hesse. Also **Esylt Hoftijzer** and **Susanne Kensche** work on a group of inflatable sculptures in tube form made in the 1960s by Willy Ørskov's titled 'pneumatic flexions'.

To make the inflatable challenges even more fascinating, **Jannicke Langfeldt ACR** and **Abby Moore** (Museum of London) and their multidisciplinary collaborators from UCL Institute of Sustainable Heritage and The University of Ljubljana talked about the characterisation and conservation of the

iconic Trump Baby blimp. The blimp was flown over Parliament Square in London in 2018 as part of a protest and is now the largest PVC item in the Museum of London's collection.

**Adriana Francescutto Miró** then described how she decanted, packed and recorded *The Childhood Cube*, an artwork created by Sarah Raphael in 1998, consisting of what seemed like all the available plastics at the time. The documentation of this artwork was innovative as she utilised the open-source 3D modelling programme Blender to record the artwork as it was disassembled.

Perhaps the most challenging object to display and maintain in the conference was *Waterbed* by Shen Yuan which consisted of a mattress filled with live fish. **Alessandra Gurascio** (M+ Hong Kong) talked about the ethical and practical considerations for putting this artwork on display and the compromises that were made in the process. Live fish were installed and filmed before the museum opened the exhibition; the waterbed was then displayed without the fish but with the accompanying film.

More fun talks followed on working in Olafur Eliasson's studio (**Kim Craczon**), and how conservators helping artists choose materials and document their artworks now will alleviate some of our problems in the future.

The third and final day was looking to the future with keynote speakers on the biodegradable and robotics. There were talks about renewable and reusable materials and also the brilliantly titled talk *Kelp is on the way*: Investigating the composition, degradation, and repair of seaweed in Julia Lohmann's *Oki Naganode* (**Andy Wolf**, **Abed Haddad**, **Julia Lohmann**). The artist Julia Lohman urged us all to embrace the nature in our product world and get a holistic understanding of the

materials we are conserving or using. Part of this was also about embracing change in the art objects we look after.

It was a super interesting three days with its combination of keynote speakers from industry talking about new trends in materiality and conservators dealing with objects ranging in size from small to house-size, with all aspects of objects including sound and light, and objects made from natural materials and cutting-edge modern materials.

After the conference sessions on day two and three, different spaces capturing various areas of the Neue Sammlung museum were set up where attendees could digitally meet and talk, even with a live DJ. One would pop into one of these spaces, in a small bubble with live video and drag it around to hear the conversations that were going on and join in, as close to the real social event as it can get.

The lectures from the conference are written up, peer reviewed and collated into postprints which will be available next year.

We are already looking forward to the next Futuretalks conference

**Jannicke Langfeldt ACR**

(Museum of London; Modern Materials Network)

**Adriana Francescutto Miró**

(V&A; Modern Materials Network)

**Fabiana Portoni**

(British Museum; Modern Materials Network)

**Carla Flack ACR**

(Tate; Modern Materials Network)

The Future Talks conference poster

**FUTURE TALKS**  
**021**  
**SMART SOLUTIONS**  
**IN THE**  
**CONSERVATION OF**  
**THE MODERN**  
**ONLINE**  
**CONFERENCE**  
**NOVEMBER**  
**08/10 2021**  
**DIE NEUE SAMMLUNG**  
**THE DESIGN MUSEUM**

# the emerging conservator

## TREATING A LITHOGRAPHIC POSTER

Tara Laubach enjoys the opportunity to carry out some inpainting



### About me

Since January last year, I have been working in the *Zentrum für Bucherhaltung* (the Centre for Book Restoration) in Leipzig as a bookbinder for paper conservation. Beforehand, I studied for a Masters degree in the Conservation of Fine Art, specialising in paper, at Northumbria University. I also participated in bookbinding lessons at The Literature & Philosophy Society in Newcastle and completed the International Academic Projects course Chemistry for Conservators.

phy Society in Newcastle and completed the International Academic Projects course Chemistry for Conservators.

### The artefact

Last February, I was delighted to take part in the treatment of a lithographic poster from 1900, printed during the period of Art Nouveau and the Arts and Crafts Movement. The title of the piece is *Bade in Licht, Luft und Sonne* (Bathe in Light, Air

and Sun). The poster was an advertisement for a men's outdoor activity and wellness day, showcasing notices for lawn tennis and sand baths.

The subject depicts the informal public nudity movement and philosophy of physical health called Free Body Culture that began in the late 1800s, particularly in the east of Germany. The continual sinuous flowing lines are typical of Art Nouveau, while the scaled back ornamentation and return to functional and naturalistic interpretation is more characteristic of the Arts and Crafts Movement. The poster was designed by the leading poster printing company in Germany at the time, Hollerbaum & Schmidt, which was based in Berlin.

### Condition issues

The object was in relatively good condition, aside from the physical damage and discolouration discussed here. The brownish hue of the paper was probably partially due to the alum and rosin sizing that would have been used at the time, as well as atmospheric factors such as ultraviolet light damage and inconsistent air humidity levels and temperature. These would have caused acid hydrolysis and oxidation to occur. The print was torn and contained several losses in the paper itself and also interruptions to the continuity of the image. The client specified for the print to be retouched. The work was officially assigned to paper restorer Stefanie Himmler. The

The poster before treatment with distinct fold lines, damaged edges and a missing piece in the right thigh

The poster after treatment

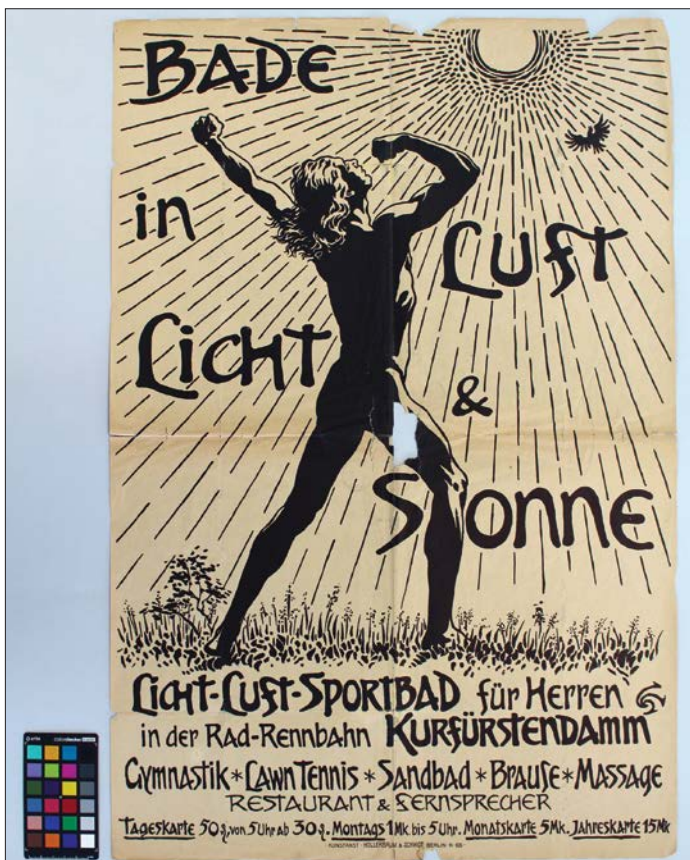






Image © Zentrum für Bucherhaltung

The in-painting in progress using a 00 size brush

bookbinder Stefanie Kosek and I worked together with advice and input from Stefanie Himmler.

### Treatment

After surface cleaning, the object was washed twice consecutively using lukewarm water in order to solubilize and remove some of the acids in the paper. After humidifying and thus relaxing the poster from the verso, we used Hadaura (18 g/m<sup>2</sup>, lined x3 layers) Japanese paper for the infills and Kizuki Kozo Cream (6g/m<sup>2</sup>) for the tear repairs. The object was then pressed between viledon in order to retain the smooth surface characteristics of the paper.

I then carried out several tests to determine which medium to use for the retouching. The ink surface was somewhat smooth and shiny, therefore dense coloured pencil and acrylic paint were tested. Watered down acrylic was chosen due to the glossy result, whereas the coloured pencil came out too dense. It was determined that the black contained a slight reddish brown hue. Therefore further colour tests were carried out, adding different combinations and varying amounts of iron oxide, Van Dyke brown and burnt umber to ivory black. We ascertained that multiple layers of watery acrylic achieved the most suitable outcome, applied using a 00 fine sable brush and a slightly larger, short flat synthetic brush in order to achieve an evenness of coverage in the larger areas.

I aimed to mimic the worn-out effect left as a result of where the poster had previously been folded, using the approach of facsimile in-painting. Therefore, a feathered effect was employed in the centre of the loss so that the tonal reintegration of the losses would not appear overly complete or dense in contrast to the original.

The initial plan was to paint exclusively onto the infill paper and to avoid painting directly onto the original. However, there were parts of the original that were creased and in close proximity to the in-painting. We decided that painting directly onto limited areas of the original paper would increase the inconspicuousness of the in-painting. The attention of the viewer would thus be directed away from the alterations we had made, providing the freedom to enjoy the full impact of the original image. The overall aesthetic improvement to the object is apparent.

Post-treatment, the print was professionally framed using UV deflecting glass.

### Reflections

Nowadays, in-painting is often viewed as a more interventive form of loss compensation. Before the 1930s and especially looking back to the 17th century it was a more common practice even in museums, as the aesthetic worth of artworks was generally placed at a higher value than the sovereignty of the artist and thus the originality of the work. In the 1600s prints that had been retouched (often using iron gall or Indian ink) would have been sold for a higher price.

Today the originality of the artwork often takes precedence over the overall visual impact. The shift in focus from practical to more academic skill sets has also brought about a decline in the practice. However, the intention of the artist is held in high esteem.

In-painting or colour compensation is more common in private practice than public. This denotes an interesting difference in the possibility and the extent of intervention encouraged between private and public practice. I found this project exciting and a good occasion to practise my painting skills and I would love to have similar opportunities in the future.

Detail of the completed in-painting, showing the intentionally creased effect where the previous fold in the paper had worn the image away



Image © Zentrum für Bucherhaltung

# the emerging conservator

## A VIRTUAL INTERNSHIP

**Arielle Juler gained experience of remote working as an emerging professional during the pandemic. Here she describes how her internship with National Library of Scotland worked, whilst Julie Bon ACR, Head of Collections Care, contributes the perspective of her supervisor**

### STARTING IN A PANDEMIC

At the beginning of 2021 as the country started to emerge from another lockdown, I was, like many other emerging professionals throughout the pandemic, trying to find work and improve my professional skills. The Clothworkers' Foundation/Icon internship in Preventive Conservation at the National Library of Scotland offered an excellent opportunity to gain project working skills while learning to work remotely as part of a large national conservation team.

I started with the Library in March 2021, a year into the pandemic and at a time when travel and onsite working restrictions were still in place. Like many people, I had become familiar with attending virtual events, conferences, and social gatherings through different online platforms, but the internship was my first opportunity to experience working life in this new virtual world. First day nerves were still there,

even though I was working from the very familiar environment of my lounge! However, as soon as I logged on for my first team meeting, I was put at ease and made to feel immediately part of the team.

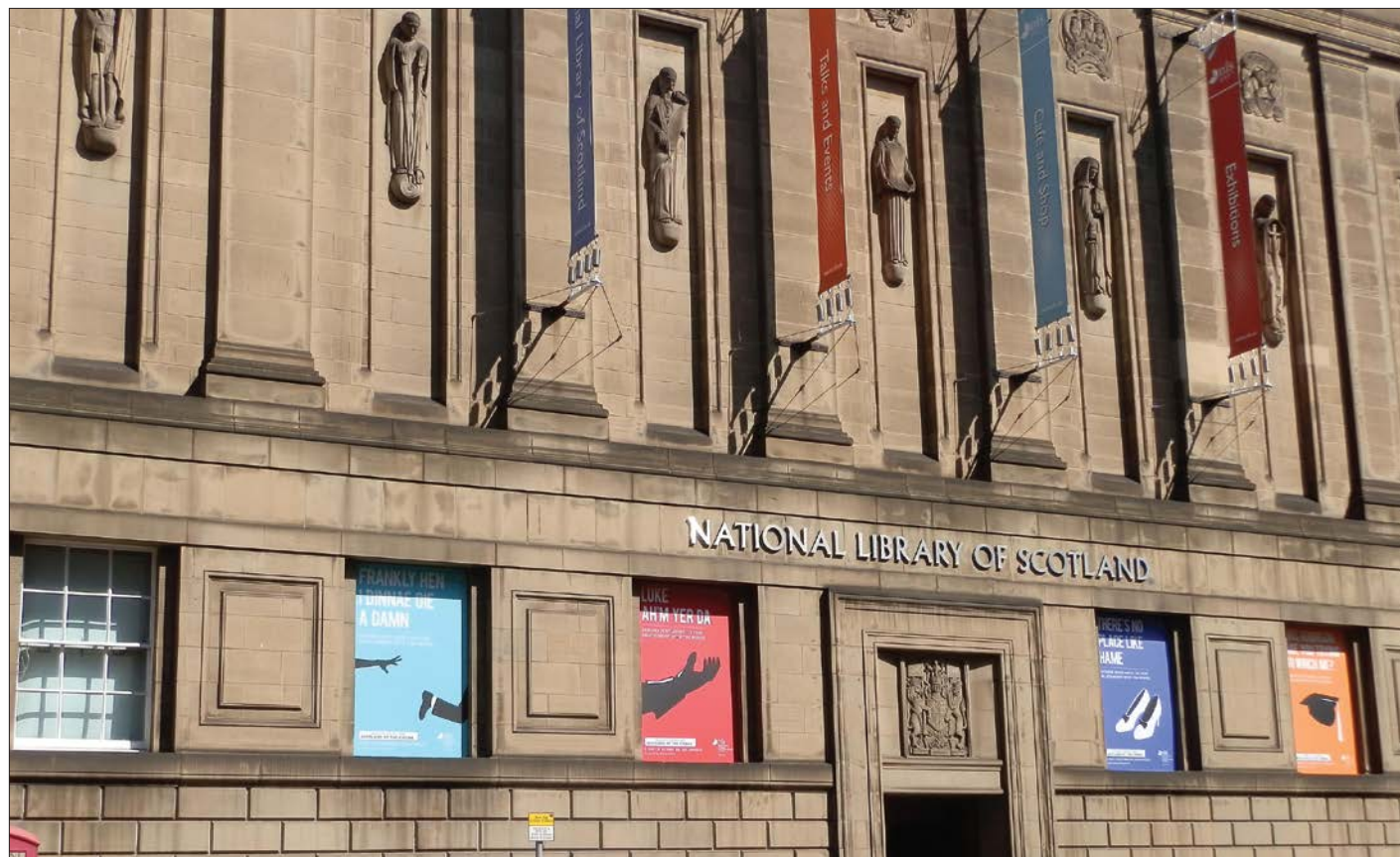
It is impossible to replicate the social aspects of working within an office where the casual coffee chats offer a great way to learn about projects and opportunities happening in the wider organisation. I made meeting my colleagues one of my first priorities for the internship and set up as many virtual coffee chats as I could in my first few weeks to ensure that I met with as many team members as possible. Meeting them individually gave me an opportunity to learn about their specialisms and experiences at the Library and share my interests and goals for the internship project.

### PROJECT PLAN AND TIME MANAGEMENT

The aim of the internship was to review emergency response plan documentation and procedures at the National Library of Scotland through conducting research into industry best practice and creating a recommendations report for improvements.

I feel that one of the major challenges to the remote internship model was setting up clear outcomes, milestones, and a well-defined scope. It was important to know what the project

The National Library of Scotland: physical home of a virtual internship





*didn't* include, in order to help prioritise time and tasks when working remotely. For instance, it was important to know from the start that there wasn't time and scope within the internship to re-write emergency plans for the Library.

With this large task removed from the equation, the rest of the project became more focused and felt more manageable within the timeframe. Working with Julie, I set up a clear project timeline which I continually referred to when scheduling meetings, completing tasks, and reviewing the overall progress of the internship.

During the internship I had the additional challenge and excitement of starting a new part-time role with the National Trust. Julie and the Library team were very supportive, and I was able to reduce my hours at the Library and continue with the project on a part-time basis for an extended period. My new working pattern included being on-site for the first time in fifteen months with the Trust while continuing remote working for the Library.

I did struggle at times to balance the two roles and keep track of projects, meetings, and my own train of thought! It helped to have a very defined project structure, including set outcomes, key milestones, and defined scope. Without that structure I felt it would have been very easy to lose focus and become overwhelmed by the tasks and scale of the work.

## PROJECT PHASES AND NETWORKING

I approached the project as three distinct phases to help define my outcomes and manage my time. The first phase was a detailed documentation audit and interviews with Library staff on their experiences with emergency planning. The second and largest phase was conducting a benchmarking exercise to gain an understanding of current emergency salvage practices across the sector. The connections and experiences shared in the early conversations with my Library colleagues helped shape the questions and focus of the benchmarking exercise. Working remotely added a unique challenge of how to conduct a project survey and schedule important networking meetings with colleagues across the UK during the pandemic.

I created the survey and reached out to individuals directly involved in emergency response planning using social media and professional contacts. I set up a series of one-to-one virtual interviews with a set of themes to discuss with each participant. The benchmarking exercise provided me with essential data from the wider arts and heritage sector as well as an opportunity to connect and meet with colleagues involved in emergency preparedness. The project provided a common interest for discussions while also exposing me to conservators and collections management staff whom I may not have met with otherwise.

The final phase of the work was to analyse the information gathered in the first two phases and write a recommendation report based on my findings. The project scoping done at the start of the internship meant that I knew the Library wanted clear recommendations on ways to improve their emergency planning procedures. The recommendation report focused on

key areas that could be easily updated and have immediate impact on working practices.

## CONCLUSIONS

The internship provided me with an important opportunity to improve my skills and experience in strategic working, critical analysis, and understanding within an essential area of preventive conservation practice.

I started with some practical experience in emergency response planning but had not had an opportunity to consider the strategic implications of an emergency plan within a large organisation. I feel I have grown as a preventive conservator throughout the internship and am more confident in my own abilities. I am keen to use these new skills in my current role and in future freelance opportunities to continue to grow as a conservator.

The virtual internship model also provided me with useful experience of remote working during the pandemic. The focused project provided me with very clear structure and outcomes, which proved particularly useful when working independently from home. As a result, I feel more comfortable accessing IT systems remotely, making contacts with new colleagues digitally, and working independently on a large project.

I would like to thank Julie Bon ACR and Sarah Gerrish ACR for their support and encouragement throughout the internship as well as the collections care staff at the National Library of Scotland for making me a part of the team – especially as a remote intern!

## JULIE LE BON ACR WITH THE SUPERVISOR'S PERSPECTIVE

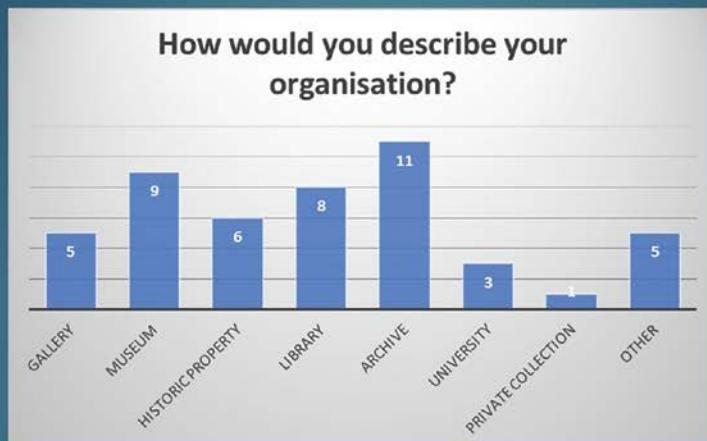
In 2019 the Library received funding from the Clothworkers' Foundation to support a Preventive Conservation internship and we hosted a successful placement from September 2019 onwards. When lockdown hit, we were able to negotiate increased funding for an internship extension. But when our intern secured employment (during a pandemic!) and left before the end of his internship, I faced a dilemma. We had funding for this internship, and I was keen to continue it. An online internship was the only option; however, I had never hosted one before. How was I going to be able to make that work without access to our buildings and collections?

Emergency planning documentation seemed the obvious candidate. It is a huge area of work for most of us, and very often falls from the top of the to-do list. Having an intern available to focus on this for three months seemed like a luxury. The fact that we were lucky enough to attract someone of the calibre of Arielle was a bonus. In fact, ensuring that we appointed a motivated, reliable, self-starter was an absolute must in these circumstances.

I have been lucky enough to supervise several Icon interns over the years and have always enjoyed the experience. The opportunity to work with a young professional full of ideas, enthusiasm, and drive, is a privilege and can help to give us older, more care-worn professionals a much-needed energy

# Survey data and interviews

- ▶ Survey conducted of 32 questions across the 6 main themes.
- ▶ Survey ran for three weeks and had 27 respondents.



- ▶ Interviews were conducted with external colleagues and experts from Historic Environment Scotland, Museum of London, Watts Artists' Gallery, Edinburgh City Council, National Records of Scotland, and the National Archives London.

Screenshot of a PowerPoint slide giving an overview of the benchmarking data

boost. I knew that we needed to appoint someone who had the discipline to work in a focussed but less supervised way.

We have all become more used to working from home and connecting with people online. However, I was concerned that an online internship would not be hugely satisfying for the Intern, or the Library, without the usual on-site and close contact working. I was worried that the intern might not feel part of the team. I was worried that I would not be able to provide enough support or direction and that the intern might be disconnected and, dare I say it, lonely.

However, I was wrong. Arielle easily became part of the team as she made real efforts to meet her colleagues and get to know them. The collections care team at the Library were supportive and were willing to meet Arielle virtually to feed into her research. This meant that Arielle's research and report were more tailored to the Library's needs and were not simply generic summaries.

The structure that we developed for the internship meant that Arielle knew what was expected of her at all stages. This structure, and Arielle's focussed approach, meant that she was able to make the most of this short online opportunity.

The experience has certainly opened my eyes to what might be possible with online internships. I think preventive conservation lends itself particularly well to this. To be successful an online internship needs the following:

- A clear plan of work. It should be developed in advance and agreed at the start. This ensures that both intern and supervisor are clear on what is expected and progress against the plan can be monitored
- A clear focus. This might be a project that requires an element of research. The intern should have a framework to work within but should be able to use their initiative to develop ideas or opportunities as they arise

- Opportunities to connect. A benchmarking element is useful as this enables the intern to develop networking opportunities with fellow professionals. If site visits are not possible for an online intern it is important to try and build in opportunities to meet with others in the sector
- Trust. As a supervisor you need to work with an intern you know will get on with the work, as you are not there next to them to provide support or check on progress
- A willingness to make it work. This is necessary for both supervisor and intern. I don't feel I was able to give Arielle as much support as I would have given an on-site intern but we both discussed our expectations at the start and ensured we kept in touch with each other regularly. For us that meant a weekly team meeting and a weekly one-to-one

I thoroughly enjoyed the experience of working with Arielle. I think she got a lot out of the experience and the Library received a detailed report with bespoke recommendations which we are currently implementing. The sector research that Arielle was able to undertake is also extremely valuable.

I would recommend that others consider online internships as an option, as it enables you to widen your pool of candidates and can make for a particularly inclusive opportunity. However, you need to be clear about your desired outcomes and realistic about what you can offer. If both intern and supervisor are aligned, then it can be a fruitful and rewarding experience for all.



Elizabeth Tower and its famous clock as we all knew it before the recent works were carried out  
© UK Parliament







Jean-Honoré Fragonard, *Les hasards heureux de l'esclarpolette* (*The Swing*) c.1767. Treatment detail. Conservation work is almost complete. The remaining central strip of the old yellowed varnish vividly shows the difference made by the treatment  
© The Wallace Collection