

ISSUE ONE

timecare[®]

MAGAZINE

Jiří Vnouček

BACK TO THE FUTURE WITH THE RENOWNED CONSERVATOR

Nature vs Nurture

DEALING WITH WHATEVER NATURE THROWS YOUR WAY

Vive la Revolution

CELEBRATING 21 YEARS OF CONSERVATION BY DESIGN

FOR CONSERVATION, PRESERVATION AND RESTORATION



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF CONSERVATION STORAGE,
EQUIPMENT AND DISPLAY PRODUCTS
CONSERVATION BY DESIGN LIMITED
BEDFORD



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF CONSERVATION STORAGE,
EQUIPMENT AND DISPLAY PRODUCTS
CONSERVATION BY DESIGN LIMITED
BEDFORD

More than meets the eye

The NEW range of CXD Timecare® Crystal Polyester Type 2™ Album Pages and Pockets stand out... by going virtually unnoticed.

The quality however is clear to see. They are made from pure uncoated Polyester, which has passed the Photographic Activity Test and has all the preservation qualities you'd expect when safe-guarding precious items, plus unparalleled, crystal clear, optical quality. All Timecare® Album Pages can be used in ringbinders or as hanging files.

Visit www.cxdltd.com for details on our extensive range of Timecare® Polyester Album Pages, Pockets and hand-made, acid-free Museum, Box Populi, and Library Timecare® Ringbinder Boxes. Or call +44 (0)1234 846 300 for more details.



CONSERVATION BY DESIGN LIMITED
A Larson Juhl Company



BOXES AND
STORAGE PRODUCTS



PAPERS, BOARDS
AND MATERIALS



CONSERVATION
EQUIPMENT &
ACCESSORIES



STORAGE AND
WORKSHOP FURNITURE



MUSEUM
SHOWCASES

A new beginning...

Welcome to the first issue of Timecare® Magazine, a new publication from Conservation By Design, the conservation storage and display experts.

This year, we are celebrating our 21st Anniversary and we are taking the opportunity to reflect on the past two decades and things that have changed the face of the industry since the company came into being in 1992.

We speak to one of our clients and a leading figure in the sector over the past thirty years, ex-head of conservation at the National Library of the Czech Republic, Jiří Vnouček. Find out about his growing concerns for the future over the dying arts in conservation and the loss of craftsmanship. We also look ahead at the challenges and opportunities faced by graduates poised to enter the industry in what is a difficult financial climate.

Inspired by Conservation By Design's collaboration with Jiří's ground-breaking work during the Prague floods of a decade ago, we examine the costly effects that natural disasters can have on individuals and collections of national importance. Guided by some of the world's leading conservation experts, we look at how today's technologies, techniques and contingency strategies can be implemented by those responsible for collections of all types, shapes and sizes to ensure items are preserved from extreme weather conditions next time Mother Nature does her worst.

Whether you are a collector, a curator or a conservator, we hope that you'll find the articles in this publication useful, interesting and thought provoking. We really hope you enjoy your read – and do let us know what you think by contacting timecaremagazine@cxdltd.com



Emma Murphy
Editor

To receive future copies of Timecare® Magazine please register at www.cxdltd.com/tcmagazine ■

Inside this issue:



Life Through a Lens
Insight and advice on
photographic preservation.

04



Insiders' View
What does the future hold
for graduates entering our
profession today?

05



Nature vs Nurture
Challenges posed by the
environment.

06



Vive la Revolution
21 years of inventions and
events

08



Back to the Future
Jiří Vnouček discusses the
preservation of ancient
artefacts.

10



Project Profiles
Different solutions to very
different challenges.

12

Dates for your diary

Philatelic Congress of Great Britain

27th – 30th June 2013

Hallmark Hotel, Gloucester

The Philatelic Congress of Great Britain offers the opportunity to meet with fellow collectors for a relaxing few days in pleasant surroundings. The events include discussions, displays and visits, plus the popular Congress Banquet.

Open Culture

2nd – 3rd July 2013

Kia Oval, London

Visitors to OpenCulture 2013 can expect to learn more about how to use collections management as a tool to promote services that are relevant, well-run and participatory.

ARA Exhibition

28th – 30th August 2013

Hilton Hotel, Cardiff

The ARA Exhibition will examine the key role that records and archives play in holding organisations to account and providing justice, whilst also acting as an important educational and cultural resource.

CXD Twenty One

11th September 2013

Conservation By Design Limited, Bedford Conservation By Design (CXD) is hosting a day of intimate and informal seminars at its Bedford-based manufacturing facilities to celebrate its 21st Anniversary as the industry's leading conservation storage and display expert.

Read more on this event on page 15.

To register your interest for this event, please visit www.cxdltd.com/21seminar and fill in the form.

Timecare Magazine, Timecare Works, 5 Singer Way, Kempston, Bedford MK42 7AW.

Timecare Magazine is published by **Conservation By Design** Limited and is available in both print and digital formats. To view online go to www.cxdltd.com/tcmagazine

To receive future copies of Timecare Magazine, please register at www.cxdltd.com/tcmagazine

Timecare Magazine relies on submissions from experts in their respective fields, so we would love to hear from you if you would like to contribute an article. Please email the editor timecaremagazine@cxdltd.com

Front Cover: Jiří Vnouček



CONSERVATION BY DESIGN LIMITED
A Larson-Juhl Company

LIFE THROUGH A LENS



Full Moon by Professor H. Draper 1863, albumen print stereocard (Moor Collection)

The photograph is a window to man's past, present and future that must be preserved. Yet the wide variety of media used throughout its history combined with the more recent rise of digitisation, pose major challenges to conservation professionals. Ian and Angela Moor of The Centre for Photographic Conservation share their unique insight and advise on photographic preservation.

The invention of photography – like that of paper from 1st century China and movable type printing from 15th century Europe before it – has had a profound impact on world history and culture. It has fundamentally altered the way we perceive, interpret, record, express and disseminate our view of the world around us.

Photography has faithfully recorded man's view of the world and his place in it, and even of the universe and beyond. From snapshots of loved ones to world-shaping events, from the previously unseen world in microcosm to that of the macrocosm and its distant galaxies – through the photographer's lens we can see it all. We can only marvel at the electron microscopic image of a clam sperm fertilising an egg¹ and who can forget those amazing images of the world from space captured on the Apollo missions² Photography was there to capture and preserve the information.

As transient as the world it recorded, silver and chromogenic dye-based photography on a wide range of material bases has become a major challenge to heritage preservation professionals seeking to preserve it. Chromogenic colour has a useable life expectancy of only 30 to 35 years at room temperature (20-25°C). Photography's inherent material and chemical complexity,

coupled with a high sensitivity to the degradatory influence of the environment, requires an urgent and holistic approach to its preservation.

The rise of digitisation has, to some extent, taken the pressure off original collections; it provides a reference surrogate, thereby minimising handling and exposure of the original. However, a digital surrogate is just that – a surrogate. It is not a replacement for the original. It cannot capture or emulate all the inherent characteristics of the original, nor match its resolution.

The original must be preserved. The instability and high sensitivity of silver and chromogenic colour dye-based photography to material and environmental oxidation stimuli require careful consideration. A high level of purity in intimate storage materials is vital, along with a suppressed storage environment where Relative Humidity (RH), temperature and air quality are maintained at levels well below that of a normal archive or room temperature environment if these priceless images are to be preserved.

The need for conservation standard photographic storage materials, storage systems and suppressed storage environments – coupled with effective interventive conservation treatment where required – is paramount if we are to preserve our photographic heritage for future generations. ■

To help preserve your collection the following products may be of interest.

For more information please visit www.cxdltd.com and use the search box to locate the products.

- Cold Storage
- pHoton™
- Heritage Archival pHotokraft™
- Premier™ Boxes, especially: P-Box System and Glass Plate Boxes
- Timecare® Heritage Museum Board
- Ringbinder Boxes and Polyester Album Pages
- Polyester Storage Pockets
- Low Barrier Transparent Vacuum Bag
- Corrosion Intercept® Film and Bags
- Activated Charcoal Cloth®
- Charcoal Paint
- Planorama® Drawer Storage

INSIDERS' VIEW

Asking the questions that really matter

We ask three eminent conservation professionals to gaze into their crystal balls and share their views on what lies ahead for those just embarking on a career in conservation. 'What does the future hold for graduates entering the profession today?'



"In the future, graduates are going to have to be versatile, emerging professionals, able to develop new skills and knowledge throughout their careers, and adaptable enough to work in new contexts. Their career paths will be unpredictable,

with short, fixed-term contracts being the norm at the start of their careers. At Icon, we are working hard to help graduates facing these challenges. Registering as graduates on Icon's new Professional Accreditation Conservator-Restorers (PACR) Pathway will help them map their learning against the professional standards and direct their development towards professional accreditation, providing a clear direction through their early years working in the sector. We are also developing funded 'Continuing Professional Development' (CPD) opportunities that will help conservators build upon and maintain the skills and knowledge they need during their working lives. We are also currently researching the conservation workforce and employers' needs for the next few years. From this research we will map skills issues which will identify where training and job creation efforts should be focussed. By mapping out the sector in this way, graduates will have a much better understanding of potential career paths."

Alison Richmond,
Chief Executive at Icon, The Institute of Conservation



"Although there are a few positive measures being put into place, for example, Icon support programmes and study internships, it seems to me that there are fewer and fewer decently paid positions for a new graduate. Moreover, museums and

government institutions are not now geared for career advancement or financial incentives for conservators, in the way that they have been in the past. One way through this might be to embrace useful adjunct skills – business studies, management studies, etc, or to be taken on by a successful private practice conservator. In any case, you need to be prepared to be poorly paid and are unlikely to be your household's main breadwinner. Probably more so today than at any other time previously, it really is more of a "calling" than a career – not to be entered into lightly."

Cheryl Porter,
Director of the Montefiascone Project



"There will undoubtedly be changes in the practice of conservation in the 21st century but this will not necessarily be a new or entirely negative development. Since its inception, conservation has been in a state of constant development as it

responds to the changes and demands of collections in both the private and public sector around the world. The economic downturn has certainly had an impact on conservation in some collections in the West, but at the same time there has been growth in the economies of a number of Asian and South American countries as well as in China where the collection of works of art has seen a significant increase. Where there are collections there will always be a demand for conservation."

Dr Jean E Brown,
Teaching Fellow, Northumbria University



NATURE_{vs} NURTURE



Top: The damage inflicted by the hurricane that hit the Cayman Islands.
Bottom: The conservation team involved in the Prague clean up.

Changing environmental conditions pose particular challenges for those responsible for collections of artefacts, documents and other perishable items. Fortunately, history can teach us many lessons about how to cope with the vagaries of the weather. Here, Timecare® Magazine examines how the response to one extreme natural disaster taught us lessons that still resonate throughout the conservation sector.

In August 2002, a once-in-a-century flood created by over a week of continuous heavy rain ravaged central Europe, causing billions of pounds worth of damage. The historic city of Prague stood devastated.

Conservator Cheryl Porter was one of four specialists invited by Stuart Welch of Conservation By Design to train conservators at the National Library of the Czech Republic in the use of a new drying technique. Sponsored by Paul Docherty of the British Council, it was the first foreign aid to arrive in Prague for the rescue of wet books and paper documents, and it became part of a huge international recovery project to restore the cultural home of Bohemia to its rightful glory.

With thousands of books encompassing Prague's rich heritage waterlogged, Cheryl was joined in the rescue effort by UK-based colleagues Dr. Nicholas Hadgraft from Cambridge, Nancy Bell from the National Archives and Katerina Powell, a Czech paper conservator who had been working in Oxford. It was Cheryl's experience using the "Squelch" technique for drying flood damaged books at the Fitzwilliam Museum in Cambridge and at the Barbarigo Library in Montefiascone that had led to her appointment on the disaster recovery team.

"Only a few years previously, Nicholas, Melvin Jefferson and I had tended to a small flood in the Founders Library of the Fitzwilliam Museum at Cambridge University," explains Cheryl. "Whilst

it was only a minor incident by comparison, the work that we undertook there was particularly significant; not only was the conservation programme swift, but it also heralded an important development in methodology."

It was during the Fitzwilliam Museum flood that Nicholas tested the pioneering "Squelch" drying technique on which he had been collaborating with Stuart Welch, who devised the process. Using an innovative system of vacuum-packing, the technique offered many advantages in the way it recovered wet books and protected them from going mouldy.

Jiří Vnouček, Head of Conservation at the National Library in Prague, was in charge of the book rescue and was aided by Jana Dvořáková, a young conservator working at the Prague Municipal Library, where books including the 15th century "Prague Bible" had suffered severe damage. The day after the flood, Stuart contacted Jiří to explain the new drying process.

Jiří had to act quickly to get the books frozen. This was crucial when such large quantities of items needed to be treated in the damp, humid conditions of summer. With both Paul Docherty and The Prince of Wales supporting funding for the machines and materials, other sponsors were encouraged to follow. A considered programme of "Squelch" drying on selected items was implemented at the National Library. Kiln drying, developed by Czech archive conservators, and freeze-drying were also used.



"The technique could be taught in a relatively short space of time to conservators volunteering with the clean-up operation," adds Cheryl. "It meant that Czech people could get directly involved with salvaging their own heritage. Many found it heartening to see that significant progress could begin in just a matter of minutes. Without it, I have no doubt many important historical documents and books would have been lost forever."

The use of "Squelch" drying in Prague showcased for the first time how the swift implementation of the technique could aid the mass recovery of historical artefacts following a natural disaster. Word of mouth since then has ensured that the technique has been trialled for a number of disaster recovery projects across the globe.

"Squelch" drying was used to treat a large number of damp, smouldering salvaged books following a fire at the National Library in Cairo. And, in the wake of the Japanese tsunami in 2011, Hiromi Tanimura, a Japanese conservator, contacted Stuart Welch for advice on how it could be used to recover paper documents saturated with salt water. Assisted by Stuart,

Hiromi and Dr. Rika Kigawa of the National Research Institute conducted a series of successful tests utilising vacuum sealers donated by Fuji Impulse and Larson Juhl-CXD Nippon, a sister company of Conservation By Design.

"It's rare that one incident has such a positive impact on the way in which conservators undertake their work, but the success of "Squelch" drying in Prague did just that," says Cheryl. "It was an experience many of us continue to draw on every time we are faced with a new recovery project. To this day, I believe there are still many lessons to be learned from what we experienced all those years ago."

Prevention is better than cure, it is possible to use the same vacuum-packing equipment to protect books against floods or humidity. Nancy Bell did this at Queens College in Oxford where part of the library was in a cellar. Roger Craig, conservator at the Cayman Islands Archive recommended buying a vacuum-packing machine to pack the archives and protect them against a hurricane but it struck before he was allowed to buy one. Learning from past disasters can help to produce a disaster plan where risks are assessed and precautions taken.

Of course, while most conservators never experience such extreme events like fire or flood, many may well be called upon to deal with more mundane circumstances, such as accidental spillages, leaks or rising damp damaging our collections. There are however steps that can be taken to ensure minimal damage is incurred. ■

Because prevention is always better than cure...

- Have a disaster plan ready.
- Choose specialist storage boxes manufactured for strength and durability, using only materials of the highest archival standards.
- Ensure your collection is kept in a suitable environment. Avoid rooms such as cellars, lofts or outbuildings where conditions are unstable, damp and cold. If there is no alternative consider vacuum packing or moisture barrier packaging with an enclosed moisture buffer such as paper cellulose, silica gel, ArtSorb® or ProSorb®. ■



VIVE LA REVOLUTION!

As **CXD** comes of age this year, we mark our 21st Anniversary by asking some of the leading figures in conservation to reminisce about the last two decades. The result is a compilation of their views about the people, inventions and events that have revolutionised the industry...



1 Access to the World Wide Web has facilitated the global exchange of information very quickly. Sites such as the Conservation DistList, CoOL Conservation OnLine, Collections Trust and Collections Link, to name a few, provide forums for conservators from many disciplines to share their knowledge and expertise.



2 Increasing use of Plastazote® Nitrogen expanded polyethylene foam offers optimum protection for its contents. This lightweight inert material is ideal for large boxes.



3 Advances in analytical equipment and the increased use of digital technologies for documentation, condition reporting and environmental monitoring have improved efficiency and accuracy, and removed the need to take samples from artefacts unnecessarily.



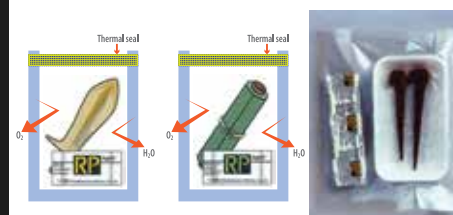
Tyvek tape available in white and black

4 The invention of high-density polyethylene fibres such as Tyvek®, offer a strong and inert material that is highly breathable, yet water-resistant.

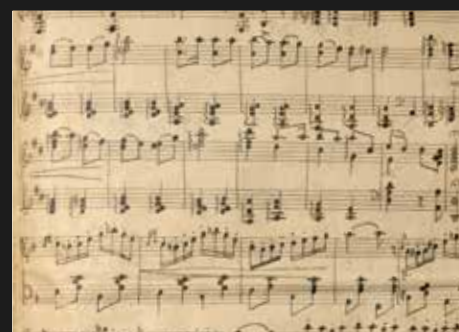


5 Integration with other industries has strengthened product innovation and resulted in greater adaptation of technologies. For example, vacuum and anoxic packaging development owes much to the food and electronics industries.

The introduction of scavenging materials has ensured long-term protection across a variety of different applications. Atmospheric pollution scavengers based on active carbon, zeolites and reactive microlized metals such as copper, purify storage enclosures and protect enclosed objects. The Mitsubishi RP, a revolutionary preservation system of oxygen scavenging, was specifically developed for conservation.



6 The introduction of anoxia, a non-toxic and relatively non-polluting way of eradicating pests. It is useful for storing materials that are subject to damage from oxidation and has great potential for minimising fading of artworks on display using oxygen-free showcases and picture frames.



7 The EU funding of research into iron gall ink. The results of this on-going research have fundamentally changed the informed conservator's approach to treatment, and have led to new protocols in washing, de-acidification and sizing of the supporting paper, and to treatments of the ink itself and the type of adhesives used.

8 Simplified pulp-repair was made more accessible by Alan Buchanan's kit of toned samples, as noted in the quarterly journal of the British Association of Paper Historians published January 2008 (no.65), with its chart to help professionals arrive at the correct colour.

9 The exchange between traditional materials blended with new technologies, innovation and approaches. Despite being around for centuries, Funori, which is so good at fixing flaky matte paint, was only recently adopted in Europe.

10 The emergence of stricter environmental standards has driven the development of products which are considered more sustainable. Evacon R™ adhesive is an excellent example as it is wholly recyclable.



11 Gels such as Agarose gel, shown to us by Richard Wolbers, the biochemist turned conservator, now provide effective methods for withdrawing solutions from pre-painted surfaces, plus a variety of other uses and applications.



12 Research into protection and display of parchment materials has resulted in the developments of specialist products, such as the Frameorama™ mounting system designed in collaboration with Nicholas Pickwoad, which reacts in tune with temperature and humidity movements, allowing safe public display of previously unseen artefacts.

13 The invention of the "Squelch™" method of drying wet books and paper documents by Stuart Welch. Using a system of vacuum-packing this method of drying wet books and artefacts has overcome many of the problems previously caused by freeze-drying.



14 A greater understanding of the hazardous elements, such as mould spores, and the effect they can have on the health and wellbeing of conservators. This has brought about both new product development and changes to standardise restoration techniques and approaches.

15 Historical research regarding the treatment of bindings has strengthened and resulted in the development of sympathetic conservation methods using quality materials like alum tawed skin, archival paper and minimal adhesives, improving skills within the industry.

16 Introduction of the KASEMAKE CXD has enabled the bespoke design and production of the Christopher Clarkson boxing system to become accessible to all.

17 The growth in specialist training courses such as those at Camberwell College, West Dean and the universities of Northumbria, Lincoln, Glasgow and York coupled with the on-going success of stand-alone courses like the Montefiascone summer school, to name a few, has enhanced educational opportunities for emerging conservators.



18 The use of cold storage, particularly where photographic materials are concerned, has resulted in decreasing deterioration of sensitive materials.

19 Global logistic networks have made specialist materials and equipment more readily available across the world.

20 Since its launch in 1995, the Heritage Lottery Fund (HLF) has been using money raised through the National Lottery to give grants to sustain and transform the UK's heritage.



21 Introduction of recycled Archival material for making affordable, low-cost archival specification boxes for archives on a budget.

With thanks to our contributors; Bob Child, Historyonics. (Formerly Head of Conservation at Museum of Wales); Linda Ramsay, Head of Conservation, The National Records of Scotland; Nicholas Burnett, Director, Museum Conservation Services Limited; Piers Townshend, Paper Conservator, Tate Gallery; Richard Nichols, Senior Conservator, Staffordshire & Stoke-on-Trent Archive Service; Sally Price, Collections Conservator, English Heritage; Stuart Welch, Development Director, Conservation By Design Limited.



BACK TO THE FUTURE

“You don’t know what you’ve got until it’s gone,” according to the old adage. As we join Jiří Vnouček, renowned conservator and leading expert in the study of parchment, to look back at his thirty-year career, we learn just why the conservation sector should be heeding this prophecy.

Jiří’s passion for the ancient craft of bookbinding shines as bright today as it did at the start of his career. He has seen a lot in the world of conservation. So when someone of his experience speaks out about the future, it’s worth taking note.

There have been many changes to the field over the years, including the birth of the digital age. But both Jiří and a number of his peers are warning that this progress comes with a huge ‘hidden’ cost – a price we should not be willing to pay.

“Although digitalisation has the potential to yield many positive changes in enabling access to rare manuscripts, these technological advancements also have the potential to destroy the very things the conservators are trying to protect,” Jiří muses.

“In order to preserve an ancient artefact, you must truly understand its structure and history. Only by appreciating why and how things have been crafted the way they were, will you be able to preserve them effectively. This is a very human skill and one which cannot be recreated by machines alone. As long as we continue to concentrate on digital and mechanised processes and neglect the study and use of the fundamental techniques behind the craftsmanship, our ability to effectively recreate or sympathetically preserve artefacts will be lost forever.”

Whilst visiting Iraq, firstly in 2004 to see the collections damaged by the war, and secondly in 2006, to undertake the training of conservators, Jiří noticed just how depleted knowledge of the subject had become.

“In countries where these items are regarded with such reverence, I wouldn’t have thought a European could come in and teach such learned cultures about elements of their own heritage,” he explains. “The skill of traditional bookbinding has almost disappeared in some areas, and as new trends begin to emerge in these regions, the excitement for modern techniques could even become dangerous.

“Enthusiasm for new techniques can be to the detriment of the artefacts, which may well be unintentionally and irretrievably damaged through lack of historical research. Globally, better education in conservation is now a necessity, but this does not seem to be possible as there are simply not the skills or the finance available.”

A major event much closer to home proved to be a turning point in Jiří’s career. It was one that has shaped his commitment to promoting hands-on education within the sector.

He explains: “I was Head of Conservation at the National Library in Prague and had achieved a lot within my post; improving preservation strategy, building a new conservation studio, participating in international research and establishing the School of Conservation at Litomyšl. I really believed that we were moving towards a better future.

“Then the floods in 2002 changed everything. There were thousands of items needing urgent treatment and I had the responsibility for co-ordinating the recovery plan. It meant a very frustrating participation in endless meetings and paperwork. All research projects stopped for nearly three years and our normal everyday work changed beyond our control. I became more of a paper administrator than paper conservator.

“It was then I began to realise that I didn’t want to be the chief anymore. What I desired was the privilege of being hands-on, working on historic manuscripts. I needed to get back to doing what I love.”

Now, with the support of the Royal Library in Copenhagen, Jiří is enjoying the best of both worlds – helping to preserve ancient manuscripts and other rare documents, as well as writing scientific papers about parchment manufacture and the care and conservation of manuscripts.

“I feel as if my career has come full circle,” he enthuses. “Parchment is such a fascinating material which poses so many challenges.

Unfortunately there are only a handful of producers of parchments in the world and very few of them capable of recreating parchment for writing purposes, so I have started producing my own in order to learn how to do it properly.

“Unfortunately focus today is on new technologies, not old ones. With no current market demand for traditional parchment materials, the craft will die out. By following this direction, I don’t foresee a happy future, but I’m committed to ensuring there is a legacy to be left.

“Technology can be fleeting. While the floppy disc may have seemed like a good idea 20 years ago, it is now obsolete. Parchment, on the other hand, is a good example of a material that’s been around for many centuries and will continue to survive for many more. We must try to commit ourselves to protecting craftsmanship that is built to last.” ■

Career Highlights

- Binding of “samizdat” books – underground publication (1980/1989)
- Conservator at the Strahov Monastery Library in Prague (1984/1991)
- Study with Christopher Clarkson at the West Dean College, Chichester (1992/1993)
- Head of the Conservation department at the National Library in Prague (1993/2005)
- Teaching at the Institute of Conservation in Litomyšl, Czech Republic (1994/2004)
- Rescue mission to Bagdad (2004) and training of conservators in Erbil, Iraq (2006)
- Parchment research project IDAP – Improved Damage Assessments of Parchment (2002/2005)
- Rescue operation for the library and archive collections damaged after the flood in Prague (2002)
- Conservator at the Royal Library, Copenhagen (From 2005)
- Completion of my M.A. thesis “Defects and Damage in Parchment Manuscripts” at the School of Conservation in Copenhagen (2010)
- Parchment making and courses in parchment making and conservation at the Institut National du Patrimoine in St. Denis, France (from 2005) and European Research Centre for Book and Paper Restoration in Horn, Austria (2012)

Project profiles

Exploring how Conservation By Design products and innovations have provided answers to a wide range of challenges for very different organisations.

Client:
Heriot-Watt University

Location: Scottish Borders Campus, Galashiels, Scotland

Background: Heriot-Watt University is home to an extensive collection of fabric samples, pattern books, publicity material and photographs tracing the long and varied history of Dundee-based textiles firm, Donald Brothers.

Problem: Following a project to restore 670 large fabric samples which had been damaged during years of inappropriate storage, the university's curator required a storage solution which would keep the textiles safely protected, whilst still enabling students to examine their compositions up-close.

Solution: A custom-made conservation-grade Planorama® cabinet was designed to archive the restored Donald Brothers' designs while enabling easy access through a simple sliding drawer mechanism.



“The work to remove embedded dirt and deep creasing, and edge the fabric was carefully and painstakingly undertaken by the Scottish Conservation Studio. The Planorama® system gives us the peace of mind that the fabrics remain preserved for future generations.

Helen Taylor,
Archivist at Heriot-Watt University

”



“Our Archive Team researched all the options and chose the CXD time capsule because we believed it to be the best quality. With it, future generations of dance fans will have something very special that will remind them of our rich and varied history.

Nadia Stern,
Chief Executive Office of Rambert Dance Company

”

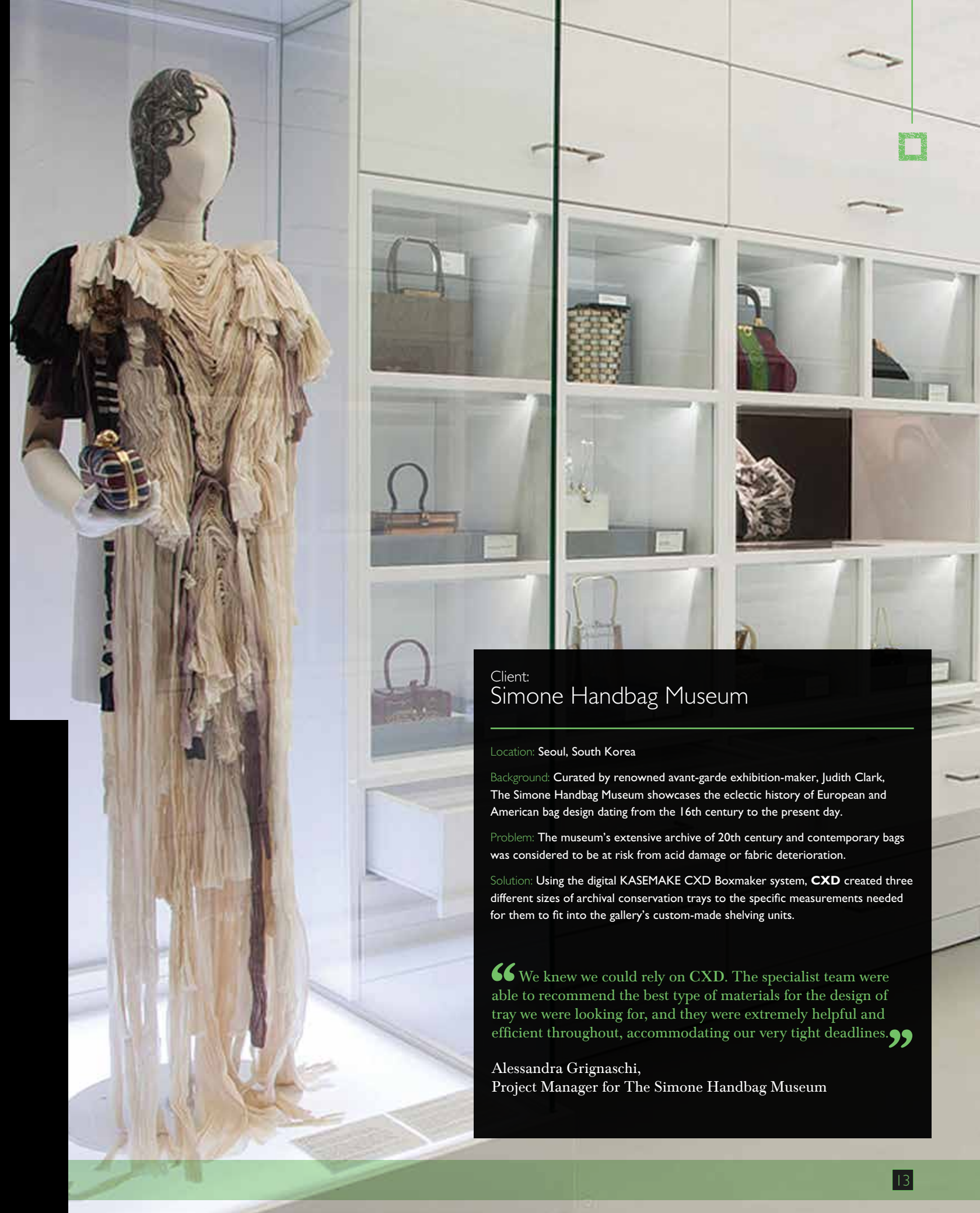
Client:
Rambert Dance Company

Location: South Bank, London

Background: Founded in 1926, Rambert is one of the world's most renowned dance companies and is considered a leader in the field of contemporary dance.

Problem: To mark its move to brand new purpose-built premises on the South Bank, Rambert wanted to create a time capsule which would depict what everyday life is like as a member of the company.

Solution: A time capsule constructed in 4mm stainless steel, marine grade (316 specification), was selected in conjunction with Corrosion Intercept® bags to protect and conserve the chosen objects through a process of sacrificial protection, thus preventing natural deterioration. Containing both records and objects such as toe tape, a foot-roller, a shaker for protein-based food supplements and a packet of Jelly Snakes, the capsule was buried in the footings of the new facility.



Client:
Simone Handbag Museum

Location: Seoul, South Korea

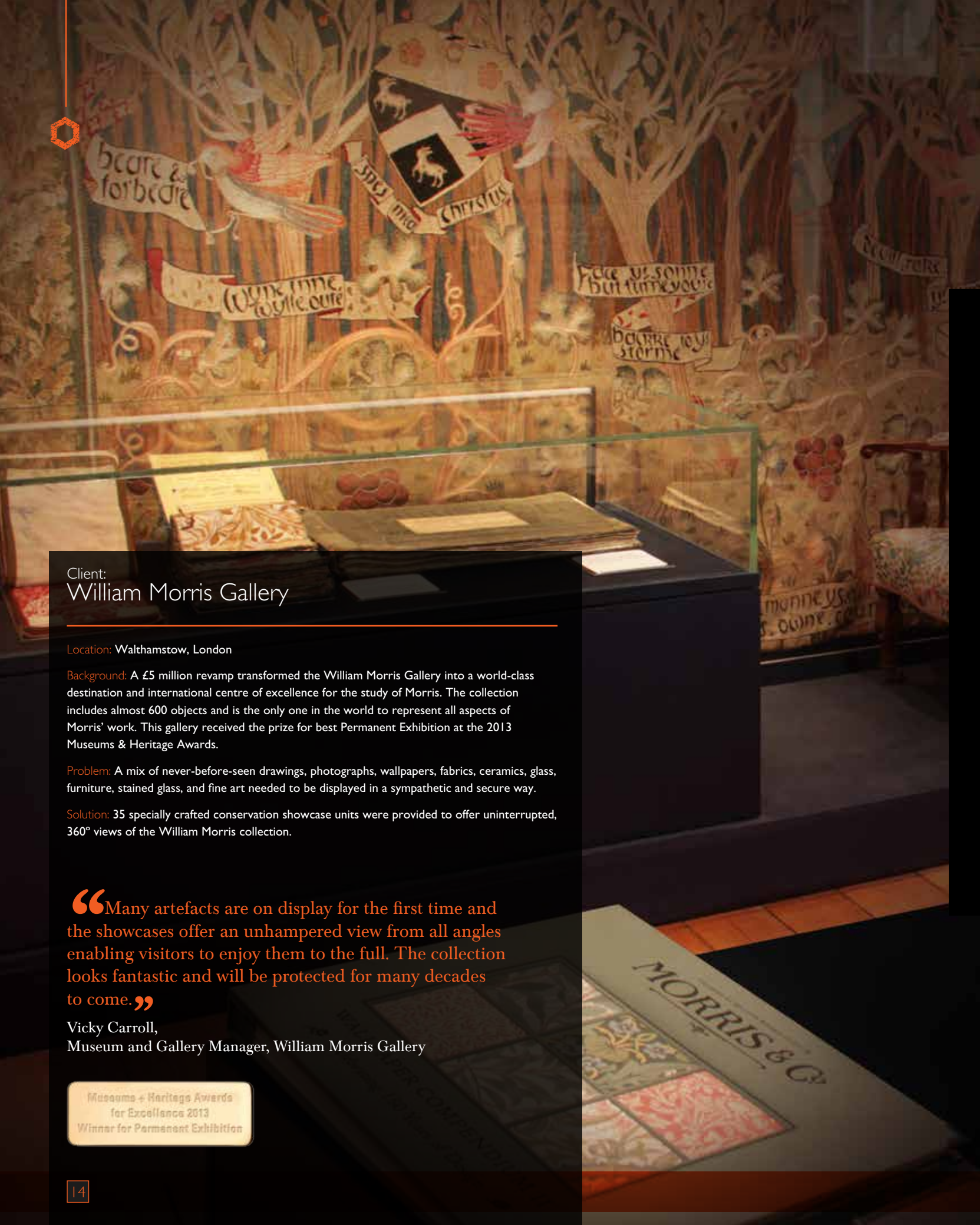
Background: Curated by renowned avant-garde exhibition-maker, Judith Clark, The Simone Handbag Museum showcases the eclectic history of European and American bag design dating from the 16th century to the present day.

Problem: The museum's extensive archive of 20th century and contemporary bags was considered to be at risk from acid damage or fabric deterioration.

Solution: Using the digital KASEMAKE CXD Boxmaker system, **CXD** created three different sizes of archival conservation trays to the specific measurements needed for them to fit into the gallery's custom-made shelving units.

“We knew we could rely on CXD. The specialist team were able to recommend the best type of materials for the design of tray we were looking for, and they were extremely helpful and efficient throughout, accommodating our very tight deadlines.”

Alessandra Grignaschi,
Project Manager for The Simone Handbag Museum



Client:
William Morris Gallery

Location: Walthamstow, London

Background: A £5 million revamp transformed the William Morris Gallery into a world-class destination and international centre of excellence for the study of Morris. The collection includes almost 600 objects and is the only one in the world to represent all aspects of Morris' work. This gallery received the prize for best Permanent Exhibition at the 2013 Museums & Heritage Awards.

Problem: A mix of never-before-seen drawings, photographs, wallpapers, fabrics, ceramics, glass, furniture, stained glass, and fine art needed to be displayed in a sympathetic and secure way.

Solution: 35 specially crafted conservation showcase units were provided to offer uninterrupted, 360° views of the William Morris collection.

“Many artefacts are on display for the first time and the showcases offer an unhampered view from all angles enabling visitors to enjoy them to the full. The collection looks fantastic and will be protected for many decades to come.”

Vicky Carroll,
Museum and Gallery Manager, William Morris Gallery

Museums + Heritage Awards
for Excellence 2013
Winner for Permanent Exhibition



The Netherlands get a Tru Vue of important artwork

Art enthusiasts can now view masterpieces from Rembrandt van Rijn to Piet Mondriaan in their full glory thanks to the use of innovative, high quality, anti-reflective glazing used in the framing of a hundred classic pieces of artwork at the Rijksmuseum in Amsterdam.

The art collection, which was placed on display in April following completion of the museum's 10-year regeneration programme, has been framed with Tru Vue® Optium® Acrylic Glazing provided by Larson Juhl in the Netherlands.

The conservation-standard glazing ensures both the best optical presentation of art and guarantees the highest amount of protection for the valuable pieces. It was specified by the museum because of its extraordinary clarity, protective properties, and for its anti-static coating which ensures it is safe for use alongside friable media, such as charcoal, red chalk and pastel.

The Rijksmuseum's head of paper conservation, Idelette Van Leeuwen, commented: "This way of exhibiting works of art on paper is as close as we can get to actually putting the works in the hands of the public. The anti-reflective coating of Optium reduces distracting reflections, so that it almost seems as if there is nothing between the artwork and the viewer. It enables study of the art from a very short distance without endangering it. This allows for a close, almost intimate experience of the art."

The museum features a world-famous art collection in a striking sequence of 80 galleries, which tell the story of 800 years of Dutch art and history from 1200 to the present day. ■

Above: Great Hall. Image courtesy of Rijksmuseum.
Photo credit: Jannes Linders



CXD Twenty One

11th September 2013

Conservation By Design (CXD) is hosting a day of intimate and informal seminars at its Bedford-based manufacturing facilities to celebrate its 21st Anniversary as the industry's leading conservation storage and display expert.

On 11th September between 09.30 and 16.30 **CXD** will be welcoming museum, gallery and library professionals from across the UK to attend a series of free seminars being given by a specially invited panel of industry insiders.

With subject matters including anoxic storage and paper conservation, the event will address some of the issues and discoveries that have influenced the conservation sector over the course of the last 21 years. It will also offer the ideal setting to network alongside peers and contemporaries from across the industry.

Places at the seminars will be awarded on a first come, first serve basis, so those interested are encouraged to register their interest soon to be assured of a place.

To register your interest for this event, please visit www.cxdltd.com/21seminar and fill in the form.



PROFILE

Location

Wallraf-Richartz-Museum & Fondation Corboud,
Köln, Germany

Artist

Louis Ammy Blanc

Title

Mädchenkopf, 1835

Medium

Oil on Canvas

Glazing

Tru Vue® Optium Museum Acrylic®



(LB / DF. 35.) Photograph © RBA 2012

anti-reflective | anti-static | abrasion resistant | UV protection | crystal clear

The Finest Collections Depend on Optium® Acrylic Glazing

The result of years of collaboration with the museum community, Optium® Acrylic Glazing is the ideal solution for your demanding frame and display requirements.

Optium combines the best of both worlds, anti-reflective safety glass and UV filtering acrylic, in one product, for all your aesthetic and conservation needs. Find out why museums around the world depend on Optium to protect, conserve and display their most valuable and historic collections. Optium. The Difference is Clear™.

For more information or to request samples, contact your Conservation By Design representative or visit www.tru-vue.com/museums/cxd



Optium®
Acrylic Glazing
 **TRU VUE**
www.tru-vue.com

Displayed Worldwide - New York | Los Angeles | Hong Kong | London | Paris | Tokyo | Amsterdam | Venice

Tru Vue®, the Tru Vue logo, Optium®, Optium Acrylic® and Optium Museum Acrylic® are registered trademarks of Tru Vue, Inc, McCook, IL USA. © 2013 Copyright Tru Vue, Inc. All rights reserved.