

United Kingdom Institute
for Conservation of
Historic and Artistic Works

Conservation news

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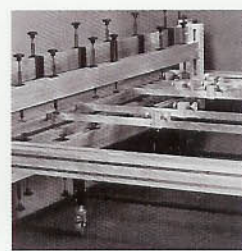
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From the Director

The foundations are being laid and work is progressing on the key tasks of building the new Institute of Conservation. Fundamental to this is the appointment of the Chief Executive, and we are fortunate indeed to have found Alastair McCapra (see story below), whose experience in a similarly inter-disciplinary organisation – The Royal Society for the Promotion of Health – will serve us well. Alastair takes up his appointment in June. Regarding my own position, after a longer than expected innings at UKIC I felt it was time to take a step towards retirement. With the Board's agreement I shall have a new, part-time role within the new Institute, probably looking after the publications and Conservation Awards. Following all the work to help bring about convergence, I have for the last few months been concentrating on establishing the new Institute, including recruitment of the new CE, and will continue to oversee the transition until Alastair is well ensconced.

By the time you read this the first preliminary meeting will have been held on 3 May of the Forum which is designed to enhance communications across the new institute. This will have been attended by two representatives from each of the intended new groups, including of course the existing Sections of UKIC.

Other events are planned. One of the first public occasions for the Institute will be in November when the Conservation Awards will be presented at the British Museum. Other dates have yet to be decided. One will be the public launch of the Institute, which it is expected will be a truly celebratory event and which might be timed to coincide with the Institute's first Annual General Meeting.

Also by the time you read this we hope to have signed the contract with the chosen IT systems supplier, and work will have begun in earnest on designing the new database and website. By then also designing of the visual identity will be under way, to be applied across the organisation, including the groups. The editorial team will be working to establish the new two-monthly magazine and a monthly bulletin, and we shall be considering the content and appearance of the website. New financial systems will have been

established with the help, most probably, of Charity Business, who currently look after UKIC's bookkeeping and accounts. A communications strategy is being devised by a group now led by Mike Howden, a member of the *Conservation News* editorial team.

Throughout, the Interim Board continues to meet at monthly intervals. Its April meeting was held in Edinburgh.

All this work continues to involve a large number of individuals. Our two professional volunteers, Lynne Thomas and AnnMarie Newbigin, have now been joined by Wendy Shayler, a retired civil servant who is focussing on constitutional matters, and working out the details for the first election and the AGM.

The next *CN* will of course bring further news of the Institute, but to keep abreast of the latest development you are advised to check the interim website: www.instituteofconservation.com

David Leigh

Alastair McCapra

On his appointment to the post of Chief Executive, Alastair McCapra (*pictured below*) said: 'I am delighted to be joining the Institute of Conservation as its first Chief Executive and am very much looking forward to the challenges of the exciting times ahead. In successfully merging five organisations for the greater good of the profession, I believe Institute members have taken a bold and exceptional step. This tells me there are reserves of energy in the membership as well as a strong desire to raise your game as a profession, and I am very glad to have been entrusted with the task of helping you transform that energy and desire into real, tangible progress.'



As David Leigh notes above, Alastair joins the Institute from The Royal Society for the Promotion of Health – a multidisciplinary membership organisation of 5000 professionals. His professional background and breadth of experience equip him ideally for this new role, added to which he has a keen empathy with our work and a personal interest in history, the art world and early musical instruments, describing himself as ‘an appreciative beneficiary of the work which conservators and restorers undertake’. Alastair also dives with sharks, so he should find the world of conservation and cultural heritage mild by comparison.

Art market enquiry

The House of Commons’ Culture, Media and Sport Committee has agreed to inquire into the sponsorship, by the DCMS, of the UK art market. A particular focus is ways of supporting and encouraging living artists and the production of new work. It is also interested in establishing what scope exists to promote best practice in the conduct of financial relationships between artists and art market professionals; and it is seeking views on the future operation and likely impact of the European Directive 2001/84/EC on artists’ resale right (*droit de suite*).

Since conservators are generally involved at some stage in the workings of the art market, it was felt that comments from the Institute might be relevant. The Institute’s submission to the Committee can be found on the UKIC website and the new Institute’s temporary website.

£60m saves ‘Cutty Sark’

The future of the *Cutty Sark* has been secured with an award of £12.9 million from the Heritage Lottery Fund. The money is to be spent on conservation of the 136-year-old ship that set the record for a voyage from Australia to England at 72 days in 1885.

Richard Doughty, Chief Executive of the Cutty Sark Trust said: ‘The Heritage Lottery Fund has effectively saved the ship. Without this funding we would be looking at the closure of the ship in 2007, and perhaps even her demolition.’

The grant award was criticised by



‘Cutty Sark’ has been saved but is not seaworthy

Simon Jenkins writing in the *The Times* as ‘modern museology reduced to absurdity’ because ‘all this money is to be spent without even putting *Cutty Sark* in the water, let alone under sail. It will merely raise her two metres on to a fake sea made of glass.’ Jenkins said the money should have been used to make *Cutty Sark* seaworthy again, to ‘take her out to sea and restore her soul’ rather than turning the ship into yet another ‘learning zone, with entertainment and catering facilities’.

Such criticism is a little extreme. Although schemes such as this often lack imagination and vision – and the list of such uninspired venues keeps getting longer – to relaunch the *Cutty Sark* would be irresponsible, even if ideology could say otherwise.

Help needed in Georgia

A letter recently received at the UKIC office requests help from UK conservators:

‘I would very much value your help concerning a new School of Restoration of the State Academy of Fine Arts. It is run by Nana Kuprashvili, an art historian who has become a chemist, and whom I have known and admired now for nine years. She is in touch with the Courtauld Institute of Art. This new school is part of President Saakashvili’s reform of Georgia’s training system. As you can guess this system is not properly funded, but it seems to me that it is an extremely good idea.

Until 1989 the experts in restoration

were all located in Moscow. But that was the year in which Georgia became independent of Russia, so help from Moscow stopped. Georgian scholars tried to continue the work. But virtually no restoration either of ancient buildings or monuments, has been done in the last few years, and those who have tried to help have often had no training. The result is more and more damage to Georgian antiquities.

In this context Kuprashvili’s new School of Restoration is an extremely hopeful sign. Kuprashvili herself restores wall-paintings and icons, and she has some teachers who are experts in that field who can act as instructors.

But there are many things on which no one in Georgia is an expert. These include: Metal work, Easel painting, Ceramics, Stone, Glass, Graphics (on nineteenth-century paper) and Wood carving.

I suggested to Kuprashvili that there are people in England who have retired from work in museums or galleries, who might be very glad to come to Georgia and do some teaching.

Kuprashvili suggested that Georgia would pay for travel and accommodation, and that the period of teaching should be six months. She would hope each year to recruit no more than two British volunteers to her staff.

Nine years friendship with the main protagonists, Nana Kuprashvili and Dr Mzia Janjalia, has taught me that they are thoroughly reliable people, and that the urgent restoration of Georgia’s treasury of objects is very much on their mind.

I have been a frequent visitor to Tbilisi, and can assure you that it would be perfectly safe to work there.’

If you are interested please respond in the first instance via ukic@ukic.org.uk

Listing is changing

The changes in listing procedure from April 2005, the first stage in the wide ranging reforms to the system of protecting and managing England’s historic environment, are set out in a new leaflet from English Heritage.

The chief change is that the administration of the listing system transferred from DCMS to English Heritage on 1 April 2005. English Heritage will for the first time notify owners if an application to list their building is made by another party. It will

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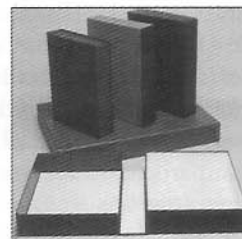
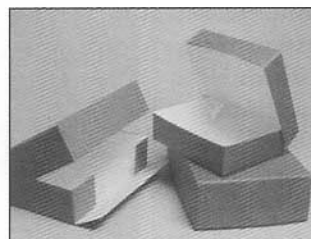
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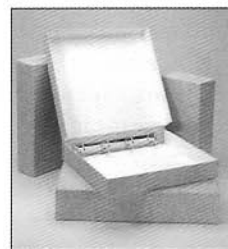
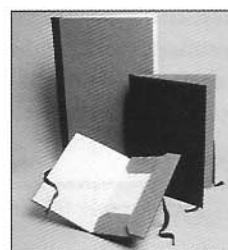
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also consult owners and local authorities on applications to list buildings enabling them to comment. English Heritage will begin to introduce clearer information for owners of listed buildings. This will include a map showing the extent of the listing and a summary of the building's importance. Information packs for owners giving detailed guidance about the implications of listing and sources of expert advice will be developed over the next year and sent to all owners of listed buildings from April 2006.

DCMS will publish a consultation document on the revised criteria for listing, which will eventually replace those currently cited in PPG15: Planning and the Historic Environment. Finally, DCMS will develop and implement a formal review to replace the present informal process for disputed listing decision.

Toppling memorials cause grave unrest

The Health and Safety Executive have announced grave concerns about the safety of memorials in cemeteries across the UK. Aided and abetted by insurance companies keen to protect themselves from ambulance-chasing legal companies, the HSE has recommended a nationwide testing of memorials and gravestones to establish their structural stability. Any suspicion of weakness will be greeted with a wrecking ball.

Adding insult to injury, one local authority has discovered to their disbelief that demolition alone is not enough to satisfy the all seeing eye of the HSE zealots. Having executed a shameful programme of having slipped crypts ripped up, the HSE went one step further and branded the remains a 'trip hazard'.

If any body but the HSE was enforcing this deplorable programme, they would be almost certainly arrested and charged with vandalism of the highest order. The HSE has an important role to play in ensuring the welfare of the people of Britain, but it does itself no favours with these edicts, which lessen the impact of their overall message by inciting ridicule.

Critics have called a 'deplorable overreaction' to 'an isolated incident' (the death of a child crushed by a falling gravestone in Harrogate) and have called



Lansdown is one of the historic cemeteries to have suffered from deliberate wrecking of gravestones

for the Victorian Society and English Heritage to intervene. The relentless march of the death prevention squad will doubtless drown out any objections.

Headstones of all types and ages have been desecrated indiscriminately by contractors hired by burial authorities to flatten the stones, this being a cheaper option than making them safe, despite the 2005 budget announcement extending church VAT relief to the construction and maintenance of memorials. The deliberate wrecking of gravestones in the name of health and safety has hit historic cemeteries as well as modern ones: the Lansdown Cemetery next to Beckford's Tower just outside Bath is just one historic graveyard that has recently had all of its mid-Victorian monolithic gravestones uprooted.

PAS & YAT

In an update to *Conservation News* no. 93 (November 2004), we can report that York Archaeology Trust has now published a free booklet, *Conservation Advice Notes*, for metal detectorists reporting finds through the Portable Antiquities Scheme. For more details go to: www.finds.org.uk/conservation or contact Jim Spriggs on jspriggs@yorkarchaeology.co.uk

German scholar 'a fraud'

The *Guardian* reported in February that Professor Reiner Protsch von Zieten, the distinguished German anthropologist, has admitted that he systematically falsified the dates on

important finds over the last 30 years. An inquiry instigated by his university in Frankfurt has established that he was guilty of 'numerous falsehoods and manipulations'. During their investigation, the university discovered that Prof Protsch, 65, a flamboyant figure with a fondness for gold watches, Porsches and Cuban cigars, was unable to work his own carbon-dating machine. He also boasted of having flats in New York, Florida and California, where, he claimed, he hung out with Arnold Schwarzenegger and Steffi Graf. Even the professor's aristocratic title, 'von Zieten', appears to be bogus.

Protsch's deceptions may mean an entire tranche of the history of man's development will have to be rewritten. A skull fragment claimed to be that of a 36,000 year-old Neanderthal known as Hahnhöfersand Man — and hailed as the vital missing link between modern humans and Neanderthals — is now put by Oxford University's radiocarbon dating unit as a mere 7,500 years old.

'Anthropology is going to have to completely revise its picture of modern man between 40,000 and 10,000 years ago,' said Thomas Terberger, the archaeologist who discovered the hoax. 'Professor Protsch's work appeared to prove that anatomically modern humans and Neanderthals had co-existed, and perhaps even had children together. This now appears to be rubbish.'

DCMS consultation on museums

As already reported in the March issue of *Conservation News*, the DCMS is inviting comments on its consultation paper, *Understanding the Future: Museums and 21st-century Life*. This can be found on the DCMS website, www.culture.gov.uk, under 'Consultations', or by telephoning 020 7211 6126. The deadline for responses is 30 June.

MLA launches Disability Experts database

A new online tool to help organisations meet their disability access needs has been launched by the Museums, Libraries and Archives Council (MLA). The service provides online access to a



The exterior of Tyntesfield, the spectacular gothic property hoping to receive Heritage Lottery funding

database of over 200 disability trainers, auditors and consultants who have an interest or experience in working with museums, galleries, libraries and archives. Disability Experts is the first database of its kind in the cultural sector.

The database is rich in information to help heritage organisations find support and advice on all disability issues. The listings service gives contact information for the disability experts as well as details of professional experience, type of work undertaken and previous experience. The database can be searched by keyword, region, organisation and project type.

You will find the service at <http://disabilitydatabase.mla.gov.uk>

Conservation as a spectator sport

The National Trust's spectacular Victorian gothic property of Tyntesfield near Bristol has cleared the first hurdle on its way to winning a £20 million Heritage Lottery Fund grant. With the money earmarked, the Trust can now go on to fully develop its plans for the property, which include a considerable emphasis on the conservation of the house and its collections. Unusually for a Trust property undergoing conservation work, Tyntesfield has been open to the public since shortly after

its acquisition so that visitors can watch the transformation process. 63,000 people have already made the trip and visitor numbers are currently running at a thousand a week.

CHISPA: Spanish-speaking conservators

The Spanish-speaking Conservators group, CHISPA (Conservadores Hispano Parlantes), is celebrating its fourth anniversary. Most of CHISPA's members are permanent or long-term Greater London residents, but we also welcome short-term visitors such as students and interns who wish to attend our informal monthly meetings in central London.

All conservation disciplines and nationalities are welcome and the only requirement is that Spanish be their mother tongue. Some of us have learned conservation in English and are pitifully ignorant of technical Spanish. Hence the two rules: a 'Spanish only spoken' code at the meetings; and conservation-related topics for discussion. Some of the members have recently moved away from London and we have a few places available.

Recently we held the IV Jornada de Intercambio (Skills Exchange Day) at the British Library, organised by Amelia Rampton and Mariluz Beltrán de

Guevara. We are very grateful to Vicky Humphrey for allowing us to use the premises. Amongst the speakers were guests Àngels Arribas, paper conservator then working at the National Galleries of Scotland, and Ruby Reid Thompson, an archivist at Clare Hall, Cambridge, with a special interest in the investigation and archiving of musical manuscripts. There were further presentations by CHISPA group members: paper conservators Amelia Rampton and Mariluz Beltrán de Guevara; sculpture conservator Víctor Hugo López Borges, and ceramics and glass conservator Juanita Navarro.

For more information please write to me at: j.navarro@vam.ac.uk
Juanita Navarro

Chips up for Hirst's pickled fish?

Conservation scientists and natural history specialists have expressed concerns over the poor state of Damien Hirst's \$12 million shark suspended in a tank of formaldehyde (shown below). *The Art Newspaper* reports that the once-contentious work of art – entitled *The Physical Impossibility of Death in the Mind of Someone Living* – is beginning to disintegrate, turning the tank murky and the shark flaky. Both will need extensive conservation work to prevent them from further deterioration.

Conservation measures have been taken over the past fourteen years, the details of which remain a closely guarded secret. According to a 2000 report, which includes a section entitled 'The rotting shark' by Alison Bracker of the Royal College of Art, Hirst used a formaldehyde solution of 5% strength. The report states that 'conservation scientists have queried the wisdom of

employing a weak solution to preserve an entire shark'.

Dr Bracker maintains that restoration of the shark after extensive decomposition would be difficult for both aesthetic and conservation reasons, stressing that 'the challenge that the sculpture's deterioration presents to conservators is considerable. They must negotiate the thorny issue of the work's decay in relation to its iconic status.'

This presents the new owner of the shark, US billionaire hedge fund manager Steve Cohen, with somewhat of a dilemma. Any future conservation work that extends its life could compromise Hirst's original intention, but if no action is taken the fish will continue to deteriorate.

National Historic Ships Unit to be launched

Following lengthy consultation, the DCMS has announced the creation of a National Historic Ships Unit to add some cohesion to the nation's approach to preserving its wealth of maritime heritage. The Unit will be based at the National Maritime Museum in Greenwich, funded by the government.

Giving evidence to the Select Committee on Culture, Media and Sport, Andrew McIntosh said: 'Historic Ships are an important part of our rich maritime heritage and this year's 200th anniversary of the Battle of Trafalgar underlines that. But the approach to the preservation of historic ships has been fragmented and uncoordinated with no clear sense of priorities. We are therefore committed to delivering a national policy on ship preservation that preserves the best of our maritime heritage.'

The Unit will advise the Government on policy and funding priorities for historic ships and co-ordinate work within the sector to assist those directly engaged in preservation. It will also be responsible for the maintenance of an up to date register of the historic fleet, including the National Register of Historic Ships and 'At Risk' register.

Rear Admiral Roy Clare, Director of the National Maritime Museum was enthusiastic. 'The new Unit will substantially enhance the expertise and organisational resources available to those responsible for Britain's many significant historic vessels. The Unit aims to refine and focus advice available to grant-giving bodies, such as the Heritage Lottery Fund. The Museum looks forward to sustaining its support for the heritage fleet and assisting directly with the process of establishing the Unit in Greenwich under an independent board.'

Gift Aid and the 2005 Budget

The Chancellor has caught up with charities that offer reduced admission prices to historical properties and sites in return for visitors making a donation. That donation will no longer qualify for Gift Aid, so there will be no refund of your tax to the charity.

However, it's not all bad. Where a donor is given free admission for at least one year as a result of his/her donation, the charity can claim Gift Aid. Or if an individual pays at least 10 per cent more than the admission price, and gets shorter free periods of access in return, Gift Aid can also be claimed.

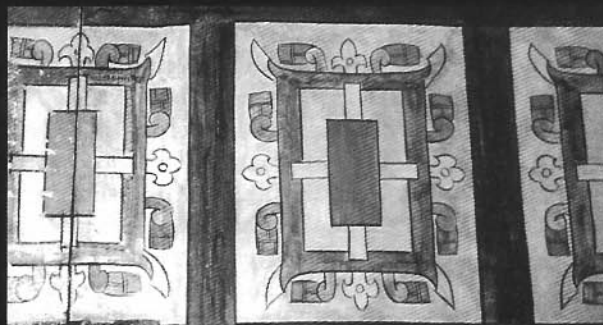
These new rules will not, however, take effect until 6 April 2006.

Who wrote that?

Nobody responded to our quiz on the author of the passage from a novel discussing the character of conservators (*Conservation News* no. 95, page 15). It was taken from Joanna Trollope's novel, *Girl from the South*, and was published with permission of Bloomsbury Publications plc. The value of the box of chocolates will be held over until someone offers another relevant passage from a book for identification.



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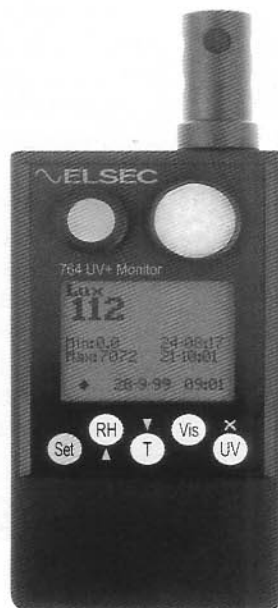
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Obituary

Westby Percival-Prescott
1923–2005

This obituary written by David Bomford of the National Gallery was first published in a longer version in 'The Independent'.

Westby Percival-Prescott was one of the last surviving members of a pioneering group of paintings conservators in the era after the Second World War that took the old empirical craft tradition of picture restoration and made of it an ethical profession.

Born in Cambridge in 1923, Percival-Prescott came from an artistic family. His early talent won him a scholarship to Edinburgh College of Art, studying under William Gilles. After wartime commissions to draw historic landmarks and bridges of the Borders, his skill and admiration for art drew him – inevitably, it now seems – towards London and a career as a restorer.

In 1945 he was Andrew Grant Scholar at the National Gallery, where he returned a decade later, in 1954–6, to work on Nicolo dell'Abate's great canvas *The Death of Eurydice*. But his principal occupation in the years leading up to 1960 was a series of huge restoration projects with the Ministry of Works – paintings at Lancaster House and Hampton Court, the Rubens ceiling in the Whitehall Banqueting House (from 1947–51), the House of Lords frescoes (1953, as restorer in charge) and, largest of all, Thornhill's Painted Hall at Greenwich, where he directed the work between 1957 and 1960.

During this period he also found his voice as an advocate for the emerging profession, becoming active in the



Westby Percival-Prescott: an inspiring figure, brimming with enthusiasm and new ideas

unions, speaking out against dubious practices and striving to get higher standards recognised for restorers – or conservators, as they were beginning to be called.

He joined the National Maritime Museum in 1961, establishing the picture conservation department in the abandoned Old Royal Observatory. His career at the museum was highly distinguished. He continued to direct paintings conservation until his retirement in 1983, but also became Keeper and Head of the Picture Department in 1977. He organised a number of pioneering exhibitions: *Ideal and Illusion* (1960) about the art and symbolism of Thornhill's work; *Four Steps to Longitude* (1963) about John Harrison and the marine chronometer; *The Siege of Malta* (1970), researched and organised with his wife, Silvia Haswell Miller; *Captain Cook and Mr Hodges* (1979), and *The Art of the Van de Velde* (1982).

Alongside these formal, public aspects of his work in the museum,

Percival-Prescott was developing a remarkable team of conservators up in their studio on the hill in Greenwich Park. Energised by his intense interest in the materials of Old Master paintings and his passionate views on ethical methods of conservation, his department built an international reputation.

With a few others working at the Courtauld Institute in London, in the Netherlands and in Denmark, they identified the lining of canvas paintings as a neglected area of research and it culminated in one of the most significant art conservation events of the modern era – the 1974 conference on 'Comparative Lining Techniques' in Greenwich. Colleagues flew in from all over the world to discuss a single topic – how to line, indeed *whether* to line paintings. To the world it might have seemed an obscure concern, but it was important both in the narrow sense of considering processes that could irretrievably alter the textures of ▷

pictures, and in the wider sense of when it is ethical for conservators to intervene at all. As a result, we suddenly saw works of art in a different way: we were prepared to tolerate imperfections in untouched paintings that hitherto would have been routinely eliminated. We spoke with new conviction of the integrity of untreated canvases, of paint surfaces that had remained unaltered since they left the artist's hand, of treatment methods that would leave the material essence of a work undisturbed.

Percival-Prescott's contribution to this change of attitude was immense. He was an inspiring figure, brimming with enthusiasm and new ideas – a natural communicator and teacher, at ease with museum directors and students alike. His disarming assumption that everyone would share his latest interest was enormously appealing.

His whole professional life was devoted to examining, researching and disseminating all he could deduce from pictures in public galleries and private collections all over Europe, from old treatises and documents, and from the innumerable experimental samples he made himself. His various studios were crammed with a profusion of paintings, paint tests, copies of old masters, frames, rocks, pigments, oils, resins, waxes, gums, varnishes, solvents, easels, palettes, brushes, costumes and lay figures. In his seventies he applied for, and was awarded, a Leverhulme research fellowship to bring all this material together, and to document and record it for others to use, and he continued with this work – and with his painting and writing – right up until his death on his 82nd birthday.

Percival-Prescott was a man of great charm: unfailingly courteous, softly spoken and always impeccably turned out. His diplomatic skills served him well on several key international bodies, most notably the International Council of Museums Conservation Committee on which he was active from 1975 to 1984. He was also involved with professional bodies, such as the Association of British Picture Restorers, continually demonstrating his deep commitment to the training of young conservators and the raising of standards of practice.

Unexpectedly, he also had a sense of humour that bordered on the subversive. An unforgettable, deeply thoughtful and altogether delightful man.

Recent appointments

Carol Brown

UKIC and the new Institute of Conservation are pleased to announce that Carol Brown has been seconded from Historic Scotland to co-ordinate the second stage of application for the HLF Bursary Scheme. The application is aimed at creating a UK-wide Work-Based Training Framework for the conservation sector.

HLF have awarded £49,500 funding towards a £55,000 development project to work up the scheme. Our applications and other projects successful at this development stage have to be submitted by the end of June 2005 and final decisions will be made at the end of the year.

Carol has twelve years' experience of developing Historic Scotland's successful interns and fellowship scheme. She will be assisted in the project by conservator Caragh Stewart.

The bid will promote a suite of around 60 placements over a four-year period (from 2006) and will integrate work from related projects initiated in recent years such as the development of an Interns Manual and work on progression routes in conservation. UKIC and the new Institute are partnered in this project by the Museums Libraries and Archives Council (MLA), English Heritage, the National Trust and the Sector Skills Council for the Creative and Cultural Industries (CCISSC).

You can contact Carol about the scheme at hlfbs@ukic.org.uk, for instance if you might be interested in hosting an internship. Applications from individuals are not being invited at this stage, as they depend on the scheme being approved.



Leslie Carlyle

Dr Leslie Carlyle has recently been appointed as the new Head of Conservation at the Tate Gallery following the retirement of Roy Perry, who leaves this May after 37 years.

Leslie was previously working in The Netherlands on the third year of a secondment from her position at the Canadian Conservation Institute (CCI) as a senior researcher specialising in oil painting materials and techniques. There she ran research programmes on historically accurate oil painting reconstructions and an innovative database for Winsor & Newton's nineteenth-century archive.

Originally trained as a paintings conservator, she completed her doctorate at the Courtauld Institute of Art's conservation department on British nineteenth-century oil painting materials, then began a second career in research based on technical art history.

As well as her own speciality, Leslie will bring her years of experience from CCI where, like Tate's conservation department, many conservation specialities work together, routinely sharing their expertise.

Katy Lithgow

On 1 April 2005, *Katy Lithgow* took up the role of Head Conservator at the National Trust, following the appointment of Sarah Staniforth as Historic Properties Director.

Katy read History of Art at Cambridge and then studied for the Diploma in Wall Paintings Conservation at the Courtauld Institute of Art. She undertook a year's internship at the Victoria and Albert Museum, carrying out a condition survey of their detached wall paintings as well as treatments, before returning to the Courtauld as course co-ordinator. She joined the staff of the National Trust in 1991 as an Area Conservator for East Midlands, North Wales and Mercia. From 1996 she was Conservator, Assistant to the Housekeeper, working particularly on storage for building works projects, and in 2002 became Conservation Advisers Manager leading a group of seventeen staff and freelance remedial Conservation Advisers. Since 1995 she has advised the Trust on wall paintings conservation. Katy is an ACR and represents the Stone & Wall Paintings Section on the PACR Accreditation Committee.

Her immediate challenges are the move of staff from London to Swindon, and helping the conservators to continue to provide their highly professional service to the Trust's properties in an uncertain financial climate, and enable sustainable access to the houses and collections. Looking further ahead, closer liaison with Hubs and local museums, and developing professional training for conservators and property staff, are particular interests.



Jannicke Langfeldt

Jannicke K. Langfeldt is moving from the Museum of London to become Conservation Manager (Access) at the Science Museum, Blythe House, the small- to medium-sized object storage facility for the Science Museum Collections.

Jannicke graduated as an Archaeological Conservator from Cardiff University in 2000. She worked for AmTeC conservation in Kent and on an archaeological excavation in Zeugma, Turkey before moving to USA. There she conserved marine and underwater finds for the US Navy Historical Center in Washington DC and Maryland Archaeological Conservation lab.

Back in England in 2002 she started working for the Museum of London on a Getty- and HLF-funded project to upgrade the standards of collections care and conservation in London Archaeological Archive and Research Centre (LAARC) with the help of 300 volunteers.

At Blythe House she will be managing the day-to-day conservation and collections care of the objects located there, including increased access to the collections and working on preparing the collections for the proposed move to the National Collections Centre at Wroughton in Wiltshire. She is also a committee member of UKIC and a member of IIC-Nordic group, Norwegian section.

Jannicke can be contacted at the Science Museum, tel: 020 7602 1397, email: jannicke.langfeldt@nmsi.ac.uk

Members

Do you still belong?

A number of members have failed to renew their subscription. The (yellow) form was sent out in January 2005. If this affects you, please renew now by returning the form or by telephoning 020 7721 8721. Only by doing this can you be sure to continue receiving this newsletter and of becoming a founding member of the new Institute. Renewal is especially important for ACRs.

Belonging to more than one Section

Is this you? It appears that it was not made sufficiently clear in this year's UKIC renewal form that members can now join as many sections as they wish at no extra cost. This is in line with the intentions of the new Institute, to which memberships will soon be transferred and in which 'Sections' will become 'Groups'.

If this year you only registered an interest in one group, but would really like to sign up to other groups, please let the office know at ukic@ukic.org.uk or by telephoning 020 7721 8721.

As a reminder the groups are:

- ◆ Archaeology
- ◆ Ceramics & Glass
- ◆ Ethnography
- ◆ Furniture & Wood
- ◆ Gilding & Decorative Surfaces
- ◆ Historic Interiors
- ◆ Metals
- ◆ Paintings
- ◆ Photographic Material
- ◆ Stained Glass
- ◆ Stone & Wall Paintings
- ◆ Textiles



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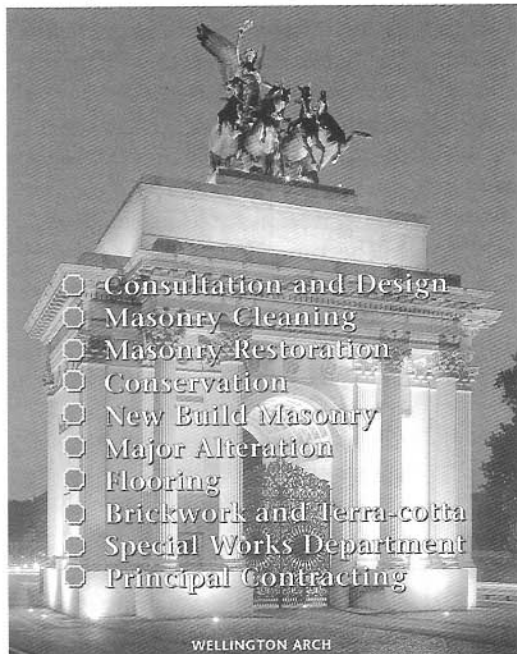


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PACR mentoring scheme

In January 2005 a group of PACR accredited conservators attended a mentor workshop to find out about mentoring, how to be a mentor and how the PACR scheme would be operated.

During 2005 a PACR mentor scheme will be piloted to consider how effective the scheme is in supporting members, and how often it is used. Initially, it is aimed at those associated with the PACR scheme, to provide support for those who are:

- working towards PACR accreditation;
- needing support with their CPD.

The scheme is based on the 'Mentoring Toolkit' developed by the Museums Association in partnership with Yorkshire Museums, Libraries and Archives Council. It has been adapted for the PACR scheme to include the PACR professional standards and the PACR CPD Review format. All trained mentors have a copy of the PACR Mentoring Toolkit.

What is mentoring for PACR?

A mentor should be prepared to 'put in' skills and experience and 'pull out' potential, commitment and expertise. The relationship between a mentor and mentee is founded on confidentiality to which strict adherence is essential. A mentoring agreement would be drafted to suit both parties.

The mentor/mentee relationship will depend on an ability to build on rapport, respect and empathy at an early stage. It is not essential that the mentor and mentee share the same conservation specialism – in fact, for some it could be quite advantageous and challenging to seek support from another specialism. It does depend on what you want to gain from the relationship.

As a potential mentee, you would have to complete a short application form to identify your development needs.

Benefits of mentoring

A mentee benefits from the opportunity to develop a planned approach to their professional development. Mentoring can enable the mentee to:

- focus on your career development
- seek advice and guidance
- access networks and contacts
- improve self-confidence
- manage your professional development.

The benefits to a mentor are considerable. The experience enhances their own skills and knowledge; gives considerable job satisfaction and can introduce new ideas and perspectives into their own work. Mentoring can also be of benefit to the mentor's own CPD. If you are interested in becoming a mentor for the PACR scheme, please contact Susan Bradshaw, PACR Training Officer.

How does the scheme work?

The mentee is responsible for finding a mentor, to provide an element of choice and an opportunity to discuss their requirements with potential mentors before reaching a decision. The mentee is advised to select two mentors from the list of trained PACR mentors (available from Susan Bradshaw) who could meet their requirements. Mentors also have the chance to agree or not, to being their mentor. Once a mentor has been chosen they need to inform the PACR training officer.

It is important for the mentor and mentee to agree on the nature and limits of the relationship and discuss the mentoring arrangements, for example, when and where they will meet, and also their time commitments. All of this needs to be included in the mentoring agreement, to have some ground rules in place to assist with achieving a successful working relationship.

The PACR scheme does not permit a mentee to select their line manager as a PACR mentor, as the need to keep the mentoring relationship separate from the workplace is necessary to promote objectivity.

Please note that your professional body cannot cover any costs incurred from meetings between mentor and mentee.

If you would like to have a mentor, please contact Susan Bradshaw, who can provide all documentation for this pilot scheme, including the list of PACR mentors. Email: susan.bradshaw@pacr.org.uk, tel/fax: 01626 824510, .

Gateways to the professions

What are the barriers to entry into our profession and what can we do to open up the profession to a wider community? These were two of the questions asked by the Department for Education and Skills (DfES) in a consultation paper

called *Gateways to the Professions*. The Conservation Education, Research and Training Committee (CERT) of UKIC has responded (on behalf of the Institute of Conservation).

In 2006, variable fees will be introduced in universities in England and may create a new barrier for those wanting to enter the professions. The Government wants to ensure that universities, professional bodies and employers co-ordinate action to provide clear, accessible gateways and to consider how employers and the professions can sustain and improve recruitment opportunities for graduates.

Our response acknowledged the impact that under-funding of the heritage sector and of conservation education has on recruitment into the profession. Lobbying for more funding will need to be part of our future planning.

Nevertheless, the professional bodies, although mainly volunteer, are achieving much to level some of the barriers to the profession through such initiatives as the bid to the Heritage Lottery Fund Bursary Scheme [see the item about Carol Brown on page 10], the Route Map through the profession currently nearing completion, and the draft Specification for Technician qualification. In addition, the profession now has a robust set of 'industry standards' on which to base future specifications. Establishing a clear route through education and experience to entering the profession, that reaches across subject disciplines, is already a priority for the profession.

Public perceptions of conservation can be assumed to have a significant impact on recruitment – a lack of awareness of the existence of a profession would certainly be a barrier to entry! The profile of the profession has been raised by means of the well-publicised Conservation Awards, exhibitions, and public access to conservation studios and projects.

Of course, there is still a lot of work to do to 're-model the workforce'. This means opening the subject up to non-traditional learners and bringing it to the attention of a more diverse community. We will need to deliver education in a more flexible way, whilst retaining the optimum balance between practical and academic skills. While answering these questions it became obvious that we ▸

do not know enough about our profession. We do not know, other than by anecdotal evidence, where the gaps in recruitment are. The profession will need to think carefully about where the need is and where resources should be directed. Raising the status of conservation and tackling the issue of diversity can only be done by working with partners across the sector. The new Institute of Conservation will be well placed to take up the challenge.

To see a copy of the response to Gateways to the Profession, go to: www.ukic.org.uk

Alison Richmond (on behalf of CERT)

Celebrating accreditation

Council confirmed the accreditation of eleven UKIC members on 23 March. 'Conservation News' caught up with them (and one paper conservator) as they absorbed the news of their achievement

CN has been very low-key in the past in celebrating those who achieve their accreditation, so we determined to make amends when the latest batch of 'graduates' was announced. Setting out to discover a little about the people behind the list of names, we found a diverse and interesting range of specialisms, backgrounds and motivations, along with a strong (but unexplained) Scottish representation in the group. One theme was recurrent: accreditation is hard work. But everyone clearly thought that it was worthwhile – in the end. Also notable was the impact that an enthusiastic and inspiring colleague or mentor can have (and you can read more about the proposed new mentoring scheme on page 13).

Here, in their own words, is a flavour of what they told us about themselves and the accreditation process. Oh, and of course, we offer congratulations to...

From the private sector

Lucy Branch, who is London-based and reviews a conference on bronze conservation on page 28, told us: 'I am currently undertaking restoration works to twelve monumental bronze sculptures called *The Guardians* by Howard Ben-Tre for Warrington Borough Council. I cannot remember a time when I wasn't in conservation. It is my family's business and I had a job

'It was very hard work but a rewarding achievement. I'd recommend it to anyone'

sweeping out the workshop and washing the brushes when I was seven years old. It's a strange phenomenon, but bronze doesn't respond to everyone; you don't really choose to work with it – it chooses you. My decision to go for accreditation was fuelled by my strong belief that making our industry as professional as possible is a good thing for everyone involved. For me, accreditation is a standard. It recognises genuine expertise and experience in a way that academic qualifications sometimes fail to do.'

● Lucy can be contacted on 0208 340 0743, email: lucy@antiquebronze.co.uk

Marilyn Leader is a private conservator working from her studio at home in London, and on short contracts for museums and institutions in London and the South East. 'Previously a practitioner and teacher of woven textiles, I wanted a new direction and qualified in textile conservation in 1999. But my interest in weave remains strong and I teach weave analysis to MA students at the Textile Conservation Centre and present two-day workshops on weave analysis for UKIC Textile Section members. (See page 31 for a review of one of Marilyn's workshops.)

'Accreditation is particularly relevant for private conservators as it shows a willingness to adhere to UKIC standards of practice. Equally important, as a private conservator, it enables my business to be placed on the Conservation Register.'

● Marilyn can be contacted on 0208 855 4672, email: leadertextile@hotmail.com

In his spare moments between volunteer work for *Conservation News* and the new Institute, *Mike Howden* works on frame conservation. As a carver and gilder, it was an obvious choice of specialisation for him, but he was also inspired by his mentors at the Royal Collection and the Tate. He is based in South Yorkshire, but has an international clientele.

'I decided to go for accreditation because I wanted the professional recognition. I also hope that the credibility that comes with being accredited will widen my client base,

especially amongst those businesses and institutions which have already decided only to work with accredited conservators. 'It was *very* hard work, but a rewarding achievement. I would recommend it to anybody. And it has been good for me – reconnecting me to the rest of the profession.'

● Mike can be contacted on 01226 765387, email: mike.howden@lineone.net, website: www.frameconservation.co.uk

'I was thrilled to receive the news of my accreditation,' said *Colleen Donaldson*, a gilding conservator since 1994 and based in Edinburgh. She works mostly on site and does a lot in the field of architectural gilding. Like others here, she spoke of the importance of encouragement from a fellow professional, in her case, painting conservator Clare Meredith (who serves on the Interim Board of the Institute of Conservation).

'It was important to me to have the professional recognition and that is very valuable when you work in the private sector. The accreditation process was stringent and well thought out, particularly when you consider how it is covering so many disciplines. The paperwork was very demanding and it really made me think. There does need to be some sort of benchmark; there is a lot of money going into conservation now and there needs to be some reassurance of quality, if we want to be taken seriously as a profession.'

● Colleen can be contacted on 0131 226 2340.

Working as a team

Lisa Cumming, *Lynn McClean* and *Sarah Fosskett* work in the Paper and Textile Conservation Section of the Department of Conservation and Analytical Research at the National Museums of Scotland. Lisa has worked as a paper conservator for eleven years, and Lynn and Sarah as textile conservators for fifteen and fourteen years respectively.

'We made the decision to apply for accreditation in 2004 as we had been talking about it for far too long and really needed to just do it. We also felt that

'The professional recognition is very valuable when you work in the private sector'

going through the process together would be helpful. The NMS agreed to support us by paying 65% of the fees. Lisa, who was on a contract at the time, felt that it was best to go through the process while working in a large institution with projects to choose from. Recruitment was also an issue for Lynn as Head of the Section, as it was felt accreditation could not be a requirement unless the permanent staff were accredited.

‘Accreditation is recognition of experience and professionalism and the process was good for reaffirming our knowledge and skills. The form was quite tricky and it was helpful to attend the Forum before tackling it. We really benefited from going through the process together and are grateful for all the support we received from our sponsors and colleagues. The Paper and Textile Conservation Section is now fully staffed by accredited conservators.’

● Sarah, Lisa and Lynn can be contacted at NMS on 0131 247 4077.

More from Scotland

Lesley Stevenson is a Senior Conservator at the National Galleries of Scotland in Edinburgh. ‘Having worked as a painting conservator in the public sector for over a decade, my application for professional accreditation last year was probably long overdue. However, with a general feeling that the scheme was here to stay and with convergence of conservation bodies imminent, I reluctantly decided that the time had come. Contrary to my initial horror – and deep scepticism – the entire process proved to be a worthwhile and indeed a valuable exercise in re-assessing one’s approach to so many disparate aspects of the profession. I was particularly fortunate in having other conservation colleagues in Scotland going through the same round with whom to share concerns at all stages and, importantly, with whom to celebrate in the pub after the dreaded assessment day!’

● Lesley can be contacted at LStevenson@nationalgalleries.org

Sarah Gerrish has been working at the National Museums of Scotland (NMS) for eight-and-a-half years, where she is the Furniture and Wooden Artefacts Conservator. This follows earlier experience at the Welsh National Museums and Galleries and in a self-employed capacity. She credits her father

‘The form was quite tricky and it was helpful to attend the Forum before tackling it’

and the furniture restorer David Lewis for nurturing her interest in furniture.

‘I decided to become accredited because I think it is a good standard benchmark for our profession and a positive step forward. It lends further credibility to our profession to those out with the field of conservation and helps the general public seeking specialist advice make an informed choice when considering conservation work to be carried out on prized possessions. It is a reassurance to me that I meet the criteria and perform to the desired standard and helps focus the mind to continually strive to progress one’s knowledge and skills in the form of CPD.’

● Sarah can be contacted on 0131 247 4497, email: s.gerrish@nms.ac.uk

Colin Muir is a stone conservator at Historic Scotland’s Conservation Centre in Edinburgh. He particularly likes stones’ ancient origins, mass, durability, and changing appearance over time. This, along with his interests in history, mountaineering, geology and palaeontology, attracted him to the field.

‘With accreditation becoming an increasingly expected level of attainment within the profession, and by employers, it is no longer sufficient to rely on previous academic qualifications to represent one’s professional worth. Since accreditation evaluates a much broader spectrum of aspects of the working profession than raw knowledge alone, I felt now was the right time to undertake the process, and have, in retrospect, rather enjoyed it. I found it a useful means of re-evaluating my skills and experience, as well as allowing me to revisit old projects with more experienced eyes. This enabled me to look forward too, and reassess my professional aspirations. My newly accredited status means professional validation, consistency with fellow accredited conservators, and enhanced employment opportunities. Hopefully in time it will raise the profile, status and, dare I say it, income of the profession as well.’

● Colin can be contacted at colin.muir@scotland.gsi.gov.uk

Stone (and Scotland) again

Nic Boyes also worked at Historic Scotland Conservation Centre before going private in 2000 when he established Nicolas Boyes Stone Conservation in Edinburgh, employing seven full-time conservators and a part-time administrative staff member. Since then, numerous projects have been completed throughout Scotland, UK and Eire, including award-winning projects such as the conservation of the Bellcot at Pitsligo Old Kirk at Peathill near Fraserburgh and the conservation of architectural decoration of the Ogilvie Aisle at St Mary’s Old Kirk in Banff.

‘The application process was a very useful exercise resulting in my increased awareness in the complexities of conservation as a profession. Further, I welcome the ongoing monitoring of our professional responsibilities, such as CPD. Accreditation offers a common voice to those of us, working independently, in the private sector and offers enhanced value to my company in the eyes of existing and prospective clients.’

● Nic can be contacted on 0131 4460277.

And finally, an international dimension

Elise Learner started off wanting to be a painting conservator but then found herself drawn to stained glass. She lives in Paris and works in France and the UK, bringing the different traditions and techniques of both countries to her projects. These are mostly in churches and cathedrals ranging from the twelfth to the twentieth century.

‘I went for accreditation because it’s professional recognition and, unlike France, there was no UK qualification in stained glass restoration when I was training. So it helps for working in France. It puts you on the spot and makes you question yourself and how you do things, your motives and reasons. It also puts things in perspective. I was very nervous for the oral, but the examiners were both lovely. It was an interesting day and I learned a lot from it: it wasn’t all one-way.’

● Elise can be contacted on 00331 64 02 13 77 or p.costantini@tiscali.fr

‘Accreditation puts you on the spot and makes you question your motives and reasons’

The Gulbenkian Prize

Shorter shortlist

Further to our report in March's edition of *Conservation News*, the ten shortlisted projects have been further whittled down to four finalists:

- Big Pit, National Mining Museum of Wales at Blaenafon: the redevelopment of a former colliery and part of a World Heritage site.
- Coventry Transport Museum: the largest British road transport collection in the world.
- Time and Tide, Museum of Great Yarmouth: life in a Victorian herring curing factory.
- Locomotion – the National Railway Museum at Shildon, Co. Durham: one of the world's oldest railway towns.

The winner will be announced during Museums and Galleries Month on Thursday 26 May at the Royal Institution of British Architects. If you would like more information go to: www.thegulbenkianprize.org.uk

Conservation Awards

Shortlists announced

The Conservation Awards Screening Panel, chaired by David Leigh, met on 6 April to select shortlists for the Award for Conservation 2005 and the new Care of Collections Award. The standard of applications was again very high this year, covering an immensely wide spectrum of projects, across the whole of the UK, and the Panel found it no easy task to sift them down to a select list.

At the end of a long day of intense debate, the four projects chosen for the shortlist for the Award for Conservation 2005 cover a range of conservation specialisms:

- *Force Crag Mine Machinery Conservation, near Braithwaite, Cumbria.* Applicant: Tim Martin (Context Engineering Ltd).
- *Conservation of the 'Doom' Wall-painting, Holy Trinity Church, Coventry.* Applicants: John Burbidge (Granville & Burbidge), Dr Nicholas Eastaugh (Conservation Scientist) and Alan Wright (Chartered Architect).
- *Not Just a Backdrop – conservation of the Normansfield theatre scenery, Teddington, Middlesex.* Applicant: Karen Thompson, The Textile Conservation Centre, University of Southampton.
- *The Re-conservation of 105 Bronze Age Ceramic Vessels from Wiltshire.* Applicant: Louisa Burden, Wiltshire County Council Conservation Service.

The shortlist for the Award for Care of Collections 2005, offered this year for the first time, focuses on improvements made to three very different types of collections:

- *Collection Care and the Community: improving access to the Museum of London Archaeological Archive.* Applicant: Andrew Calver, The Museum of London.
- *Preservation of Agricultural Glass Plate Negatives Collections Project.* Applicant: Caroline Gould, The Museum of English Rural Life, University of Reading.
- *Locomotion, the National Railway Museum at Shildon, County Durham.* Applicant: Ed Bartholomew, The National Railway Museum, York.

The Screening Panel will meet again in May to select a shortlist for the Student Conservator of the Year Award 2005. Entries for this Award close on 5 May. For a full list of members of the Panel as well as the latest news on the Awards, see website: www.consawards.ukic.org.uk

The Awards judges for 2005 have now been appointed and will again be chaired by Liz Forgan, Chair of the Heritage Lottery Fund. The judges will include Dan Cruickshank, presenter of a number of BBC programmes such as *Britain's Best Buildings*, Gillian Lewis, formerly Head of Conservation at the National Maritime Museum, George Ferguson, President of RIBA, Maev



George Ferguson, President of the RIBA, is on the panel of judges for the Conservation Awards 2005

Kennedy, Arts Correspondent of *The Guardian*, Simon Jenkins, author and columnist, and Georgina Nayler, Director of the Pilgrim Trust. The judges will travel the country, visiting the shortlisted projects in June and decide on the winners in July.

Shortlists for the Anna Plowden Award and the Digital Preservation Award, which are selected and judged by separate expert panels, will be announced later. Entries for both these Awards close on 31 May.

The Conservation Awards are supported by Sir Paul McCartney, and sponsored by MLA, English Heritage, the Anna Plowden Trust, the National Preservation Office, the Digital Preservation Coalition, and the Institute of Conservation.

Caroline Villers Research Fellowship

The Courtauld Institute is to establish a Research Fellowship in memory of Caroline Villers to promote and support research in the interdisciplinary field of Technical Art History. Caroline was one of the pioneers of this approach to the study, conservation and display of paintings, that uses scientific and historical methods to investigate the making of works of art.

Caroline's close association with the Courtauld Institute goes back to 1972 when she took a Master's degree in Art History, followed in 1974, by the study of the conservation of easel paintings. After completing her

Diploma she remained in the Department of Conservation & Technology of the Courtauld Institute, becoming its Director in 1999. She was known internationally as one of the most original thinkers in her field, and was an inspirational, demanding and challenging teacher.

Caroline was delighted with the idea of the proposed Fellowship, made to her by a close friend when she fell ill, and approved its creation. She saw it as an exciting and practical way of advancing the profession, of encouraging collaborative scholarship and of investigating how works of art are made.

Research proposals for the Fellowship would be welcomed from researchers and practitioners from diverse disciplines that focus on the study of paintings. There would normally be one award annually and the Fellow would be based at the Courtauld Institute, although collaboration with other institutions would be encouraged. During the period of study, the Fellow would be expected to provide reports of progress, through seminars in the Department of Conservation, and in one or more presentations under the umbrella of the Institute's Research Forum. On completion, the research material should be disseminated through publication. The value of the stipend and the duration of the award will be announced at a later date.

In order to create an endowment for the Caroline Villers Research Fellowship a significant sum needs to be raised. If you would like to make a donation in memory of Caroline, please contact Emma Davidson, email: emma.davidson@courtauld.ac.uk, tel: 0207 845 4694.

Trustees:

David Bomford, Senior Restorer, National Gallery, London.

Sir Robert Bruce-Gardner, Former Director, Department of Conservation & Technology, Courtauld Institute of Art.

Dr Aviva Burnstock, Acting Director, Department of Conservation & Technology, Courtauld Institute of Art.

Dr Joanna Cannon, Reader in the History of Art, Courtauld Institute of Art.

Dr Hero Lotti, Former British Academy post-doctoral Fellow.

Maro McNab, Caroline's daughter.

Robert McNab, Caroline's husband.

Dr Susie Nash, Senior Lecturer in the History of Art, Courtauld Institute of Art.

Professor Patricia Rubin, Deputy Director, Head of Research, Courtauld Institute of Art.

Edwina Sassoon, Art Consultant.

Conference

'Innovative Tools for Exhibition Purposes: Environmental and Damage Assessment'

Malta Centre for Restoration,
29 October–3 November 2004

This training course was aimed at mid-career museum conservators. The participants were from a broad range of specialisations and from all over Europe and beyond. It was very well organised and led by Dr Christian

Degrigny (head of Diagnostic Science Laboratories, Malta Centre for Restoration and an Active) and Clara von Waldthausen (Photograph conservator in private practice, Netherlands). It included theoretical presentations, demonstrations and practical exercises, tours and since one of the organisers was French, a couple of very nice meals.

The starting point of the course was the importance of environmental conditions for museum collections. This logically leads to monitoring the environment and understanding the process of deterioration. But the main focus of the course was showcasing the recent development of dosimeters, sensors and early warning systems (EWS) to provide a quick and reliable indication of the risk of damage.

The course was held under the auspices of the European Cooperation in the field of Scientific and Technological Research (COST).

COST Action G8

COST is an intergovernmental framework for European cooperation, allowing the coordination on a European level of nationally funded research projects. COST does not fund research; rather it supports cooperation,



MCR lecturer Georgina Garrett (left) shows off student work to Pedro Gonçalves and the author

funding and facilitating scientific workshops and seminars, short-term scientific missions (1–8 weeks), training schools and conferences, and dissemination. Although Europe-based, it includes non-European members.

COST is based on Actions. These are networks of co-ordinated national research projects in fields, which are of interest to a minimum number of participants (at least five) from different Member States. The duration of an Action is generally four years.

COST Action G8, 'Non-destructive analysis and testing of museum objects', was started in 2001 with the aim of achieving better preservation and conservation of our cultural heritage by increasing the knowledge in museum objects through non-destructive analysis and testing and by improving the synergy between art historians, archaeologists, conservators and natural scientists. The Action has been extended until the end of 2005 (<http://srs.dl.ac.uk/arch/cost-g8/>).

The G8 Action is made up of several Working Groups which coordinate research in a specific field. WG3 deals with 'Degradation processes, corrosion and weathering'. It was WG3 which designed this course. Much of the research presented was carried out with the support of the EU and the course provided an opportunity for research results to be disseminated.



MCR lecturer Stavroula Golfomitsou (right) shows off student work to course participants

The programme

The first two days were devoted to the impact of environmental factors on museum objects. The effects of temperature, RH, light and air-born pollutants were explained and the influence of their interaction was stressed. Both Dr Hannelore Römich, co-ordinator of the LiDO project,

and Dr Jan Wouters of the Royal Belgian Institute for Cultural Heritage, emphasised the importance and unpredictability of these synergetic effects.

Some monitoring tools were highlighted, presenting some of the recent EU funded research projects in the field. These were:

- The ERA (Environmental Research for Art Conservation) project, which was tasked with developing a means for assessing environmental damage to paintings.
- The MIMIC (Microclimate Indoor monitoring in Cultural heritage preservation) project, builds on the work carried out by the ERA project, using coated quartz crystals and measuring crystal oscillations and deterioration of the coating (<http://iaq.dk/mimic>).
- The MODHT (Monitoring of Damage to Historic Tapestries) project, which explored mechanical and chemical damage of fibres and metal threads (www.hrp.org.uk/webcode/content.asp?ID=706).
- The IMPACT (Innovative modelling of Museum Pollutants and Conservation Thresholds) project set out to develop a model of air pollutant behaviour in cultural heritage buildings (www.ucl.ac.uk/sustainableheritage/impact).



Course participants in the courtyard of the Wignacourt Museum in Rabat. The environmental monitoring sampling station can be seen between the two arches; two others are set up within the galleries

- The MASTER (Preventive Conservation Strategies for Protection of Organic Objects in Museums, Historic Buildings and Archives) project, developing early warning systems (EWS) to improve preventive conservation strategies (www.nilu.no/master).
- The IDAP (Improved Damage Assessment of Parchment) project, aims to assess damage to parchment and devise an early warning system (www.idap-parchment.dk).
- The LiDO (Light Dosimeter for Monitoring Cultural Heritage), aimed at developing testing of light dosimeters and their transfer to the market (www.lightcheck.co.uk).

All these projects are discussed in more depth in Sophie Younger's account (2005) and more information can be found on respective websites.

Institutions in the UK are involved in all these projects. They are mostly academic institutions like Birkbeck College and the Centre for Sustainable Development at UCL or large national museums like the V&A.

The course visited the Wignacourt Museum in Rabat, where EWS for the MASTER project are being tested. Data for this project is collected simultaneously for temperature, RH, light damage and pollutants, in an attempt to match sample and real object degradation. Two sampling stations are set up within the galleries and an additional one in the courtyard for comparison.

We were fortunate enough to visit the Hypogeum, Malta's famous underground 4th millennium BC temple complex. The site had to be shut down due to algae growth several years ago. The algae growth was caused by the high numbers of visitors and lighting. In a research project led by JoAnn Cassar of the University of Malta, the internal microclimate was monitored over several years and the distribution of algae and visible water were mapped. With an air conditioning system now in place to keep the environment stable in the upper levels, strict control on visitor numbers and an automatic lighting system to keep light levels to a minimum, the site is now open to the public. It has proved so popular, that tickets must be bought several months in advance!

Two days were devoted to learning about the LiDO project and carrying out



Results of LiDO exercise are discussed by participants, led by co-ordinator Dr Hannelore Römich (left)

experiments and exercises to test its usability. Two types of light dosimeter were tested. They are both more sensitive than the Blue Wool Standards, to enable early identification of potential problems. The reference colour-scales also provide an equivalent luminous exposure (lux hours), which enables one to calculate the real implications of cumulative exposure to light. As well as the LiDO website, a short paper has recently been published on the LightCheck® dosimeters (Römich, 2004).

We were all encouraged to do our own light measurement experiments in our own institutions. I was quite astonished by the amount of fading which occurred in the liquid sunshine of Manchester during the dark winter months. However, I found the reference colour-scales do not accurately reflect the fading on the dosimeters and can be confusing to interpret.

The last day of the course including a summing-up session and a visit to the teaching labs at the Malta Centre for Restoration. The conservation courses at MCR follow a specialism and each specialism has its own well equipped lab.

During the panel discussion the question was raised whether there is a place for conservators in the COST G8 WG3 projects. The researchers currently involved in projects tend to be

scientists or conservation scientists, while conservators wait on the sidelines for usable results. I think the exercises we all took part in trying out the LightCheck® dosimeters prove that consulting your user group is always a good idea. But beyond that I think most conservators would find it very difficult to find time to get involved in research projects even if their employers would allow them the privilege.

I would, however, encourage anyone who is interested in getting involved in this sort of research to browse the websites – there are certainly resources.

*Irit Narkiss
The Manchester Museum,
The University of Manchester*

References

- Römich, H. *et al.* 2004, LightCheck®: A new Tool in Preventive Conservation, *V&A Conservation Journal*, No. 47, pp 17–18.
Younger, S. 2005, Report: 'Innovative tools for exhibition purposes: environment and damage assessment', *SSCR Journal* Vol. 16, No. 1.

Concorde at the Museum of Flight

In September 2003 the MoF won a bid to display the world's best-known aircraft, and in an epic programme of events the craft was transported from Heathrow and reassembled in Scotland

The Museum of Flight (MoF) at East Fortune is situated 25 miles to the east of Edinburgh, occupying part of a 1915 RAF airfield which is now scheduled as a historic monument. The site had a significant role in aviation history having opened to the public as a museum in 1975. It was from this site that the airship R34 left to make the first east-to-west Atlantic crossing by air in July 1919.

In 2002, the new director of NMS, Dr Gordon Rintoul, expressed his desire to invest in the Museum of Flight and develop a strategy to improve the display and storage of the collections. Subsequently, an interim development plan was implemented in 2003, at the same time as our bid was being put forward to acquire Concorde from British Airways (BA).

It was announced in September 2003 that the MoF bid had been successful. Part of the conditions of receiving Concorde from BA was that the museum had to be able to store and display the aircraft inside. The main display hangar was the only one big enough for this –

and then only just. This caused a domino effect of collections movement, which meant that a complete review of the displays at East Fortune had to be undertaken.

By the end of 2003 it was clear that 75 per cent of the collections would have to be moved into different buildings and hangars. Conservation staff were keen to ensure that the developments would lead to better collections care. It was essential, therefore, that the existing collections in the main display hangar were moved to storage or display where there were similar or better environmental conditions.

The journey

NMS was among over 60 bidders for the aircraft. When the final decision to award a Concorde to the National Museums of Scotland to be displayed at the Museum of Flight was announced, it was a big occasion. A lot of behind-the-scenes work had been carried out by key NMS staff and a specialist transportation company, Wynns, to study the practicalities of moving such a large object. As a land-and-sea movement of this magnitude was unusual, it was important to have all the correct information and all the logistics worked out beforehand, including routes, permissions, feasibility and, of course, costs.

The aircraft awarded to NMS was G-BOAA, which played a major role in the development of Concorde. It was the first aircraft to be delivered to BA and was also the first in commercial service, flying the first scheduled flight on 21 January 1976 to Bahrain. The craft had not flown since 2000 and had



Aerial view of Concorde at East Fortune



Top, the inside of the fuselage had no fittings or engines. Above, the large components were transported on heavy goods vehicles



Right, the aircraft had to be reduced in size to be transported by road out of Heathrow. Below, Concorde's slow journey to the barge at Isleworth



been sitting in a hangar at Heathrow. There were a lot of parts missing, there being no engines and no interior furnishings fitted.

The aeroplane was too large to be transported as built, so it had to be reduced in size. The outer wings, tail cone, nose cone, rudders, tail fin, undercarriages, engine intakes and exhausts were all removed, but the aircraft was still too wide to be transported by road out of Heathrow. The delta wing had to be cut down in size, bringing the aircraft width down to 8.4m. The large components and cut sections were transported separately to Edinburgh by heavy goods vehicles. The sensitive material such as the seats and smaller components also came by road in container trucks.

This just left the fuselage of the aircraft to be moved out of Heathrow to East Fortune in Scotland. This is where all the previous planning came into play. At midnight on a wet Saturday, the fuselage was lowered onto a self-propelled modular transporter, the route out of Heathrow was prepared, the roads closed and the barge *Terra Marique* moved into position at Isleworth, on the Thames. The aircraft headed off at walking pace, out of Heathrow and

down the Great Western road past Gillette corner and down towards the awaiting barge. At first light the aircraft was slowly moved down the leafy lane and onto the barge where her nose cone was refitted to give back her sleek characteristic shape. Once safely stowed on the barge, she waited for the correct tides before heading off down the Thames past the Houses of Parliament with the Scottish Saltire flying.

The next part of her journey was up the North Sea to Torness power station where she was carefully offloaded. Next came another slow journey up the newly opened A1, then across the fields to the museum. The Army's 53 Field Squadron (Air Support) ensured we could safely move the Concorde across

farmland by laying a two-kilometre road of over 3,000 pieces of AM2 matting, normally used for helipads or temporary military runways.

Concorde was greeted by a welcoming party of public and bands with a fly-past from the RAF, and responded by performing a pirouette prior to being reversed into her new home in Scotland.

The collection

The main hangar was empty, but this had not always been the case. Prior to Concorde arriving staff had to re-arrange the collections to accommodate this single exhibit. The museum has a range of collections from private, civilian transport, military and rockets – East Fortune boasts four World War Two hangars for displaying collections. A dedicated team completely emptied and relocated three of the hangars' contents during the winter of 2003–04. This was an onerous task as most of the aircraft had not been moved for many years, and the Blue Streak rocket had never been moved since it was put in place in 1973. Slowly but surely, staff worked through the collection emptying one hangar, getting it cleaned then re-displaying the collection again. ▷





Left, passing the Houses of Parliament. Below left, the nose cone is refitted to give Concorde back her familiar, sleek shape

Below, refitting the tail fin was a great concern due to lack of height in the modified hangar: there was only 100mm clearance to spare



Time was of the essence as Concorde had to be out of Heathrow by April 2004, and the museum had to re-open to the public at Easter. With a lot of hard work and effort from staff, contractors and dedicated volunteers we were successful. We also used this opportunity to rationalise the storage at the site and to start to develop improved storage plans for the various buildings and hangars. The site still has ongoing developments that we are slowly implementing, and a comprehensive development plan is unfolding. New display boards and information panels have been installed for better interpretation of the redisplayed collections, with guided tours in the hangars.

The rebuild

With Concorde safely in the hangar at East Fortune, the aircraft jacks were put in place to support the fuselage and the special transporter was driven out from underneath. The undercarriage was then refitted and the aircraft lowered to the

ground, this being phase one of the rebuild complete. Air Salvage International (ASI), the company that dismantled the aircraft at Heathrow, was contracted to re-assemble G-BOAA.

The re-engineering of the cut sections of wing was not a task that had been carried out before by the museum, so we had to engage some specialist help for the process. The re-attachment of the cut wing sections involved designing a safe method of working. This process went out to tender, and the final decision was to award this part of the contract also to ASI, the same company rebuilding the aircraft. Consultants and design engineers were engaged and the process started. Her final repair scheme

was taken directly from original Concorde repair instruction manuals using aeronautical materials and engineering practices.

Phase two, the re-attachment of the cut wings, began on 27 May 2004. This was a slow process as all the attaching parts had to be manufactured and holes drilled. Eventually, the cut wing sections were offered up to the aircraft on a hydraulic platform and aligned in to position. The wings were then supported with scaffolding and the joining process commenced.

At the same time, other missing panels and components were being manufactured. Repairs were being carried out to flying controls and missing parts and components were being sourced. There were a few tense moments waiting on bolts arriving from America, but at the eleventh hour the scaffold was removed and the wings held fast. The remainder of the rebuild followed at a rapid speed to make up for lost time. The tail fin was one of the main concerns due to the potential lack of height in the now modified hangar. Everyone's hard work was rewarded when the tail was fitted and the aircraft levelled with 100mm clearance to spare.

Inside

The aircraft had no interior. New carpets were ordered from Axminster to the





To make room for Concorde the Blue Streak rocket had to be moved for the first time since 1973

same specification as the originals. The floors were lifted and the walkways replaced with alloy floors to reduce wear and tear on the original flooring. A fresh-air system was installed using the original aircraft vents to blow air through into the cabin. New fluorescent and strip lighting was fitted to simulate the original aircraft conditions. To finish, a Vesda fire detection system was also installed and hard-wired back to the main control panel in the hangar. Perspex coverings and doors were fitted to give the public a view of the rear cabin, cockpit, toilet and a wardrobe. The seats in the aisle had plastic covers fitted to reduce deterioration.

Exhibition

The plan is to allow controlled groups of public into the aircraft from stairs up to the centre doorway on the port side. Once inside they will have a view of the rear cabin, walk through the front cabin then be able to view the cockpit before exiting out of the front port door by another set of steps.

A new exhibition was installed next to the aircraft called *The Concorde Experience* and consists of five sections:

The Race – Explores man's fascination with speed and the race to build a plane fast enough to break the sound barrier. Visitors are introduced to Captain Chuck Yeager, the first pilot to travel faster than the speed of sound, through his diary entries.

Design and Build – Examines how

Concorde was developed and the logistics of building a supersonic passenger airliner. Visitors will be able to see the Olympus 593 prototype engine.

The Concorde Experience – From supersonic celebrities to the first-class customer service, the display looks at what made Concorde so special. Personal narratives from crew members and environmental protesters help to build a picture of the impact Concorde had on people's lives.

Beginning of the End – The exhibit presents information on the Air France crash, including the results of the French

Accident Investigation Bureau's report.

Retirement – The section looks at the retirement of the Concorde fleet and G-BOAA's epic journey from Heathrow to the Museum of Flight.

This is open to the public as part of the normal visit to the Museum of Flight with the tour around the aircraft by pre-booking. The new exhibition was opened to the public mid-March 2005.

Conclusion

The level of vested interest in the Concorde was broad, from the Scottish Executive¹, NMS, BA, the public, and not least the media. There was a range of clients to satisfy at different levels all having different expectations.

During this process I had to wear many different hats due to the variety of stakeholders. It is very difficult to apply pure conservation ethics to over 70 tonnes of mixed media, especially when the wings were cut off with a rotary saw! However, G-BOAA is now in the care of NMS and we can look after and maintain her for generations to come.

Now that the aircraft and exhibition is open to the public, it should have a positive effect at the MoF by attracting more visitors; this in turn will enhance the profile and attraction of the museum. We propose to build on this by developing and investing in the display of collections and the site itself.

Stuart McDonald

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History of G-BOAA

Aircraft number 206
Total hours flown: 22,768 hrs 56 minutes
Total landings: 8064
Maiden flight: 5 November 1975
From Filton, Bristol, England
Final flight: 12 August 2000
From JFK airport New York to London Heathrow

Dimensions

Height: 37ft 1 in (11.3m)
Length: 202' 4" (61.66m)
Wing span: 83' 10" (25.6m)
Weight operating empty: 78698kg
Maximum take-off weight: 185066kg

Maximum operating altitude: 60,000ft
Take off speed: 220 knots (253mph)
Cruising speed: mach 2.04 (1,354mph / 2,179 km/h)

National Museums of Scotland

Granton Centre

242 West Granton Road

Edinburgh EH5 1JA

www.nms.ac.uk

www.concordesst.com

Thanks and acknowledgements

I would like to acknowledge all the hard work, effort and sacrifice that everyone went through to ensure the completion of such a rewarding project. The list is too long to append here – however, I would like to personally thank the volunteers, John, Robin and Alan, who gave up their time to work with us on getting this project ready for public display.

Note

1. The Scottish Executive agreed to provide funding to transport house and display the Concorde.

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Note from the Editor

On behalf of the Committee

I would like to take this opportunity to say goodbye to Jeremy Uden and wish him the best of luck in his new position in Auckland War Memorial Museum as Exhibitions Conservator. Jeremy has been a valued member of the Ethnography Committee for the last few years and although his involvement will be missed we look forward to receiving news from New Zealand. Members who would be interested in working for the section on the committee in any capacity are welcome to contact me for an informal discussion.

We look forward to seeing all our members at the seminar on 16 May at the Museum of Welsh Life, St Fagans, Cardiff. The theme this year is 'Questioning the Boundaries of Ethnography: the Presentation and Collection Care of Ethnographic and Folk Material'. The AGM and voting in of any new committee members will be held on the same day.

Melangell Penrhys Jones

Testing adhesive emulsions

For use in the conservation of ethnographic artefacts

1. Introduction

Testing regimes for conservation materials are designed to answer questions, such as: will the material be stable over a long period; will it damage the object when it is applied; will it damage the object in the future; is it removable?

Some factors can be recorded, e.g. pH on application, colour change, dimensional change and the pH after ageing. Testing protocols assign scales to these ways of recording information, and we can decide if a material is suitable for use by comparison of results of different materials.

Before any testing starts a COSHH

assessment of the material is made, based on the material safety data sheet (MSDS) supplied by the manufacturer or supplier. A conservator can then evaluate the use of the material in practice. This is usually done before the scientific testing starts. The main concern is that the material should have good handling properties and be easy to apply since there is no point in testing materials which are not going to be appropriate.

Here, the results of scientific testing of nine adhesive emulsions materials listed in Table 1 are reported. Vinamul 3252®, the most commonly used adhesive in the British Museum, was tested as a comparison. The materials were identified by conservators and scientists within the BM as being potentially useful additions to the conservation materials already evaluated and in use in the Museum. The testing formed part of a wider project to look at the lifetime of poly (vinyl acetate) emulsions used on objects in the collection (Table 1).

2. Test regime and methodology[†]

2.1 Sample preparation and artificial ageing

The tests were conducted on thin films prepared from a 40% solution of each emulsion made using distilled water. No account of the solid content was taken when this dilution was made. The solid content of all the emulsions used was between 50% and 60%. The solution was poured on to a flat sheet of polyethylene with an area of 12cm by 12cm to prepare films of uniform thickness for all samples. The films were left for 48 hours to cure and then cut in to 2cm square pieces for testing. Because the glass transition temperature (T_g) of Lascaux® 498 is relatively high (13) and that of 360 is low (-8) a 1:1 mixture of Lascaux® 498 and 360 was used to make a film for testing. Conservators within the Department also indicated that they were more likely to use a mixture of the two adhesives than the Lascaux® 360 in isolation.

Artificial ageing is used to determine the potential change in the material in the long term. Both heat and light ageing are carried out. Heat ageing was conducted in a convection oven at 70°C for 28 days. Light ageing was conducted using a Microscal® light fastness tester generating 40,000 lux

Material Name	Acronym	Supplier	Composition
Vinamul 3252	Vin	Vinamul Polymers, tel: 00800 76596377	Ethylene vinyl acetate copolymers (EVA)
Evacon R	Eva R	Conservation by Design, Timecare Works, 5 Singer Way, Woburn Road Industrial Estate, Kempston, Bedford MK42 7AW, tel: 01234 853555, fax: 01234 852334	Ethylene vinyl acetate copolymers (EVA)
Primal B60A	Prim 60	A.P. Fitzpatrick, Fine Art Materials, 142 Cambridge Heath Road, London E1 5QJ, tel: 020 7790 0884, fax: 020 7790 0885	Ethyl acrylate/methyl methacrylate copolymer, ammonia is added to the emulsion
Plextol B500	Plex 500	A.P. Fitzpatrick	Ethyl acrylate/methyl methacrylate copolymer
Plextol D 498	Plex 498	A.P. Fitzpatrick	Butyl acrylate/methyl methacrylate copolymer emulsion in water, 50% solids content
Lascaux 498HV	Las 498	A.P. Fitzpatrick	Butyl acrylate/methyl methacrylate copolymer emulsion in water, thickened by a butyl ester
Lascaux 360HV	Las 360	A.P. Fitzpatrick	Butyl acrylate/methyl methacrylate copolymer emulsion in water, thickened by a butyl ester
Lascaux Hydroseal	Las Hyd	A.P. Fitzpatrick	Butyl acrylate/methyl methacrylate copolymer emulsion in water, 50% solids content
Lascaux Medium for Consolidation	Las Mfc	A.P. Fitzpatrick	Finely dispersed acrylic emulsion

Table 1: Adhesive emulsions selected for testing

with a daylight spectrum and cooled by a fan to 24°C for 28 days. For all materials tested control samples of the cast film were stored in a cool dark cupboard during the ageing period.

2.2 Testing regime²

2.2.1 Colour change

The main colour change associated with adhesives is yellowing. This is classically associated with the loss of side groups, generally acids, from the polymer and the formation of extended delocalised segments, or chromophores, on the back bone. The colour of the

sample was measured before and after ageing using a Minolta 2600d spectrophotometer with the C.I.E.₂₀₀₀ Lab colour spacing. This system defines colour using three variables, luminance, L* and colour values on a red-green axis (a*) and a blue-yellow axis (b*). A mask is used to position the spectrometer to ensure that the measurements before and after ageing are always made in the same position in the centre of the film. The change is averaged from four samples each of which is measured six times. The colour change on ageing (DE) is calculated from these averaged values.

	Vin	EvaR	Prim 60	Plex 500	Plex 498	Las 498	Las 498/ 360	Las Hyd	Las Mfc
Heat aged	4.6	8.2	4.7	8.4	2.3	1.3	1.6	3.6	2.4
Light aged	3.3	4.1	3.6	4.9	0.6	0.9	2.6	1.8	1.3
Control	3.1	3.5	1.15	3.75	0.3	0.91	1.2	0.5	0.1

Table 2: ΔE of films after 28 days of ageing

2.2.2 pH testing³

The aqueous extract pH of the films before and after ageing was measured since object materials to which the adhesive is applied can be sensitive to acidic or basic environments. Thus a neutral pH is a requirement in both the new and aged materials. 0.1g of film was macerated in 7ml of water, left for one hour and the pH of the aqueous extract so obtained measured using a Hanna HI-209 fitted with a low ionic strength sample probe.

2.2.3 The effect of common solvents on the adhesive film

An element of current ethical practices within conservation is the reversibility, or removability, of any interventive conservation treatment. The solubility of the conservation material in common organic samples gives an indication of reversibility, or removability. The process of dissolving a solid adhesive involves swelling as the solvent enters the polymer structure, followed by breaking of inter-chain forces and the formation of solid liquid inter-molecular forces, ie. disruption of the film. Hence even if a material is poorly soluble, it may be heavily disrupted by a solvent and hence be potentially removable. Thus as well as % solubility, visible change to the film is also recorded. Below this information is reported in the discussion on each material. Changes in solubility before and after ageing indicate chemical changes occurring in the film. 0.1grams of sample were weighed into a sample bottle and 10ml of acetone, industrial methylated spirit (IMS) or water added and left for 24 hours. The solvent was then carefully extracted before the residue was dried to a constant weight. The % solubility was calculated from the change in weight.

2.2.4 Linear shrinkage.

The amount of shrinkage, if any, which occurs during the ageing of materials is important as a large amount of shrink age during use will cause the adhesive properties to fail, or cause damage to the object material from deformation. Shrinkage is associated with curing of a film or may be due to a loss in volume caused by loss of additives or fillers and degradation of the polymer in the longer term. Shrinkage is measured by drawing 1cm lines in both directions on to the adhesive film which are re-measured after ageing. ▷

'Artificial ageing is used to determine the potential change in the material in the long term'

	Vin	EvaR	Prim 60	Plex 500	Plex 498	Las 498	Las 498/360	Las Hyd	Las Mfc
Emulsion	6.2	7.4	9.2	7.7	8.9	8.1	8.3	7.9	8.3
Fresh cast film	5.1	7.3	5.8	5.8	5.9	7.1	7.2	7.6	6.5
Heat aged	6.8	6.3	5.2	5.2	5.8	6.4	7	7.1	5.3
Light aged	5.9	6.5	4.6	4.6	5.6	6.9	6.9	6.9	5.8
Control	5.2	6.7	4.7	4.3	6.1	7.2	7.2	6.8	5.9

Table 3: pH of emulsions as supplied and of films before and after ageing

3. Results

The results of testing are shown in the tables on these pages.

3.1 Colour change (Table 2)

3.2 pH measurement (Table 3)

3.3 The effect of solvents on the adhesive film (Table 4)

Ace = acetone

IMS = Industrially methylated spirit

H₂O = Water.

3.4 Linear shrinkage

The linear shrinkage for all samples measured during ageing was less than 3 per cent in both directions.

4. Discussion

The comments made below on the behaviour of each material have to be viewed in the context of the test methodologies and the potential use envisaged, i.e. as adhesives and consolidants on organic ethnographic objects. The testing of these adhesives indicates whether a material is suitable for use on objects.

The results for Vinamul® 3252 were similar to results recorded in the mid 90s, indicating that the components of the emulsion have not changed. The pH of the emulsion was 6.2, but that

of the freshly cast film was more acid.

Heat and light ageing resulted in a slight increase in the pH to within the archival pH range of 5.5–8.5. The colour change measured on ageing was in the middle of the range of materials tested. Solvents had minimal effect on the adhesive film. Acetone was the most effective solvent, but only approximately 50% was dissolved and the film was not disrupted, so may prove difficult to remove from an object.

The ΔE value for Evacon® R was high especially for the heat aged sample, colour change was also observed in the control samples suggesting both light and dark ageing mechanisms occur. The pH of the emulsion and freshly cast film were close to neutral (pH 7), but on ageing the aqueous extract of the films dropped slightly. Ageing had little effect on the solubility of the film which remained around 25% in acetone. Since the film was not disrupted by the solvent removal may be difficult.

The ΔE value for the Primal® B60 control film 3 was below the limit of perception at 1.15. On ageing this increased and yellowing was perceptible. The figure recorded for the pH of the emulsion was high at 9.2, but ammonia

		Vin	EvaR	Prim 60	Plex 500	Plex 498	Las 498	Las 498/360	Las Hyd	Las Mfc
Newly cast film	Ace IMS H ₂ O	54% 5% 5%	23 4% 9%	99% 5% 1%	98% 9% 15%	91% 16% 4%	99% 94% 1%	99% 95% 3%	42% 16% 0.8%	68% 21% 1%
Heat aged	Ace IMS H ₂ O	55% 7% 4%	26% 4% 9%	98% 2% 1%	98% 1% 0%	99% 12% 0%	19% 11% 2%	32% 13.8% 0.9%	12% 18% 1%	98% 19% 5%
Light aged	Ace IMS H ₂ O	56% 2% 5%	25% 4% 10%	89% 2% 0%	97% 5% 0%	99% 14% 0%	0.1% 16% 3%	0.3% 1% 2%	18% 18% 0.3%	95% 20% 4%
Control	Ace IMS H ₂ O	57% 9% 5%	23% 4% 11%	97% 1% 1%	98% 6% 1%	99% 20% 4%	99% 0.3% 5%	99% 8% 0.2%	40% 16% 1%	88% 19% 5%

Table 4: % solubility of film in solvent



Recording the pH of an aqueous extract from an adhesive film

is identified as an additive in the MSD sheet and this is the likely cause. The pH of the newly cast film and the aged films was considerably lower. Primal® B60A is a similar material to Primal® AC33 which was reported by Jane Down to have a pH of 3.8 after light ageing⁴. The adhesive film was fully soluble in acetone even after ageing and was disrupted by both acetone and IMS

Plextol® B500 yellowed considerably on ageing. It behaved similarly to Primal® B60 in terms of pH change with the pH of the newly cast and aged films being more acidic than the emulsion. The newly cast and aged films were fully dissolved by acetone and disrupted by IMS.

Plextol® 498 is a similar material to Lascaux® 498 although thinner in consistency. The levels of colour change on ageing were low. The emulsion was alkali at pH 8.9 and the cast films was neutral but became acidic on ageing.

The films, new or aged, were highly soluble in acetone, but low in IMS and water.

Lascaux® 498 and the 498/360 mix had good colour stability on ageing. The pH of both the 498 emulsion and the emulsion mix was slightly alkaline, at 8.1 and 8.3 respectively. The newly cast films had a neutral pH which dropped slightly on ageing. The newly cast and control films were completely soluble in acetone, but on ageing became close to insoluble, although they were disrupted in both acetone and IMS which would probably allow them to be removed.

Lascaux® Hydroseal yellowed slightly on ageing and retained a neutral pH on ageing. The films behaved similarly to the aged Lascaux® 498 samples when immersed in acetone, although the solubility was much less for the newly cast and control films at 42% and 40% respectively. However,

the films were fully disrupted making them likely to be removable.

Lascaux® material for consolidation behaved similarly to Plextol® 498 in terms of colour change and extracted pH. The newly cast film was less soluble than the aged samples, but the effect of this would not be noticed as the film was fully disrupted by the solvent in all cases.

5. Conclusions

The materials considered suitable for use on organic objects were Primal® B60A, Plextol® D 498, Lascaux® 498HV, Lascaux® 360HV, Lascaux® Hydroseal and Lascaux® Medium for Consolidation

James Parker

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Notes

1. Shashoua, Y., Protocols for the testing of materials, The British Museum, Department of Conservation, Conservation Research Group 1989 and references there within.
2. Parker, J., The testing of three adhesive emulsions for use in the British Museum, The British Museum, Department of Conservation Documentation and Science, Conservation Research Group Report No 2003/13.
3. Updated from BS4971 Part 1 Recommendations for the repair and allied processes for the conservation of documents. Part 1 Treatment of sheets, membranes and seals.
4. Down, J., MacDonald, M. A., Tetrault, J., Williams, S., Adhesive testing at the Canadian Conservation Institute and evaluation of selected Poly(vinyl acetate) and acrylic adhesives, Canadian Conservation Institute Environment and deterioration report No.1603, 1992

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Monumental work in bronze conservation

'Conservation and Management of Outdoor Bronze Monuments' conference held in Genoa, 2-4 December 2004

There is an inescapable irony that some of the world's most visible historic objects have become a blind spot in the eyes of most nations. Neglected outdoor bronze monuments are in fact the norm rather than the exception, and those of us involved in the preservation of these objects have done some soul searching recently and realised that at least some of the blame can be laid at our own door. Years before this field of bronze conservation was even mentioned in an academic curriculum, practitioners learned their skills through a craftsman and apprentice style training where the oral tradition reigned rather than the written word. This legacy has made it extremely difficult for those who may have been responsible for bronze monuments to know what is best to be done with them.

Now references to the conservation of outdoor bronze monuments are more common, but are still scattered between various published documents, which makes it hard to grasp a clear vision of what best practice might be. However, as yet our field has never made a stab at formalising a best practice approach. The lack of practical published material specifically on this subject is a particular problem for everyone involved, custodians of bronze monuments, architects expected to write specifications, students thinking about entering the workplace and practical conservators wanting to know about new methods. In an attempt to address these problems, bronze experts predominantly from Europe came together in Genoa with the aim of beginning to form a clear strategy of ideal practice, which could be presented as a unified document.

Over the three days, an array of talks were given by members working in the

field in order to provide a collage of where the conservation of outdoor bronze monuments stands at the current time. The first day began with an overview of how the law, the public, the artist, the restorer and the art-historian saw the role of outdoor bronze monuments in society, with the aim of linking these thoughts to the objects' preservation. The second day followed with 'Methods for Conservation, Restoration and Maintenance', and brought up topics which included micro-destructive analytical techniques, a review of the impact of weathering and the most dangerous air pollutants to bronze and micropeening with vegetable flakes, and the problems associated with its maintenance and monitoring. The final day wound up with individual accounts of experiences on various projects including those in France, Germany and Finland.

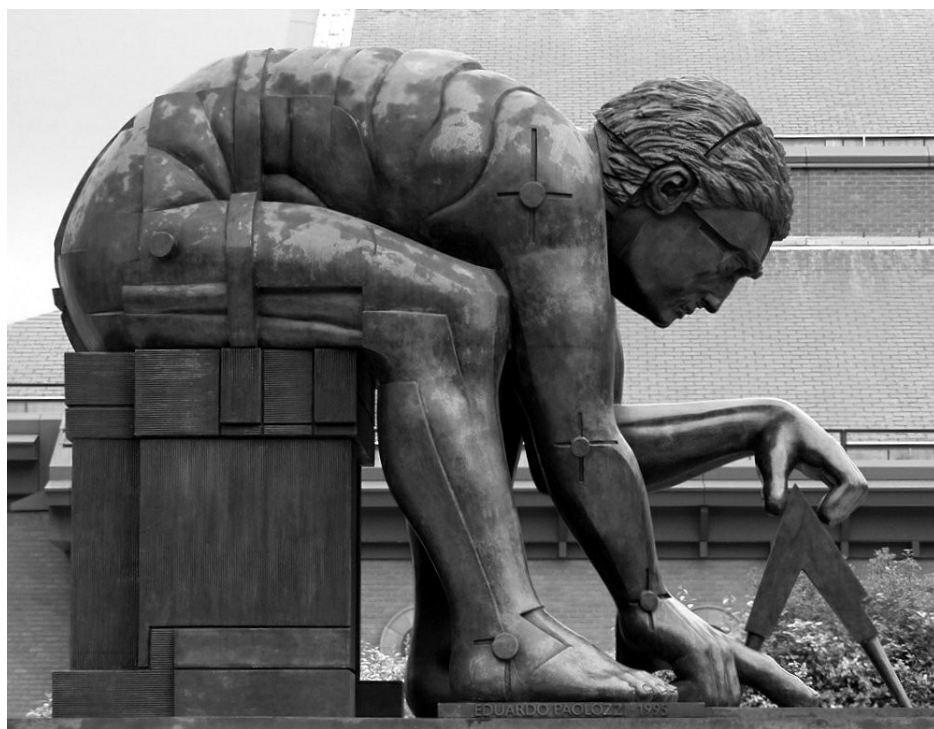
From the point of view of a practising conservator, three talks in particular caught my attention. *Valikiie Argyropoulos*, Department of Conservation of Antiquities & Works of Art Technical Education, Institute of Athens, spoke of the disassociation of young people with their history, which could be exemplified by the vandalism of monuments. Observations that graffiti was far more common on secular bronze objects than religious ones seemed to point to the fact that young people continued to have a much closer relationship with their church than with their heritage, at least in Greece.



Example of graffiti on a monument

Eduardo Paolozzi's sculpture 'Newton' at the British Library, top, shows the condition of an urban bronze statue prior to conservation. The surface suffers from extensive grease and grime build-up with disfiguring streaking caused by the run-off of rain water and signs of corrosive deposits beginning to form

Bottom, 'Newton' post-conservation. Methods that were used during the conservation works on this statue were discussed during Christian Degriy's talk, namely the use of neutral soap solution, mechanical cleaning methods and protection with several coats of Renaissance Micro-Crystalline Wax



Generating publicity around our monuments was felt to be a way to plug into the psyche of the young, perhaps by imitating the 'SOS! Save Outdoor Sculpture!' campaign in the United States. The conservator often sees PR as somebody else's role but Professor Argyropoulos made a compelling argument that it can be the smallest details revealed during conservation that capture the public's imagination and this makes the conservator eminently qualified to spread the word.

Phoebe Dent-Weil, Northern Light Studio, USA, also made some particularly pertinent points. She discussed patina and how its meaning to society has changed from antiquity to present day. As a consequence patina has become a word with multiple definitions. She explained that Pliny had coined the terms 'noble patina' meaning a patina that is aesthetically pleasing and stable and 'vile' or 'virulent patina' meaning one that is disfiguring and damaging. Artificial patina comes into use during the eighteenth century to mean the treatment given to bronzes by the ancients, and 'natural patina' was introduced in the nineteenth century to mean bronzes that had gone green from exposure to the atmosphere and which was considered normal. This is relevant, not only because it accurately illustrates that one person's patina can be another's 'patata' but also because in the context of outdoor bronzes it assists us particularly when deciding at

which point to stop in conservation or how far to go in restoration. Often the scientific information that we can glean from an object's surface falls short in helping us with such ethical dilemmas because the natural, noble, vile and artificial patina all contain the body of the bronze itself and if viewed only in scientific terms are all equally valid.

Christian Degriy, Malta Centre for Restoration, gave a paper based on insights he had gleaned from undertaking a survey on European experiences of cleaning procedures.

Some of the points made on policy as regards to cleaning bronze monuments, I felt, drew together a number of sound principles. Intervention, he outlined, should depend on the condition of the bronze, any documentation of original patina, value of the monument and aesthetics from the art historical point of view. He went on to say that it was generally felt that minimal intervention was the best approach when the natural patina, i.e. patina developed over time, is aesthetically pleasing; thinning of voluminous crusts and removal of



Example of some typical corrosion products found on an outdoor bronze feature in an urban environment, mainly in the form of copper sulphates and

sulphides. This picture shows an architectural feature on a house in St John's Wood, London which belonged to the Victorian artist, Sir Lawrence Alma Tadema



The Shaftesbury Memorial in London's Piccadilly Circus prior to conservation, left, illustrating the common problem of heavy limescale deposits on bronze fountains whose

surface is in constant contact with water. The Memorial after conservation, right, revealing the delicate and lustrous green patina of this well-known monument



surface deposits can suffice. However, removal of corrosion should not be ruled out when documentary evidence is available to be sure of the nature of an original patinated surface. In circumstances where it has entirely disappeared and disfiguring corrosion products lay in its wake, repatination can be a legitimate option.

Away from the speakers the general feeling seemed to be that the workshop was a good starting point. The conservators among us showed a real hunger for more nitty-gritty aspects of conservation practice and techniques, which I expect will be the focus of future workshops. Although several of the papers did mention specifics on technique, it seemed that these were

received very differently in many quarters. The suggestion of using a rotary wire brush on the hardest outer crusts on one project met with gasps from some and nods from others. Laser cleaning methods were talked of as being miraculous by some and impractical for badly corroded items with poor surfaces by others. High pressure water cleaning was said to be very promising by some and incredibly impractical by others due to the temporary loss of vision while the water hits the surface.

Within three days in Genoa, it became very clear that each country had its own culture of bronze conservation which was similar yet distinct from its closest neighbours. Although unlikely to yield their own identities, it was evident that many of us could add to them by incorporating some European flavouring. Our strong desire to work together and the overall bonhomie of the workshop bodes well for improving the condition of bronze monuments globally in the long term. Good British conservators of outdoor bronze monuments do already preach the points discussed in the document and therefore, their practice is unlikely to change much because of it. However, I am sure that it will assist conservators most by informing those handling their projects and help them to distinguish good from bad conservators by the way they go about their work.

My thanks to Paola Letardi from CNR-ISMAR, Italy, Valikike Argyropoulos, Phoebe Dent-Weil and Christian Degriy.

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Note

I urge anyone interested in the subject to look at the full document that was drawn up after the workshop: www.bmc2004.org/Data/BMC2004DocumentEn.PDF, and if they would like to be involved in the forum to go to: <http://nameserver.ge.cnr.it/mailman/listinfo/bmclst>

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UKIC Weave Analysis workshop

18–19 November 2004,
Horniman Museum, London

I have a feeling that it may be a common assumption by the ‘outside world’ that textile conservators are *de facto* experts in understanding and identifying weave structures. While some, like Marilyn Leader are, certainly in my case this is not true. During a recent project working on a collection of Chinese silks, I was asked by the curator for help documenting these extremely fine and intricately patterned weaves. My lack of confidence in both my ability to understand the structure I was looking at and in using the correct terminology to describe it became apparent.

The two-day UKIC Weave Analysis Workshop, run by *Marilyn Leader*, was well timed. Marilyn is a weaver, but also trained at the Textile Conservation Centre. Her final-year investigation project there, ‘Weaving is a Language: the identification, analysis and documentation of woven textiles’, formed the basis of the course and the accompanying guide. The workshop was aimed at conservators with beginner to intermediate levels of knowledge of

weave analysis. There were twelve students on the course. Each day was structured to give a good balance between lecture and practical analysis.

In the mornings Marilyn described various weave structures, using a white board and overhead projector to make the binding systems clearer with diagrams. She discussed preferred terminology, noting differences between *Centre International d’Etude des Textiles Anciens* (CIETA), Emery and other vocabularies, described clues to aid identification, and briefly situated the weaves in the context of historical developments. A lot of ground was covered very quickly and, particularly on the second day, each of the range of weaves could only be touched upon. Marilyn’s diagrams proved so useful that copies were requested for inclusion with the course materials.

The first day dealt with **simple weaves** – binding systems based on one warp and one weft. This group includes a huge range of weaves and patterns. Even the tabby can produce quite different cloths by altering the thickness of one or other of the yarns, the spacing of the warp or weft (e.g. open weaves) and the balance between warp and weft (warp-faced ribbed rep). We moved through basic twills to satins and damasks (the classic being warp satin ground with weft satin motif). All patterning is derived from the main warp and weft.

This felt like familiar territory, but the necessity for getting back to basics became clear on the second day, covering **compound weaves**. These were broken



Marilyn Leader (centre) heads the discussion on weave structures in her workshop



Harriet Woolmore (left) and Marilyn Leader examine textile samples with a stereo-microscope

down into supplemental, auxiliary, complementary and compound weaves. **Supplementary weaves** have an extra weft (or warp) added for the purpose of creating decoration. It can be continuous (selvedge to selvedge) or discontinuous. The supplementary element can be added to any ground weave; the key point is that it is not structural. The patterning is all on the obverse face of the textile, so the resulting textile is two-faced. Examples of supplementary wefts include brocaded fabrics. **Auxiliary elements** are again additional and non-structural, but may not always be visible and can be used to add bulk or weight.

In **complementary weaves**, the additional elements are bound together structurally to each other, creating a separate weave structure that exists around the ground weave, even making the ground weave obsolete. They tend to be bulky weaves. The ground weave may not be seen, and is often in much finer thread. *Samite* weave is a weft-faced compound twill, with two or more complementary wefts bound by the main binding warp to produce double-faced twill weave; the main ground warps are hidden beneath the wefts. Complementary weaves were very common in early textiles from 500 BC to AD 1100. In **compound weaves**, more than one weave structure exists co-equally, appearing very distinct from each other and used to create pattern. *Lampas* for example may have a ground in warp-faced satin and the pattern worked in weft-faced twill of a different colour. These tend to be later developments from the 1300s onwards.

The afternoons were reserved for practical weave analysis. Working in pairs or singly, the participants were asked first to identify the binding system of various textile samples (some real

'historic' textile samples were provided, which we were allowed to keep). We were then shown different methods of notation and carried out drafting exercises for the samples. The drafts plotted out the interlacement of the threads – blacked-out squares on graph paper represented a warp thread that floats to the surface, and a white square represents a weft thread. The first challenge in analysing the pieces was to identify the warp and weft, and the obverse face – not always easy, and we didn't all always reach the same conclusion! A microscope greatly aided examination, particularly for spotting hidden ground threads in complementary weaves.

As well as plotting the interlacement of the threads, we marked up the threading pattern of the shaft, the tie-up and treadling order. It would have been very useful to see a loom for this stage – but sadly not practicably possible! Although this kind of notation serves more as a guide to a weaver aiming to reproduce the fabric and would not usually be required for basic documentation, it really helped in understanding the weave structure and the active process of weaving the textile. However, for a conservator perhaps dealing with a small textile fragment there may not be enough evidence to do this. The key aim of the analysis was to chart exactly what you are looking at and record it in a way that others can interpret.

In the two days it was only possible to be introduced to the analysis of the more complex weaves. The workshop was well balanced to give time for the participants to do their own analysis. Marilyn provided us with the methodology and language for analysis, and now all that is needed is more practice and experience in examining as great a range of different textiles as possible. If one thing was missing from the course, it was the opportunity to look at more samples of the different weave structures described – to reinforce our identification skills against referenced samples in a textile study collection. Subsequent workshops have been planned at varying locations which may make this more feasible. That said, the staff at the Horniman Museum could not have been more hospitable, and the surrounding buildings, gardens and café were fabulous. The workshop provided a

very good introduction or refresher to weave analysis and I, for one, came away feeling more confident in how to approach describing a weave structure and full of determination to draft out my Chinese silks.

Monique Pullen

Textile conservator, British Museum

Problems with dyeing nylon net

The National Trust Textile Conservation Studio dyes large quantities of nylon conservation net for covering seat furniture, netting curtains, etc. The Studio has amassed a library of recipes over the years, but often experiences difficulty in repeating colours. Needless to say, this can be a costly experience.

The fine 20-denier monofilament nylon net is always used with 'Ciba' Lanaset dyes.

The studio is currently looking into possible reasons behind why some recipes are not repeating.

The practice of dyeing forms part of my internship and certain questions were raised whilst producing a dye triangle. Firstly, I used samples of net from two different stock batches that had been in the studio for some time. Out of interest, I repeated the same recipe on samples from each batch. This produced two different colours. I continued further using the same recipe and found that other old stocks of net produced different colours again. This has led to on-going experiments being carried out on the ageing of nylon net and its ability to take up dye.

We have also found that some dye combinations work better than others, due to the dyes having different-sized molecules that affect the individual dye take-up.

Other experiments have been carried out to eliminate human error.

If any other studios or individuals have had problems of this nature relating to the dyeing of nylon net, the Textile Conservation Studio would be very grateful for any information or input into these experiments. The Studio hopes to write up the conclusions of these experiments in the future.

Anna Todd

Levy Textile Conservation Intern

email: general.textiles@nationaltrust.org.uk

PACR and Conservation Register Roadshow

4 May, Newcastle-upon-Tyne

NEW Venue: North East Museums, Libraries and Archives Council, House of Recovery, Newcastle-upon-Tyne.

Afternoon event aimed at conservators from both the public and private sectors across the three domains of museums, libraries and archives, and those who are responsible for managing collections and commissioning conservation work who would like to find out more about the Conservation Register, the Professional Accreditation of Conservator-Restorers (PACR) scheme and regional initiatives linked to conservation. This event is free. Contact Susan Bradshaw, email: susan.bradshaw@pacr.org.uk, tel/fax: 01626 824510.

Architectural Paint Research in Building Conservation

Understanding Decorative Paint with a View to Informed Conservation

8–11 May, Copenhagen

Venue: The National Museum, Copenhagen, Denmark. The language of the conference will be English. For further information see *Conservation News* no. 95, or the conference website: www.natmus.dk/sw1672.asp

UKIC Ethnography Section

Annual Seminar

'Questioning the Boundaries of Ethnography: The Presentation and Collection Care of Ethnographic and Folk Material'

16 May, Cardiff

Venue: Museum of Welsh Life, St Fagans, Cardiff. This forum will consider the roles and responsibilities of museum professionals and local communities involved in the interpretation and preservation of ethnographic collections. The day at St Fagans will include a tour of parts of the museum focusing on the themes of the seminar. Send enquiries to Roisin Miles, email: rosettadubh@yahoo.co.uk.

SAVE Book Fair

17 May, London

NEW Venue: The Gallery, 70 Cowcross Street, London EC4. Save Britain's Heritage (SAVE) is to host another book fair offering a wide range of books and SAVE reports on architectural and conservation issues. Open 12 noon to 7pm, entry free. Contact Dale Ingram, Marketing Officer at SAVE, tel: 020 7253 3500 for more information.

Canadian Association for Conservation

31st CAC Conference and Workshops

17–21 May, Canada

Venue: Jasper National Park, Alberta. See *Conservation News* no. 95, and go to the website www.cac-accr.ca for the full

programme, accommodation and travel information. To register contact Ann Ramsden, email: aramsden@telus.net

The National Trust

Nigel Seeley Memorial Seminar

27 May, London

NEW Venue: Faraday Lecture Theatre, The Royal Institution of Great Britain, Albemarle Street, London W1. To commemorate the life of Nigel Seeley, our former Surveyor of Conservation, the National Trust is holding a one-day symposium on country house technology – a subject that was of particular interest to Nigel. Talks will cover historic engineering introduced to improve comfort and convenience, including patented inventions that never made it. Demonstrations of historic lighting techniques through the centuries will be attempted.

In order to cover the cost of catering, the National Trust is charging £20 (plus VAT) per delegate. Anyone who wishes to do so may also make a donation to the Institute of Archaeology, UCL, towards the Nigel Seeley student bursary.

For further information please contact Linda Bullock, National Trust, 36 Queen Anne's Gate, London SW1H 9AS. Email: linda.bullock@nationaltrust.org.uk

International Society of the Built Environment

Moulds: A threat to the health of our cultural heritage, health of building fabric and occupants

13 and 14 June, London

Venue: The English Heritage Lecture Theatre, Savile Row, London W1. See *CN* no. 95.

Cost: each day £199.75, both days £350. Contact Mrs Pala Kaur, Conference Secretary, EBS Ltd, Galley Cottage, Galley Lane, Great Brickhill, Milton Keynes MK17 9AA. Tel: 01525 261922, email: ebs@ebssurvey.co.uk, website: www.ebssurvey.co.uk

Monitoring of Damage to Historic Tapestries (MODHT)

End of Project Workshop

20 and 21 June, Hampton Court Palace

NEW A two-day workshop to mark the completion of the European Commission-supported MODHT project which has focused on practical damage assessment for historical tapestries by relating their construction materials and techniques to degradation mechanisms that can be measured scientifically at the molecular level. The workshop will therefore be relevant to conservators, restorers, curators, conservation scientists, collection care professionals and others interested in improving the care and protection of tapestries. Cost: £100, which includes refreshments, lunches and an evening reception in the prestigious Great Hall of

Hampton Court Palace. Places are limited, so early registration is strongly advised.

For further information and registration contact Nicola Galloway, Administrator, Department of Conservation and Analytical Research, National Museums of Scotland, Edinburgh. Email: n.galloway@nms.ac.uk, website: www.hrp.org.uk

UKIC Gilding & Decorative Surfaces Section

Annual General Meeting

25 June, London

Venue: Wallace Collection, Hertford House, Manchester Square, London. This year the Section's AGM will be in the grand surroundings of the Wallace Collection. Members and guests can freely visit the galleries before being given a special tour, and then enjoy the complimentary lunch prior to the Meeting. The AGM marks ten years since the establishment of the Gilding Section.

12.45pm Meet in the Housekeeper's Room.

1pm Talk on decorative surfaces by David Edge, Head of Conservation, followed by a tour of the Conservation Department with Jürgen Huber, Furniture Conservator.

2pm Lunch (canapés and drinks).

3pm Annual General Meeting; to finish at around 4pm. The Wallace Collection is open from 10am–5pm. No pre-booking is required.

Heritage Microbiology and Science 2005

Microbes, Monuments and Maritime Materials

29 June–1 July, Portsmouth

NEW Venue: University of Portsmouth. Three-day symposium to exchange ideas about how to combat the challenges faced in heritage microbiology and conservation science. For more information visit the website at www.port.ac.uk/special/hms2005 or contact Dr Alison Webster at HMS2005 Secretariat, University of Portsmouth, School of Biological Sciences, King Henry Building, King Henry 1st Street, Portsmouth PO1 2DY. Tel: 023 9284 2072, email: hms2005@port.ac.uk

UKIC Archaeology Section

Visit to Vindolanda and AGM

10–11 July, Durham

NEW Venue: Vindolanda and the University of Durham. A trip to Vindolanda and an evening in Durham is followed by a visit to the conservation department at Durham University and the Section AGM.

For details contact Claire Heywood, email: dig@hotmail.com or refer to *ukic-announce*.

International Conference

'The Future of the Twentieth Century: collecting, interpreting and conserving modern materials'

26–28 July, Winchester

Venue: The Winchester Campus of the University of Southampton. See CN no. 95. For further information and a booking form

go to: www.soton.ac.uk/-/context

Cost: £100; the deadline for booking is 1 June. To reserve a place please contact The Conference Secretariat, Textile Conservation Centre, University of Southampton, Park Avenue, Winchester, Hants SO23 8DL. Email: context@soton.ac.uk

PACR Introductory Workshop

28 July, Edinburgh

NEW Venue: Historic Scotland, Longmore House, Edinburgh. An afternoon workshop aimed at those who would like to find out about the PACR accreditation scheme. Explaining PACR accreditation; how the scheme works; the professional standards and the application process; the assessment process and visit; and Continuing Professional Development. Presented by Susan Bradshaw, PACR Training Officer, a PACR assessor and two recently accredited conservators.

This event is free. To reserve a place contact Susan Bradshaw, PACR Training Officer, email: susan.bradshaw@pacr.org.uk, tel/fax: 01626 824510. Full details of all PACR events can be found on www.pacr.org.uk

ICOM-CC 14th Triennial Meeting

Our Cultural Past – Your Future!

10–16 September, Netherlands

NEW Venue: Congress and Study Centre, The Hague, Netherlands. Week-long event with discussion sessions, presentations and a trade fair. Cost: members 450 Euros, non-members €525. Full details are available at www.icom-cc2005.org, or contact Congress ICOM-CC 2005, Floortje Kok, Keizersgracht 497, PO Box 76709, 1070 KA Amsterdam, The Netherlands. Tel: +31 20 305 45 20, email: icom-cc2005@icn.nl

International Heritage Forum

The Best in Heritage

22–24 September, Dubrovnik

NEW A return of the international event aimed at bringing together museum and heritage professionals with a wide range of knowledge, skills and interests. The extensive three-day programme offers discussions and lectures on award-winning international projects as well as colourful social events.

Visit www.thebestinheritage.com for the full programme. Cost: €275. Contact Professor Tomislav Sola, European Heritage Association, Kresimirov trg 7, HR-10 000 Zagreb, Croatia. Tel/fax: +385 1 455 04 24, email: info@thebestinheritage.com

IPC

Keeping Fit for Conservation

11 October, London

NEW Venue: The October Gallery, Londonia House, 24 Old Gloucester Road, London WC1. An evening of occupational

health advice. Whether you are an established conservator or a student you will probably have suffered from a stiff neck or back. How can repetitive strain injuries be relieved or avoided altogether? Is your workbench at the right height? Our eyes are very important to us – how long can we sit at the workbench and computer? Staying in good health is vital to our careers. This will be an informal and proactive session. Experts covering osteopathy, Alexander Technique, eyesight and dermatology have been invited to give advice.

Starts at 6pm. Cost: £6 at the door (students £3), correct money please.

International Conference

'The Aesthetic Interior: Neo-Gothic, Aesthetic, Arts and Crafts'

28–29 October, London

Venue: University of London, Malet Street, WC1. See CN no. 95. Cost: £50, £25 concessions and members of IES. For further information email Jason Edwards: je7@york.ac.uk or Imogen Hart: imogenhart@hotmail.com. Telephone: 0207 862 8675, fax: 0207 862 8720, website: www.sas.ac.uk/ies

Society of Apothecaries and Dr Johnson's House

Apothecaries, Art and Architecture:

Interpreting Georgian Medicine

24–25 November, London

NEW Venue: Apothecaries' Hall, Black Friars Lane, London EC4.

The aim of this symposium is to further research and study into the history of medicine and pharmacy by exploring different aspects of health and sickness in Georgian England. It is a cross-domain collaboration between archives, museums, libraries, historical societies and specialist interest groups. The organisers are keen to have representation from conservators involved in treating medical equipment, ceramics, specimens (animal, vegetable and mineral), paintings, engravings, drawings, plans, etc. of the period.

For more information contact Dee Cook at the Society of Apothecaries, tel: 020 7248 6648, email: archivist@apothecaries.org.

Third International Conference

'Preservation and Conservation Issues Related to Digital Printing and Digital Photography'

24–25 April 2006, London

Following the successful conferences in October 2000 and April 2003, the Institute of Physics in collaboration with the University of the Arts London are staging a third two-day conference to examine progress and research on materials and processes used for producing digital prints and photographs for archival storage. See CN no. 95.

Contact Dr A. Manning, School of Printing and Publishing, The London College of Communication, University of the Arts,

London, Elephant and Castle, London SE1 6SB. Email: a.manning@lcc.arts.ac.uk, or Dawn Stewart at the Institute of Physics, email: Dawn.Stewart@iop.org

Reviews

If you are due to attend one of the events listed in 'Grapevine' and would like to see your review published, please contact the Conference Editor, Mike Howden, before you attend the event and he will issue you with guidelines. Email: mike.howden@lineone.net

Dates and Deadlines

PACR Applications

Deadline: 10 June

For more information go to: www.pacr.org.uk

National Gallery of Art, Washington

Visiting Senior Fellowship Program 2006

Applications are invited for the above programme. Fellowships are for full-time research and scholars are expected to reside in Washington and participate in the activities of the Centre for Advanced Study of the Visual Arts. Applications will be considered for study in the history, theology and criticism of the visual arts of any geographical area or period. Fellowships are intended for those who have held the Ph.D. for five years or more, or who possess an equivalent record of professional accomplishment at the time of application.

There are up to twelve short-term Alisa Mellon Bruce and Paul Mellon visiting fellowships available. Candidates for visiting fellowships should submit seven sets of materials, including application forms, proposals and photocopies of one article or chapter from a book. Two letters of recommendation are also required.

Award period: 1 March–31 August 2006, deadline 21 September 2005.

Please contact The Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785, USA. Tel: +202 8426482, fax: +202 7893026, email: fellowships@nga.gov

Training

Laser Cleaning in Conservation

May–November, Liverpool

Conservation Technologies (NMGM) offers two-day courses in laser cleaning at the award-winning Conservation Centre in Liverpool. Participants gain expertly guided hands-on experience of practical laser cleaning on a range of test materials, as well as an understanding of the underlying science. Laser cleaning is a non-contact, safe, versatile, selective and controlled process, providing an

ideal tool for a variety of conservation needs. The course is aimed at practitioners and senior decision-makers seeking to understand more about this aspect of conservation.

Previous clients include representatives of globally renowned museums, galleries and conservation organisations from the UK, Europe, North America, Asia and Australia, as well as private conservators.

For more information please contact Dr Martin Cooper, tel: 0151 478 4904, email: martin.cooper@liverpoolmuseums.org.uk

Safeguarding Historic Collections

English Heritage and the UCL Centre for Sustainable Heritage Short Course Programme

May 2005–January 2006, UK-wide

Taking place in the Regions located at four different English Heritage historic houses. Solutions-based approach to learning emphasising participant involvement. Handling original historic objects guided by experienced and engaging teachers. Residential and non-residential fees on a cost-recovery basis.

4–6 May Insect Pest Management; highly entertaining and instructive course led by David Pinniger concentrating on identifying and monitoring insect pests that ravage historic collections. Venue: Brodsworth Hall, South Yorkshire (maximum number 16).

28–30 September Humidity and Light; revealing the ways that humidity and light damage collections and the practical measures you can take to reduce their effect. The rooms and collections at Osborne House will be available as a rich resource during the course illustrating both the problems and solutions. Venue: Osborne House, Isle of Wight (maximum number 16).

1–3 November Surviving a Disaster; to introduce you to the skills, processes and procedures needed to salvage materials. Venue: Walmer Castle, Kent (maximum number 20).

24–26 January 2006 Conservation Housekeeping; a comprehensive knowledge of housekeeping principles using the historic rooms and collections at Audley End House, Essex (maximum number 16).

For further information and to book, contact Sophia Mouzouropoulos, Short Course Co-ordinator, UCL Centre for Sustainable Heritage, tel: 020 7679 5903, email: s.mouzouropoulos@ucl.ac.uk

10% discount to UKIC Members

Professional Conservators in Practice

May–July, Edward James Foundation, West Dean College

10–13 May Conservation Skills – Fibre Identification. This course trains participants in the examination of the most important natural and synthetic fibres found in textiles: cotton, linen, jute, hemp, silk, hair/wool, viscose, acetate, polyester, nylon and acrylic.

While the emphasis is on practical work, essential theory will also be covered. The setting of West Dean College in extensive gardens gives the chance to see living fibre in plants and there will also be the opportunity to see and study raw fibres 'on the hoof'. Fully residential cost: £420.

7–10 June The Conservation of Leather. Concentrating on where leather is used on period furniture, upholstery and wall coverings and in interiors, as well as library materials, the course explores the history and use of leather and also reviews current conservation practice. There are plenty of demonstrations and practical sessions as well as lectures by two leading practitioners. Fully residential cost: £420.

17–22 July European Bookbinding from Late Fifteenth Century to Early Nineteenth Century. Follows the history of the book binding trade from the end of the Middle Ages to the beginning of the Industrial Revolution, concentrating on binding as a craft called upon to answer a commercial need. Illustrated lectures and examination of bindings are combined. Fully residential cost: £675.

For full information including non residential costs please contact Isabel Thurston, tel: 01243 818319, email: isabel.thurston@westdean.org.uk

SPAB Lime Days

12 May, Wallington, Northumberland

One-day practical course on: Why lime is best for most pre-WWI buildings; Repointing; Mixing and applying; Health and safety; Specifications and costs.

Cost: £75. For further information please contact The Society for the Protection of Ancient Buildings, 37 Spital Square, London E1 6DY. Tel: 0207 377 1644, fax: 0207 247 5296, email: info@spab.org.uk, website: www.spab.org.uk

10% Discount to UKIC Members

Courses in Building Conservation and the Use of Traditional Materials and Processes

May–November, Sussex

Venue: Weald and Downland Open Air Museum, Singleton. A wide range of practical workshops and seminars for surveyors, architects, craftsmen and anyone else with a keen interest in building conservation, to include the following:

13 May Oak and Iron; a look at the science and the craft of using oak for carpentry and joinery purposes. Cost: £90.

16 May Joinery by Hand: sash windows; the historical development of sash windows with practical demonstrations. Cost: £90.

16–20 May Intermediate Timber Framing; roof framing; the common principal, hip and jack rafters are marked, cut and fitted to a timber frame. Cost: £450.

24 May Timber Repair Workshop; demonstrations and practical, hands-on

sessions showing the development of repair methods at the museum over the past 30 years. Cost: £90.

25 May Strengthening Timber with Steel; examine the principles, applications and problems involved in the use of steel. Cost: £90.

26 May Repair of Timber-framed Buildings; a lecture by Richard Harris and a workshop session with Roger Champion. Cost: £90.

8 June Cob Walling: history, theory and practice; explore the various types and methods of cob wall construction in the region. Cost: £90.

10 June Introduction to Conservation of Historic Ironwork; study the history, development and conservation of ironwork. Cost: £90.

13 June Flint Buildings: their history, repair and restoration; explore this plentiful but difficult to use local building material. Cost: £90.

15 June Timber Frame Repairs and Reconstructions; a day of case studies on a wide variety of interesting projects including the Globe Theatre. Cost: £90.

16 June Timber: Identification of Species; an introduction to timber species through examination of anatomical features. Cost: £90.

20–22 June Repair of Traditionally Constructed Brickwork; causes of failure and decay and selection of methods of repair with practical sessions. Cost: £270.

22–24 June Three-day Advanced Leadwork Course; for those who wish to progress their leadworking skills. Cost: £250.

23 June Lime Mortars for Traditional Brickwork; lectures and demonstrations on the traditional preparation and uses of lime. Cost: £90.

27–28 June Traditional Lime Plasters and Renders; a practical course covering the fundamentals of lime plastering from the simplest renders to the finest ornamental work. Cost: £180.

11–15 July Traditional Roofing Methods; five linked days exploring the traditions, methods and materials used in the roofing industries. Day one: The Roofing square, Day two: Thatch, Day three: Tile, Day four: Slate, Day five: Leadwork. Cost: £90 per day.

5–6 September Flint Walling: A Practical Course; a two-day course covering the sorting, selection, preparation and knapping of flints. Cost: £160.

12–13 September Jointing and Pointing of Historic Brickwork; the development of jointing and pointing from the Tudor period to twentieth century. Cost: £180.

14 September English Brickwork: Tudor to Edwardian; the historical development, the causes of failure and the conservative repair in the history of English brickwork. Cost: £90.

26–30 September, 17–21 October Timber Framing from Scratch; a superb opportunity to gain hands-on experience of timber framing, a five-day course. Cost: £450.

7 October The Victorian Village Carpenter;

the carpentry and joinery in the construction of Whittakers Cottages, a pair of 1865 semi-detached cottages. Cost: £90.

7–11 November Intermediate Timber Framing: wall framing; a five-day practical course for students who have attended the Timber Framing from Scratch course. Cost: £450.

All courses suitable for CPD (each day seven hours). Enquiries about these, and other courses yet to be announced, to Diana Rowsell, Head of Learning, Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex. Tel: 01243 811464, email: courses@wealddown.co.uk, website: www.wealddown.co.uk. We are very receptive to the needs of the conservation industry and set up bespoke courses for small groups of surveyors, architects and conservation officers on request. Please let us know the needs of your organisation.

10% discount to UKIC Members

Building Conservation Masterclasses

May–June, Edward James Foundation, West Dean College

A collaboration in specialist training between West Dean College, English Heritage and the Weald and Downland Open Air Museum.

16–19 May Conservation and Repair of Plasters and Renders.

13–16 June Ecological Management of Historic Buildings and Sites.

Please contact Liz Campbell, tel: 01243 818219, email: liz.campbell@westdean.org.uk

SPAB Introduction to the Repair of Old Houses

28–29 May, Axminster, Devon

4–5 June, nr. Jedburgh, Scotland

25–26 June, Mackworth, Derbyshire

3–4 Sept, Chatham Historic Dockyard, Kent

1–2 Oct, Ty Mawr Lime Centre, Brecon, Wales

Weekend course of lectures and hands-on workshops to provide the knowledge to make informed decisions about repairs to: damp; timber decay; surface finishes; roofs; listed building consent procedures; and choosing a professional advisor. Practicals include repointing with lime and making a lime wash. Cost: £125 which includes lunch but not overnight accommodation.

For further information please contact The Society for the Protection of Ancient Buildings, 37 Spital Square, London E1 6DY. Tel: 0207 377 1644, fax: 0207 247 5296, email: info@spab.org.uk, website: www.spab.org.uk

Conservation of Works of Art in Greece

13–24 June

Halkida, Island of Evia, Greece.

Courses in three subject areas: A. Theology and Symbolism of Icons; B. Conservation of Icons; and C. History of Greek Art. Course B can only be taken with Course A and will use icons provided by churches for treatment.

Course language is English. Places for Course B are limited to ten people and open only to qualified conservator/restorers or students of conservation with a year's laboratory experience.

Fees for Courses A and C are: €1,180 each and for Courses A and B combined €1,725. Discounts for students and early booking apply. For further information contact Michail Larentzakis-Lascaris, Iatridou and Avanton 27, PO Box 19172, 34100 Halkida, Greece. Tel/fax: 0030 22201 21981, email: m_lascaris@yahoo.gr, website: www.laskarismil.gr

UKIC Metals Section

Riveting: A One-day Workshop

28 September, Winchester

Venue: Hampshire County Council Museum Service. Practical workshop on a range of hand-riveting techniques using a variety of materials. An introduction to the engineering principles of riveting is followed by a tour of the collections at HCCMS and a practical session to experience hot riveting using traditional pneumatic riveting equipment.

Participants will be provided with all health and safety equipment, but are requested to bring overalls or working clothes and stout footwear. Numbers are limited to twelve.

This training course has previously been reviewed in *Conservation News* no. 88.

Cost: £100 including refreshments, lunch and information binder. For further information and registration details contact Ian Clark, tel: 01962 779495, 0783 6536932, email: ian@ianclarkrestoration.com

MacGregor and Michael Leatherwork Workshop

Leatherwork: Restoration and Repairs

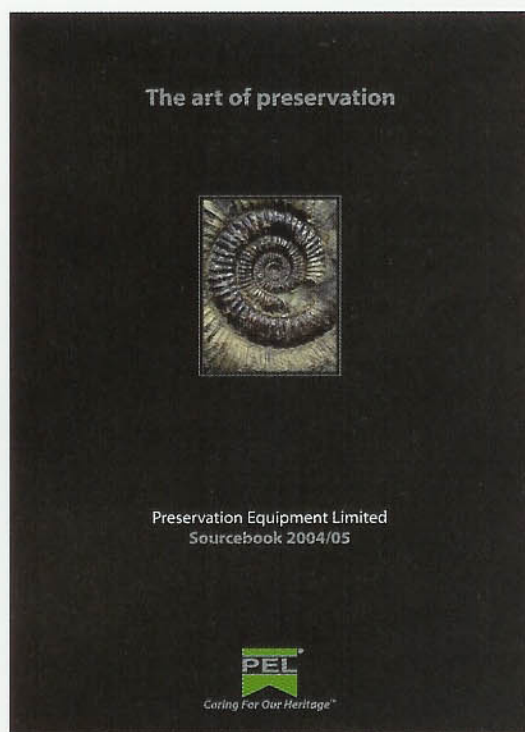
7–11 November, Tetbury

On this five-day course students learn about restoring and repairing objects made mainly from leather. These can include luggage, leather wall-hangings, furniture, containers, sporting equipment.

Techniques covered include: the choice and identification of leathers and how they are made; moulding case corners; simple colouring, colour matching and 'ageing'; paring for leather patches, lap joints and bindings; stitching – how to repair straps, corners, seams and decorative stitching; decorative techniques including incising, stamping, embossing, modelling and gilding leather for repairs or to replace damaged areas. Course notes are provided. Cost: £490 (£200 deposit required).

The workshop offers a variety of short courses relating to all skills associated with hand stitched leatherwork. A maximum of five students per course.

For details contact Valerie Michael or Neil Macgregor at The Workshop, 37 Silver Street, Tetbury, Glos GL8 8DL. Tel/fax: 01666 502179, email: valmichael2000@yahoo.co.uk



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CONSERVATION BUREAU 2005 INTERNSHIP PROGRAMME

ANNUAL STIPEND of £11,500 with £1,500 study/travel allowance

Historic Scotland, through its Conservation Bureau, invites applications for 6 twelve-month internships. The Bureau's internship programme has been developed over 19 years, with the aim of increasing the fund of conservation skills in Scotland, and provides recent conservation graduates with a broad base of experience, including extensive practical work supervised by established conservators.

INTERNSHIP IN PAPER CONSERVATION (Ref 04/A)

A one-year internship is offered in the conservation of paper-based collections at the Book & Paper Conservation Studio, Dundee University Library. The rich variety of work (works of art on paper, archives, books) from clients all over the UK offers opportunities for the successful candidate to pursue their special interest, including on-site surveys and collections care. Supervision will be provided by accredited paper conservators, under the general supervision of the Chief Conservator, Ylva Player-Dahnsjö.

INTERNSHIP IN CONSERVATION OF ARTEFACTS (Ref 04/B)

A one-year internship is offered in the conservation of artefacts based for six months at Loanhead, Midlothian, in the conservation laboratory of AOC Archaeology Group, and for the second six months in the conservation laboratory at Marischal Museum, University of Aberdeen. In Aberdeen the intern will work under the supervision of the Museum's Senior Curator (Conservation), Margot Wright and in Loanhead under Amanda Clydesdale, AOC's Conservation Services Manager. The intern will benefit from the wide range of practical and preventive conservation experience offered by the two laboratories

INTERNSHIP IN FURNITURE CONSERVATION & RESTORATION (Ref 04/C)

A one-year internship is offered in the conservation and restoration of furniture. The intern will be supervised by Jeremy Gow in his well-equipped workshop, located near Forfar in Angus, working on a variety of furniture from museums, historic houses and private collections. The intern will gain experience in all forms of cabinet-making, especially marquetry and veneer work.

INTERNSHIP IN TEXTILE CONSERVATION (Ref 04/D)

A one-year internship is offered in textile conservation based at The Burrell Collection in Glasgow. The successful candidate will be supervised by Helen Murdina Hughes, Textile Conservator, Glasgow City Council, and will assist with the care of collections within the Council's museum venues and storage sites. The intern will also be involved in the treatment and preparation of textiles for the HLF-funded project to re-furbish and redisplay Kelvingrove Art Gallery & Museum.

INTERNSHIP IN TRANSPORT/SMALL TECHNOLOGY CONSERVATION (Ref 04/E)

A one-year internship is offered in transport/small technology conservation with the Riverside Project conservation team, Glasgow Museums, based at the Museum Of Transport. The successful candidate will be supervised by Louise Lawson, Conservation and Collections Management Officer, Glasgow City Council, and will develop skills ranging from condition surveys and object treatments to providing display, packing and transport recommendations, within the context of a large capitably funded project.

INTERNSHIP IN CONSERVATION OF OBJECTS (Ref 04/F)

A one-year internship is offered in object conservation based at the Burrell Collection, Glasgow Museums Resource Centre and Kelvingrove Art Gallery & Museum. The successful candidate will be supervised by Marie Stumpf, Senior Conservator, Glasgow City Council, and will assist with the preparation of objects for redisplay in the HLF-funded Kelvingrove New Century Project. The work of the successful candidate will include in depth treatments as well as preparing objects for mounting and assisting the Installation Team during on-site installation of the new exhibitions.

Applicants must recently have completed a relevant conservation training course; alternative training and experience may be considered for the furniture internship. A key factor in the selection process is a commitment to continuing work in Scotland. Interviews for short-listed applicants will be held between 15 August and 9 September; it is anticipated that the internships will start at the end of October. Apply by letter to the address below, quoting the internship reference, and enclosing a Curriculum Vitae with the names and addresses of two referees familiar with the applicant's conservation career; applicants must also provide a separate 200-300 word statement of their interest in an Historic Scotland internship.

The Manager, Historic Scotland Conservation Centre,
3, Stenhouse Mill Lane
Edinburgh EH11 3LR

Telephone +44 (0)131 443 5635 · Fax +44 (0)131 455 8260 · Email: robert.wilmot@scotland.gsi.gov.uk

CLOSING DATE FOR APPLICATIONS - FRIDAY 10 JUNE 2005

For further information you may contact Robert Wilmot at the Historic Scotland Conservation Centre