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SUPPLIERS OF CONSERVATION STORAGE,
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CONSERVATION BY DESIGN LIMITED
BEDFORD

timecare[®]

MAGAZINE

 **CXD**  **INTERNATIONAL**
CONSERVATION BY DESIGN



Checking in with Caroline

A PROFILE OF CXD'S
COMMERCIAL DIRECTOR

Mito's Memories of Montefiascone

THE NICHOLAS HADGRAFT
MEMORIAL SCHOLARSHIP

Amazing Spaces

SOME OF OUR MOST
EXCITING CONSERVATION
STUDIOS

KRISTINE
ROSE-BEERS
STORY INSIDE

FOR CONSERVATION, PRESERVATION AND RESTORATION

A publication from Conservation by Design

ISSUE FOUR

CELEBRATING CONSERVATION

Welcome to the fourth issue of Timecare® Magazine, a publication from Conservation By Design (CXD) – conservation product, storage and display experts. We are thrilled to be back by popular demand after a short pause, and we hope you enjoy reading this issue as much as we enjoyed writing it.

At the time of publication, we are facing global uncertainty with further predicted challenging times ahead. We want to reassure our customers that the CXD community is as strong as ever, and we are committed to supporting the industry in every way we can.

Recently, we relaunched and modernised our website alongside revamping the look of this magazine. We are also proud to introduce you to our updated company film, "[Conservation By Design: Unwrapped](#)", which you can view [here](#).

To give you a flavour of this year's issue, we have spoken to both industry experts and beginners regarding their thoughts on the future of Book and Paper Conservation training, alongside featuring some fantastic individuals within the industry and their insightful stories, such as front-cover star Kristine Rose-Beers ACR.

We are shining the spotlight on some brilliant sponsorship initiatives, research and development, sustainability as well as including project case studies and a profile of our Commercial Director, Caroline Checkley-Scott.

We hope you enjoy the magazine and would love to hear your thoughts on this issue. Please get in touch to share any comments with us.
timecaremagazine@cxdinternational.com



Emma Murphy, Editor

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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 timecaremagazine@cxdinternational.com

Front Cover: Kristine Rose-Beers

INSIDE THIS ISSUE

- 1 Front cover showing Kristine Rose-Beers
- 2 Editor's Welcome
- 3 A Brief Look over the Book and Archive Conservator's Shoulder
A review of 2019 with Ann-Marie Miller ACR
- 5 Amazing Spaces
Conservation studio case studies
- 7 Checking in with Caroline
Meet our Commercial Director
- 8 You Get What You Give
CXD event sponsorship
- 9 Much Moore than Simply Storage
Henry Moore and Historic England
- 10 The Appliance of Science
Student sponsorship
- 12 Asking the Questions
A Conservator's perspective
- 13 Keeping it Green
CXD's sustainable success
- 14 Master of Manuscripts
An insight into innovation with Kristine Rose-Beers
- 16 Mito's Memories of Montefiascone
The Montefiascone Conservation Project
- 17 An Evolution of Evolon™
- 18 Project Profiles
*The John Bunyan Museum,
The John Rylands Museum
and Lanhydrock House*

A BRIEF LOOK OVER THE BOOK AND ARCHIVE CONSERVATOR'S SHOULDER – 2019 AT A GLANCE

By Ann-Marie Miller ACR

Trying to create a brief account of the notable events of 2019 was initially overwhelming. This by no means aims to be a comprehensive account, but hopefully can provide some moments of reflection and encouragement.

The year began with the deaths of Bernard Middleton MBE and Maureen Duke BEM, both Honorary Fellows and former Presidents of the Society of Bookbinders. Their immense knowledge and openness to others has inspired generations of book conservators. Another great loss is the closure of Camberwell College of Arts MA Programme. Its rapid closure was met with shock not only by the course leaders and students but the wider profession. This is a turning point in UK conservation education, and we look to the forthcoming City & Guilds courses and other initiatives that are currently under discussion to see where the future lies. For further reading please see the article on page 12.

For inspiration we turn to our esteemed colleagues – Caroline Bendix and Jeff Cargill. Caroline won the Plowden Medal 2019 for being the

pragmatic, pioneering lynchpin of conserving historic books in situ. Jeff Cargill was awarded with a Lifetime achievement award from the All Party Parliamentary Group on Archives. Jeff is the first archive conservator to be recognised in this way as a leader in the field. Their peer recognition is a fine compliment to their exemplary careers.

The year was punctuated with fantastic training opportunities such as the multi-disciplinary Icon19 in Belfast and the IADA Congress in Warsaw, amongst others. Making the most of opportunities to meet and share our knowledge underpins the generosity of our professional community. This will no doubt help us to weather the uncertain political climate of the year ahead.



Mariëtte van der Pasch, on the right, speaks to customers on the Conservation By Design stand at the XIVth International IADA Congress in Warsaw last year.



Caroline Bendix on the right – winner of the Plowden Medal 2019.



Jeff Cargill on the right – life time achievement award.



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Protect more in less time

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ENCLOSURES

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Feel free to visit our recently relaunched and modernised website
www.cxdinternational.com



AMAZING
SPACES

Timecare® Magazine takes a look back at some of our most exciting conservation studio case studies, including the British Museum and the National French Archives.

British Museum

Conservation By Design (CXD) was tasked with designing and manufacturing 25 Planorama® cabinets for the British Museum's new World Class Conservation and Exhibition Centre (WCEC), facing the challenge of accommodating the restrictions of a tight budget without compromising on quality.

The launch of the WCEC in 2014 transformed the working lives of the team of paper conservators and mounting specialists led by joint heads of Pictorial Art Conservation, Joanna Kosek and Caroline Barry. Once confined to cramped and ancient studios, the staff now found themselves anticipating the prospect of working in naturally lit and adaptable open plan studios.

It was hardly surprising then, that when Joanna Kosek set about specifying the storage cabinets

her team needed, she wanted something that did justice to the smart and efficient modernity of the new building. Joanna told us:

"I was drawn to Planorama® because of its strong reputation in the industry and because I liked the design."

Each Planorama® cabinet was custom-made to order and built to fit the exact dimensions of the space where it was needed. Aluminium was chosen both for its lightness and its inertness. The elegance of the drawer design that creates Planorama's® distinctive lines was made possible by the innovative construction of the structural base which allowed lightweight dust-and-pollution-free drawers as thin as 10 mm to be made.

An important obstacle was that the budget available to buy the 25 units the team needed

appeared to restrict Joanna's choice to cheaper steel alternatives. It was CXD founder, Stuart Welch, who came up with a cost-effective solution to the problem:

"My idea was that the initial installation could provide all the cabinets required in the longer term, but that we would restrict the number of drawers in each unit to fit the initial product budget,"

Stuart explains. "That way the empty space in each cabinet would be blocked off until the money became available to fit more drawers as they were needed."

Joanna Kosek's response suggests they view this as a sacrifice worth making, stating: "As well as being very good from a functional point of view, I like the way the cabinets look within the space. They don't look out of place. They fit into the interior and echo its architecture."

National French Archives

In June 2016, five large Planorama® aluminium drawer cabinets were installed at the French National Archives in Paris. These were not located, as one might expect, in the new headquarters of Pierrefitte-sur-Seine, but in one of the oldest buildings in the world designed to house archives, Les Grands Dépôts.

After receiving funding through sponsorship, the institution decided to spend it on improving the conservation of the oldest documents housed in their premises: 300 parchments and papyrus from the Merovingian and Carolingian eras dating back to before 987, and 37 of them before 751. Marie-Adélaïde Nielen, Conservator at the Department of the Middle Ages, explains that these are mainly certificates – deeds, donations and tax exemptions granted by the Royal Government to ecclesiastical establishments such as the Abbey of Saint Denis. There are also charters of the Papal Chancellery as well as some private documents, including the rare wills of two women who were property owners. This collection of documents is vital in determining the social and religious history of that time.

As some of these parchments and papyrus had been exhibited for a long time in permanent exhibitions, they required new conservation measures and processes. The acidity levels of the old kraft envelopes in which these were stored in had become problematic, along with the abrasive foam which had historically acted as protection for the 50 vintage wax seals. Some of the documents were up to a metre in length and had been kept folded. The storage conditions were therefore no longer suitable for conservation, let alone providing access to consult these documents, which were more than 1500 years old.

A public tender was then launched by the Department of Conservation of National Archives to acquire drawer storage and museum cabinets that met current standards of preventive conservation and would fit into the elegant and traditional setting of Les Grands Dépôts. CXD France won the very competitive call for tender thanks to its custom-made Planorama®, which is able to hold a large number of documents of different sizes and thickness. Assembled entirely by hand in CXD's workshops in the UK with conservation-grade materials, they protect documents from light and dust ingress. Planorama® cabinets are lightweight and space-efficient compared to conventional metal furniture. Although the standard colour and finish normally is matt silver, CXD can match any colour finish and on this occasion designed bespoke cabinets with a raw oak façade to match the existing interiors.

Once the Planorama® had been expertly installed into the already existing furniture, a final process of in-situ tinting the drawer façades with an aged wood appearance allowed the drawers to perfectly harmonise with the surrounding woodwork, built in the time of King Louis Philippe I and Napoleon III.

All the documents could then finally be presented flat whilst remaining safe. Zuzana Almasiova, head of interior design at the National Archives, described this as "a very moving moment" which crowned "a very beautiful, extremely complex project that will be remembered for a very long time – a project unique in [her] career and in the history of conservation".



AMAZING
SPACES



Plowden & Smith Ltd

Since 1966, Plowden & Smith Ltd has provided specialist conservation, restoration and mount making services to the world's most discerning collectors, fine art market professionals and the global museum sector.

When Plowden & Smith Ltd relocated to new premises at the end of 2018, the conservation management team designed state of the art studios for each of their conservation disciplines. Building these new spaces gave them the opportunity to work with Conservation by Design (CXD), who carried out the fit out for all the conservation spaces. CXD also provided the equipment in their paper conservation studio, including the water bath, plan chests, and the LED light box, whilst sponsoring the furniture for this particular studio. (Visits available on application to CXD).

A recent project utilising the light box is a 20th Century print, which had some losses that required filling. In order to achieve the most discreet repair, it is essential that the repair tissue is the same thickness as the rest of the original paper. Transmitting light through the repair helps pick out any high spots, which can then be thinned down to ensure a consistent thickness.

Plowden & Smith Ltd treats a wide range of works on paper, including fine art, parchment, three-dimensional objects and photographs, and have loved how easily adaptable the new equipment is.

Alison Eltham, Marketing Manager of Plowden & Smith Ltd, tells us:

“ We have enjoyed welcoming CXD visitors to our studio to discuss our work and show them the equipment we use to carry out various conservation techniques. ”

CHECKING IN WITH CAROLINE

INSIDER
VIEW

Caroline's career

Having graduated in Printing and Bookbinding, Caroline did an MA in Conservation at the University of the Arts, Camberwell. Her first job was with the British Library where her main responsibility was at the House of Lords – boxing and bookbinding two copies of everything that was printed in the UK, every day! She was then appointed as Senior Conservator at the Wellcome Trust before taking the role of Collection Care Manager for the University of Manchester's John Rylands Library. She joined Conservation By Design (CXD) in 2015, initially working for the Armour Systems division, the showcase brand for CXD, as Business Development Director before being appointed as CXD's Commercial Director in 2017.

Covid-19

At the time of going to print, we are all facing unprecedented challenges. However, I want to reiterate that we remain here for everyone in the industry and continue to support the sector as proactively as possible. We have many partnerships that have evolved and developed over the years and I truly believe that these relationships are more important now than ever and that by working together, we will emerge stronger.



Caroline Checkley-Scott has spent nearly 30 years in the conservation industry and has worked at some of the country's most famous institutions. She has worked as a practitioner, a researcher and as a teacher, having held roles as far afield as South America and Egypt, as well as in Italy and the UK. She brings a wealth of experience and is highly respected for her professional knowledge and expertise. Caroline is also known for her passion for the sector. Timecare® Magazine caught up with Caroline to get her view of the conservation world.

While Caroline is passionate about conservation, she feels equally strongly about CXD's role in supporting the industry. She says: "Latterly, there has been less on offer in terms of training and we have a responsibility to support the next generation of conservators, and indeed the progress of the industry, with scholarships, sponsorship and initiatives like Timecare® Magazine.

"We make some of the best products on the market, but we can't stop there. We need to invest heavily in things like testing and extending our reach around the world."

Working in partnership

Quality is a top priority for Caroline. "Providing the best quality products is key and we absolutely strive to do this, but we are also committed to ensuring that our customers get the very best solution for the job in hand. We are all about giving people the necessary information to enable them to make the right decision. Sometimes, this may not be the most commercially beneficial choice for us, but we are in this sector for the long haul with a focus on fostering long-term, meaningful relationships, and having spent many years as a conservator myself, I see things from the customer perspective. We always want us to do right by the customer first and foremost. This strategy seems to be working. Largely, I think, because we have such a strong team – with many different specialists combining to make a truly dedicated and very integrated offer. Great manufacturing. Great technical knowledge. Great market insight and understanding. And great customer service.

Trends

Sustainability is a key trend – in terms of materials as well as working practices. There is currently a lot of discussion around the part air conditioning has to play and, critically, how to prolong the life of a collection but what about the environment? More artefacts and materials on show mean more visitors, but collections also need protecting. It is a fine balance.



Favourite highlights

Growing up in Ireland, Caroline's favourite TV programme was Blue Peter: Fast forward to 2012 and World Book Day which was held at John Rylands Library at the University of Manchester: Caroline undertook a demonstration with Shakespeare's first folio – which was covered by the programme and she was finally awarded a Blue Peter badge!

Caroline has also undertaken some fascinating volunteering work. She is a member of the Board of Trustees for the National Manuscripts Conservation Trust. She has been part of a three-woman strong advisory panel working with the Museum Director from Sao Paulo, and advised the board of the Museum of Democracy in Rosario in Argentina – birthplace of Che Guevara.

Volunteering is not a recent thing for Caroline. Indeed, in the early days, she volunteered at Montefiascone, cleaning the library! She then taught there during the summer, helped to run the programme, and now of course she is handing out our scholarship prizes!



Timecare® Magazine spoke to Sarah Stannage, Executive Director of the IIC, and Michael Nelles, Head of Membership at ICON, about what Conservation By Design's (CXD) event sponsorship has meant for their particular institutions.

"The Institute was founded in 1950 by a group of men and women who witnessed dramatic events during WW2. A number of them were part of the Monuments, Fine Arts and Archives programme and were involved in saving internationally important historic and artistic works from being lost forever. Eventually, they became known as the Monuments Men.

"Today the IIC has a strong global network of distinguished fellows, members and institutions representing more than 70 countries, and has close relationships with thousands of conservators and heritage professionals internationally."

"Every two years the IIC congresses bring together conservators and cultural heritage professionals from across the globe, to share expertise, passion and knowledge. From cave paintings in deserts to tapestries in palaces – the IIC's biennial Congresses are always a major event in the conservation calendar, and this year's promises to continue that tradition.

YOU GET WHAT YOU GIVE

"The International Institute of Conservation for Historic and Artistic Works (IIC) is an independent international professional institute – bringing together conservation professionals from around the world, educating, enabling and recognising excellence.

"This year, through the partnership and support of CXD, the IIC can provide an expanded digital and technical programme with even more presentations from world-renowned speakers as well as posters, and an exhibition showcasing the latest innovative practices in conservation. We need far-sighted supporters like CXD who can see beyond the tangible and who want to make an indelible impression on the future of the profession, and we are grateful to CXD for making an incredibly important contribution to cultural heritage."

Sarah Stannage – Executive Director, IIC

Find more information about joining IIC on their website, and updates on the Congress in Edinburgh this November 2nd-6th, 2020.
iicconservation.org

Michael Nelles, Head of Membership at ICON, added: "The Institute of Conservation (ICON) is a professional body for conservators, representing 2,500 individuals and organisations, including professional conservators from all over the world in disciplines across the spectrum of conservation. We raise awareness of the importance of high standards of conservation, whilst attracting new members into the field and supporting training and development opportunities for current conservators. As part of this, we have a triannual conference that seeks to bring together conservators from all disciplines, allowing cross pollination of ideas and approaches from throughout the industry. It is an incredibly popular event which attracts people from all over the world.

"CXD's sponsorship gave us a prominent focal point which was relevant for everybody who attended. The programme organised by CXD included a giveaway, which was extremely engaging and attracted masses of people. On a personal level, I appreciated the way CXD injected creativity into the event, and it was inspiring to see the way in which they brought ideas to life."

For more information, visit the ICON website.
icon.org.uk

MUCH MOORE THAN SIMPLY STORAGE

Just how high do your conservation standards need to be when it comes to choosing storage for historic photographs? As Archive Manager at the Henry Moore Foundation in Perry Green, Hertfordshire, Emma Stower is responsible for a large archive, half of it comprises photographs dedicated to the life and artistic output of the mould-breaking Yorkshire-born sculptor. In her view, there's little room for compromise on quality. "Thanks to digitisation, our original glass negatives and transparencies haven't needed to leave the building for ten years," says Emma. "But the original images of Moore's sculpture are irreplaceable so we have to take very good care of them."

Emma admits that in the past, conservation standards for the 200,000 images in the Foundation's archive haven't always lived up to the levels to which she aspires. "Until around five years ago we were still storing our glass negatives – some of them 70-80 years old – in Glassine bags contained in hardback envelopes, running the risk of physical damage," she admits. "And the storage of transparencies in offices with constant fluctuations in temperature and humidity led to some discolouring of images."

In 2013, the Henry Moore Foundation began upgrading and reorganising its archive. Emma chose adhesive-free products made from Conservation by Design's (CXD's) pHoton™, a high-purity, 100% cotton, 80 gsm paper which is strong enough to protect precious photographs, while also allowing them to off-gas. Their 600 glass negatives were rehoused in four-flap, cruciform-shaped pHoton™ enclosures securely contained in CXD's Premier Drop Spine storage boxes. Thousands of medium and slide format colour transparencies are now being transferred into pHoton™ Timelock™ envelopes and stored upright in CXD's EcopHant™ Lydamore document boxes.

The storage rethink was part of a grander plan. For years the Henry Moore Foundation has been designing and building an elegant new visitor centre next to Moore's Perry Green House and Studio, as well as a world-class new Archive. The Archive opened in Spring 2018 and all

of the photographic film and paper prints are now stored in climate-controlled, cool rooms. Emma believes that CXD's storage boxes play a significant part in 'future-proofing' the work and legacy of one of Britain's greatest modern artists. "When we archive an original photograph of Moore's work, we are preserving an artefact for posterity which is almost as precious as the sculpture itself," she says.

**FOCUS
FEATURE**

As you might expect, Keith Austin, Archive Resources Team Leader at the Historic England Archive also keeps a firm eye on posterity. At Historic England's vast Swindon archive, Keith has a collection of 8-10 million historic photographs to take care of that comprehensively document British monuments, ranging from Stonehenge to post-war British pubs. "A photograph is an organic object which is constantly trying to decay and destroy itself but our job is to keep it forever," he says. "We want the negatives always to continue to produce the best quality copies – pictures as true to the image that was originally shot as possible."

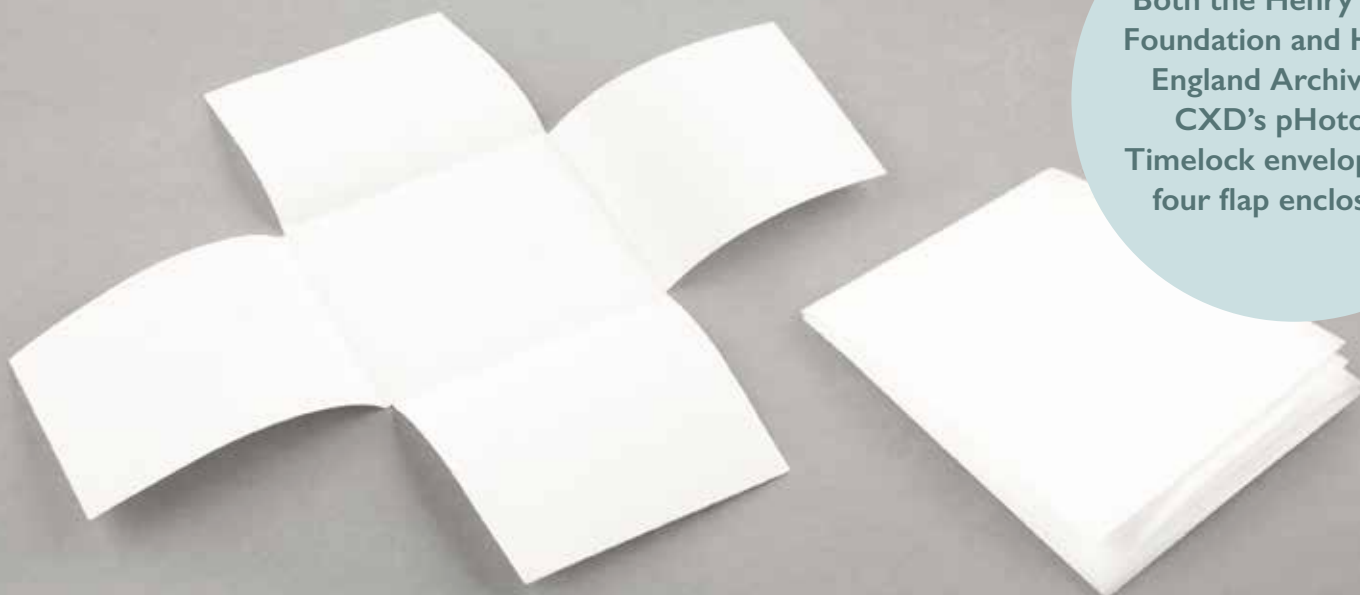
Cool storage at 6°Celsius helps protect the Historic England archive but, as Keith explains, the right containers are just as crucial in holding back deterioration. "When we set about choosing envelopes in which to store negatives ten years ago, we wanted a product which was porous, allowing effective off-gassing and yet sturdy enough to be stored upright in open-topped phase boxes without the danger of photographs creasing," Keith recalls. "Of the three sample products we tested, only the pHoton™ envelopes offered that combination."

But what of the expense involved? Keith Austin acknowledges that the pHoton™ Timelock envelopes and four-flap enclosures that have been Historic England's photo storage of choice for the past decade are a bit more pricey than some alternatives but he believes the expense is justified. "We are committed to achieving the most competitive prices we can," he says. "But we think it's well worth spending a bit more on storage that ensures our photographs still enthrall future generations."

These items are made from 80gsm pHoton™ high purity 100% cotton un-buffered paper and have been designed to avoid the use of any adhesives to ensure the absolute safety of photographic negative masters that do not require frequent handling. They are meant for the long term storage of the most precious and sensitive of photographic archive material such as microfiche masters, where the utmost caution has to be

taken against degradation from contact with potentially harmful elements such as adhesives that may in time react with the enclosed material. Eliminating the glueing process makes pHoton™ Timelocks™ safer and better value than conventional envelopes.

Both the Henry Moore Foundation and Historic England Archive use CXD's pHoton™ Timelock envelopes and four flap enclosures.



Conservation By Design (CXD) is currently funding major research by three postgraduate students at University College London (UCL), and Timecare® Magazine spoke to two of the students, Aditi and Guan-Lin, about their experiences with the CXD initiative.

CXD's Commercial Director Caroline Checkley-Scott is passionate about supporting the industry with initiatives like these UCL scholarships and told Timecare® Magazine that: "Investing in conservation science is critical to the future development of our sector and so we are really pleased to be involved with this programme. Historically, conservation research had been somewhat sporadic, but these three UCL postgraduates are working on truly robust pieces of independent work, including what is the ultimate box for an archive."

THE APPLIANCE OF SCIENCE

GUAN-LIN

I came to UCL in 2018 to study my second master's degree in Conservation Science, although my background was in Material Science (BSc, MSc). The whole history of materials has always fascinated me, and I have taken a particular interest in the techniques used for choosing materials and manufacturing methods.

Before coming to the UK, my experience in the conservation industry was limited. During my one-year MRes study, I met people who came from many different fields, such as Chemistry, Physics, Computer Science, Art and Archaeology. Being exposed to people from such varying backgrounds was an exciting new experience and really inspired my future career choices. One standout memory for me was our field trip to Hellens Manor in Herefordshire, where we examined two paintings kept in a historical building. This field trip helped me to make up my mind and pursue a future in the conservation industry.

After finishing my masters studies I heard about the position as Research Assistant, sponsored by Conservation by Design (CXD) at the university. At the time, I had just finished my MRes viva and had prepared to go on to study a PhD at Imperial College London. After learning more about the Research Assistant role, I knew it would be a perfect fit with my interests and ability. The research project focuses on the analysis and optimisation of conservation glue formulations. I have since specialised in examining chemical and physical properties of materials, and assisting CXD in the development of their glue-based products.

As a material scientist, I love to solve scientific questions. So, after the first meeting with CXD's Commercial Director, Caroline Checkley-Scott and Product Manager, Elissa Turnbull, I was confident I could contribute to this research because I possessed the skills and ability that CXD needed. Working with CXD ever since has been thoroughly enjoyable. Everyone I work with has been incredibly supportive, I love the content of the role and I have learnt so much during my time here.

ADITI

I am a chemist, art conservator and a conservation scientist, motivated to evolve, develop and spread conservation research around the globe. After finishing my MSc in Chemistry, I enrolled for an MA in Conservation at the National Museum Institute of History of Art, Conservation and Museology, New Delhi. During the MA, I encountered the necessity of research-based conservation, and a conservation strategy based on an organisation's requirement and available resources. After completing my MA, I was given the opportunity to further strengthen my knowledge and fulfil my career goals, and got admission to UCL's Institute for Sustainable Heritage in London.

I currently work as a research assistant at the National Museum Institute of History of Art, Conservation and Museology, New Delhi. My responsibilities include the redevelopment and revamping of the conservation lab and galleries in the National Museum and National Museum Institute. This project aims to make the conservation lab reach the standards and fulfil the requirements according to the National Museum's collection.

In terms of how I applied for the scholarship, I got admission to UCL's Institute for Sustainable Heritage in London for MRes Science and Engineering in Art, Heritage and Archaeology. The economic difference between India and the UK was a huge barrier I faced, and I originally made the decision to not pursue the course. Soon after making this decision, I discovered the UCL, ISH, CXD Heritage Science Scholarship on the UCL website. The scholarship was open to UK and EU nationalities only, so I was disappointed again and scrolled down to find other options. But, my curiosity and interest in the course motivated me to write to the course director for the MRes SEAHA course, who encouraged me to apply. After my application, I was invited for an initial video conference interview - and finally won the scholarship!

The project associated with the scholarship was the scientific study of the Oddy test. This test is one of the most important tools for studying the suitability of the materials in museums and art institutions. The proposed project aligned really well with my career goals to make conservation strategies accessible to every organisation with limited available resources. The Oddy test was the best way to start in this direction and was one of the most successful methods for preventing damage to the collection.

The scholarship has given me the opportunity to take my career aspirations forward by allowing me to study at UCL and take up a project for standardisation of the Oddy test. The international exposure I received helped me hone my skills, knowledge, and conservation standards which are essential to grow in the field.



Josep Grau-Bové, Course Director of the course Data Science for Cultural Heritage, says:

“ The support that CXD gives to our students works brilliantly on many levels. The scholarship makes Heritage Science more accessible, increasing the diversity of the field. It gives talented students the opportunity to learn from an industry leading company, acquiring valuable transferable skills. This collaboration also boosts the impact of our research, which can quickly inform new technical developments. ”

Before the lockdown we were planning a pre-Christmas get together at University College London so that we can fully update you on the projects mentioned and catch up more generally. The working title is “CXD-UCL Seminar: next steps in storage”, with presentations on three topics we have studied so far, adhesives, the Oddy test and boxes and enclosures. We still plan to have this event either virtually or physically, preferably the latter. Keep an eye out on our website and social media for updates and also on how to attend.

ASKING THE QUESTIONS THAT REALLY MATTER

Timecare® Magazine spoke to three conservators from different perspectives and asked them: “What is your opinion on the future of Book & Paper Conservation training in the UK?” Thank you to all who took part, we hope you find their answers as insightful as we have.



“Following the closure of the Book and Paper Conservation course at Camberwell last year, there is no specialist training in this area left in London. As a result, the City and Guilds London Art School (CGLAS) is developing courses in both Book and Paper Conservation at BA and MA levels. Building on a tradition of small-group teaching delivered by leading practitioners in conservation, and fully supported by scientific and art historical courses to give students the range of skills they will need to become professional conservators, the new award will offer the possibility of a five-year-long course of study, a unique opportunity in the UK. In the first year, all book and paper students will study together, before specialising in either books or paper for the remainder of their training.”

Edward Cheese, ACR, conservator of manuscripts and printed books (Assistant Keeper), Fitzwilliam Museum, Cambridge.



“My main concern is the narrowing range of opportunities available to those interested in entering the field. Bookbinding provides the foundational knowledge and skills that are essential to the practice of book conservation, yet there are no substantial work-based routes into the craft now that the Queen's Bindery Apprenticeship scheme has finished. Undertaking Masters level courses in conservation or indeed supplementing one's own training with private courses is a huge financial strain without external funding. Masters courses are getting fewer and shorter and this change is not balanced by an increase in paid internships. Yet, emerging professionals are still expected to enter the workforce as autonomous conservators with refined hand skills which can only be achieved through a willingness to undertake unpaid work experience. Things are slowly changing however, and I am hopeful for the future; as a 'graduate' of work-based training in conservation I greatly champion this route into the field and look forward to watching schemes such as the Trailblazer Apprenticeships as they develop.”

Hollie Drinkwater, MA student studying Conservation Studies: Books and Library Materials at West Dean College of Arts and Conservation, graduate of the Heritage-Lottery-Funded traineeship programme at PZ Conservation C.I.C.



“It is clear that we need to train more conservators – not fewer. The employment level of the UK Paper Conservation course alumni speaks for itself close to 100%, even before the sad closure of the UAL: Camberwell MA Conservation last year, and before the escalation of environmental and societal challenges we now face. Recent sector discussions confirm that the industry requires a wide range of paper conservation specialisms, and that we need to value and reward practical skills in working with historic and modern materials and technologies as well as nurturing management, research and engagement talent. But our profession also needs to be a far more welcoming place for anyone to choose as a career, so that our workforce is as gloriously diverse as the things we work on and the audiences we commune with. We are therefore having discussions well beyond London and the South East for the new MA/PhD course that will build on the considerable Camberwell legacy, based on fresh thinking, green practices, and cross-disciplinary working with the very best academic departments in digital, science and medicine and arts and humanities, and collaborative course delivery with industry.”

Ylva Dahnsjö ACR, Freelance Adviser, Conservation, Art & Material Culture, Edinburgh, UK.

KEEPING IT GREEN

EcopHant™

The Conservation By Design (CXD) EcopHant™ Brass Stitched Archival Box is made from recycled boxboard, offering you the perfect sustainable solution for storing precious objects and documents.

“Using CXD’s EcopHant™ recycled conservation grade archival boxes means we can make a sustainable green choice and make our money go further without losing quality.” – Sharon Connell, Conservator; Leeds University Library.

CXD is hugely proud to be the only producer of recycled conservation grade board in the industry.

James Cropper

CXD first started buying board from James Cropper in 2007, when Larson-Juhl (formerly known as Arqadia) acquired the business. James Cropper is a papermill, founded in 1845 in the Lake District. Now looked after by the sixth generation of the family, the company employs over 500 staff and exports to countries worldwide.

James Cropper’s statement ‘Redefining paper since 1845’ is made with real purpose, as their strong focus on sustainability is firmly embedded in the business. For example, their innovative CupCycling™ process is the world’s first system of upcycling take-away cups. Croppers supplies CXD with some of our key products, including grey and white conservation board, museum and conservation mounting boards, and Heritage Archival pHotokraft™ paper, a paper designed specifically to CXD’s specification. Additionally, this paper goes on to make up the core for many of CXD’s boards, using CXD’s specified glue, heavier weights of paper and boxboard can be made, all of which conform to the same guaranteed high conservation standards.

Watch [the whole manufacturing process of our commissioned paper and board](#) here.

PRODUCT
FOCUS



CXD was thrilled to see this fantastically thrifty use of our branded wrapping paper, recycled into bags and pouches! A big thank you to Lori Weinstein from the Society of Genealogists for sharing.



MASTER OF MANUSCRIPTS

AN INSIGHT INTO INNOVATION
WITH KRISTINE ROSE-BEERS

Kristine Rose-Beers ACR, Head of Conservation at Chester Beatty, Dublin, tells us more about her brilliantly successful career in conservation, and gives us some insight into how her relationship with Conservation By Design (CXD) has played a part.

How did you start out in the conservation industry?

I studied Conservation at Camberwell College of Arts from 1999-2002. It was a hugely formative time for me, and I established many great friendships and opportunities. Not least, introducing me to Cheryl Porter, Director of the Montefiascone Project. I made my first trip to Italy to attend the summer school in 2000, and have been involved with the project ever since as a student, volunteer, and tutor.

When I graduated from Camberwell I moved to Cambridge and took up the post of Conservator at Cambridge University Library (CUL). The CUL team were warm and welcoming and guided me into my first major bound manuscript project which focused on a 17th century Shahnama manuscript. I worked on this manuscript over several years, and began to develop an approach to the conservation of bound Islamic manuscript material under the watchful eye of Alan Farrant, then Head of Conservation.

After six years in Cambridge I moved to Ireland to take up the position of Book Conservator for the Turkish Collection at the Chester Beatty where I stayed for three years, before moving back to the UK as

Assistant Keeper at The Fitzwilliam Museum, University of Cambridge. For the past ten years I have managed book conservation studios at the Chester Beatty in Dublin and The Fitzwilliam Museum, Cambridge.

I took up the position of Head of Conservation at the Chester Beatty at the beginning of 2020. It is a pleasure to be a permanent member of staff at the museum, and to be able to continue to work on long-term projects across the institution.

“I am dedicated to research and advocacy for the conservation profession, both within cultural heritage institutions and for the general public, so I am looking forward to continuing to develop the Chester Beatty’s conservation team with this in mind.”

We hope to continue to host internships in collaboration with the museum’s Friends and the Heritage Council of Ireland, and to develop sustainable care solutions for one of the world’s most diverse and renowned manuscript collections.





Why did you choose to work with CXD?

I first met Stuart Welch, founder of CXD, during a summer in Italy for The Montefiascone Conservation Project. He, and the CXD staff, have offered me continual support and advice on materials and equipment for specialised conservation tasks.

At The Fitzwilliam Museum, I worked closely with CXD to redesign and completely renovate the manuscript conservation studio there. It was incredibly helpful to have their expert advice to make the best use of a small space. Now, I am often in contact with Caroline Checkley-Scott to learn about the innovative solutions which CXD can supply.

Could you give an example of an innovative CXD solution?

Chester Beatty manuscript Pma 5 is a late Antique Manichean manuscript textblock. Made of papyri folios, it is one of seven Manichaean manuscripts said to have been uncovered in a wooden chest in the ruins of an old house in Medinet Madi in Egypt in 1929. The manuscript is in very poor condition, melded together by centuries of environmental fluctuations and neglect. The textblock has clearly suffered severe water damage – suggestive of a resting place along the Nile floodplain – and has been subject to the migration of salt crystals and mud throughout the papyrus fibres.

Now lovingly known as the ‘Sod of Turf,’ CBL Pma 5 is estimated to be perhaps as many as 200 folios of Mani’s Living Gospel, the most important of the seven canonical works composed by the prophet. It is exceedingly friable, vulnerable to loss with even the slightest vibration, and utterly inaccessible to readers!

As such, the manuscript has become the focus of collaborative investigations between the Chester Beatty and the Universities of Iowa and Kentucky. As part of the Revealing the Invisible Library Project, CBL Pma 5 was proposed for analysis at the Diamond Light Source synchrotron facility in Oxfordshire, UK. However, due to the extremely fragile nature of the manuscript it was clear that this would not be possible unless a packing solution could be found that would mitigate the risk of damaging vibrations during transportation and enable the manuscript to be fully supported during the process of X-Ray Tomography.

Awareness of Dr John Gillis’ conservation of the Fadden More Psalter, a c.800 AD waterlogged parchment conglomerate manuscript at the National Museum of Ireland, led to the investigation of vacuum packaging as a possible solution.

“After considerable investigation and experimentation the manuscript was eventually encapsulated using a layered support and CXD’s Vacuum Packing Machine.”


The finished enclosure allows the manuscript textblock to be turned, moved and handled without direct contact or risk of loss, and although the manuscript is not visible, it is physically and chemically stable enough for both transportation and X-Ray Tomography to take place. Analysis of CBL Pma 5 was subsequently undertaken last year, and we look forward to sharing the results.



A black and white photograph of a woman with dark hair, wearing a light-colored sweater, working at a bookbinding press. She is holding a piece of paper and looking towards the camera. The press is a large, wooden, semi-circular frame with a handle and a series of metal rods. In the background, there are shelves with books and a desk with a lamp.

MITO'S MEMORIES OF MONTEFIASCONE

The Montefiascone Conservation Project is a non-profit making organisation, set up to fund the restoration of the Library of the Seminario Barbarigo in Montefiascone. Much of their precious collection was damaged during the Second World War.

A black and white photograph showing a close-up of hands working on a book binding. The hands are using a tool to work on the spine of the book. The binding is made of wood and leather.


The Nicholas Hadgraft Memorial Scholarship was founded in 2005 in memory of Nicholas, a much applauded conservator, lecturer, scholar and a regular tutor on the courses, who died aged only 49.

Mito Matsumaru, winner of the Nicholas Hadgraft Memorial Scholarship, tells us about her experiences of The Montefiascone Conservation Project 2019, and most importantly what she has taken away from it.

A black and white photograph showing a view of Montefiascone, a medieval town nestled on a hilltop. The town is surrounded by a wall and has a church with a tall tower. The background shows a body of water and hills.

"Montefiascone, Italy. A beautiful, cosy, medieval town nestled on a hilltop, where I spent three weeks of a very studious summer holiday. I could not have imagined this would be the setting for world-famous bookbinding and conservation workshops, but luckily it was. My experience at the Summer School as a recipient of the Conservation By Design's Nicholas Hadgraft Memorial Scholarship was truly unforgettable.

"The first week's workshop, 'Re-creating the Medieval Palette', was taught by Cheryl Porter. Cheryl initiated the project for the care and maintenance of the Seminario Barbarigo Library collection in 1987 and has been organising the Montefiascone Summer School since 1992.

A black and white photograph showing an open book. The pages are thick and the binding is visible. The book is lying flat on a surface.

"The second week's workshop was taught by Élodie Léveque and Cédric Lelièvre. This course had two key objectives: making a model of a 'Luxury French Romanesque Limp Binding', and investigating Cistercian alum-tawed parchment making techniques.

"My final week in Montefiascone was the course taught by Jim Bloxam and Shaun Thompson from the Cambridge University Library, UK: 'A study of small format bindings from fifteenth century Germany and the Low Countries'.

"Far beyond the acquisition of academic knowledge and practical techniques, the one thing to take home from this experience for me was how it has boosted my professional motivation to move forward in my career; improve my skills and – maybe one day – be able to share them with others. I have already used some of the tips I learnt from the course for my projects back in the UK, and of course I will keep expanding my horizons!

"This precious experience was only possible thanks to the generous Nicholas Hadgraft Memorial Scholarship, awarded by Conservation By Design and I would like to thank both CXD and the selection board members for this."

Runner up, Natalie Vladinova, tells us: "The whole experience was extremely meaningful – when attending the courses you are not only funding the project, but you are also gaining so much in terms of skills, knowledge, and of course networking. Besides that, you get to spend a couple of weeks in sunny Italy, enjoying the usual medieval wine festival!"

At the time of this magazine going to print, there is uncertainty about global travel for the foreseeable future. Please visit cxdinternational.com/scholarships for updates on the scholarship. Visit monteproject.co.uk for information on The Montefiascone Conservation Project.

AN EVOLUTION OF EVOLON®

FOCUS
FEATURE

First introduced to conservation in 2016 as an alternative absorbent material for paper treatment, Evolon® is now proven in many other fields. This new generation of PET/PA microfilament nonwoven has outstanding properties: it can absorb 3.75 times its own weight in water and even more in oil, is lint free, breathable, has very strong mechanical properties (dry or wet), and can withstand most chemicals used in conservation. And most of all it can be washed at up to 95°C and reused.

As a new product, all its uses have yet to be imagined, but so far conservators have already used it to remove varnish on lacquer, soot from burned textiles, spot cleaning... and of course as a reading glasses wipe!

Available in 10-metre rolls, it can be cut to any size, from "cotton tips" to large cloths to absorb water from accidental spills or leaks in historical buildings. Conservation By Design (CXD) has made also prototype drawstring bags for storing rolled documents and sculptures. More information on these to follow.

We spoke to Jenny Mathiasson, Conservator and joint host of conservation podcast 'The C Word', about her review of Evolon®, and were thrilled to hear what she had to say:

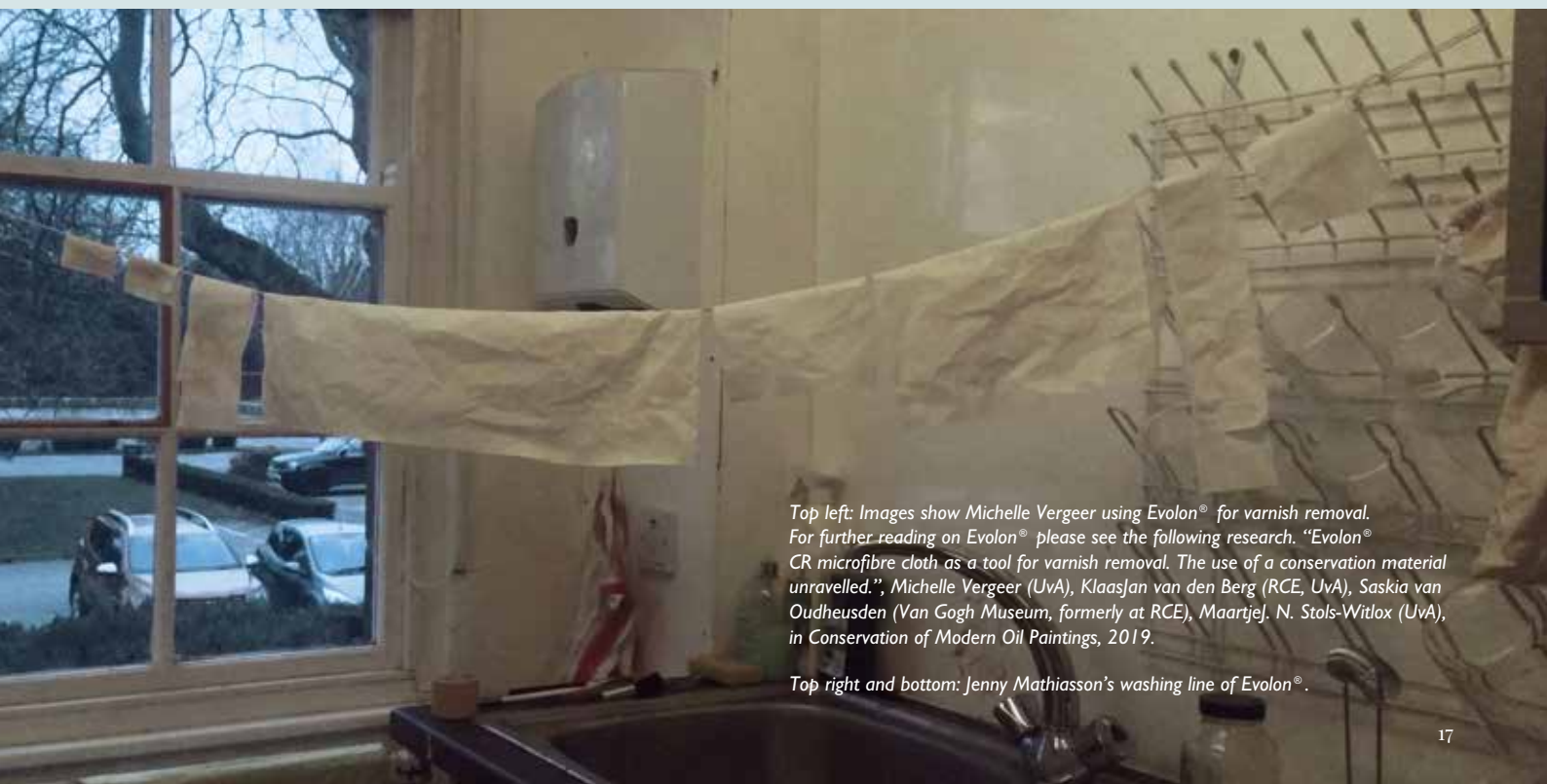
"As part of our Christmas special of 'The C Word: The Conservators' Podcast' we took a look at Evolon® from the point of view of general

objects conservators: what could we do with it? When it first came out of its postal tube with a 'whoosh!' we named it Blovek because it seemed to be the newfangled offspring of our trusted fabric friend Tyvek and traditional blotting paper:

"As generalists most of the suggested uses for dear baby Blovek – pardon me, Evolon® – weren't really for us, but this was simply an open invitation to experiment! Humidity sandwiches for postcards were made; dirt and grime were coaxed from fabrics, feathers were de-dusted, creases and folds were eased out of textiles – and it even found a place as a drying aid. In all honesty the process was thrilling, as odd as that may sound.

"The sustainability geek in me loves the reusability factor: my lab now sports washing lines of this stuff on a regular basis (like some sort of off-white bunting). After use it does end up a tad unsightly but a quick wash sees it completely revived, something that holds true even after the tens of washes I've put it through."

Find The C Word podcast over on their website.
thecword.show



Top left: Images show Michelle Vergeer using Evolon® for varnish removal. For further reading on Evolon® please see the following research. "Evolon® CR microfibre cloth as a tool for varnish removal. The use of a conservation material unravelled.", Michelle Vergeer (UvA), Klaasjan van den Berg (RCE, UvA), Saskia van Oudheusden (Van Gogh Museum, formerly at RCE), Maartje N. Stols-Witlox (UvA), in *Conservation of Modern Oil Paintings*, 2019.

Top right and bottom: Jenny Mathiasson's washing line of Evolon®.



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

PROJECT PROFILES

Client
The John Bunyan Museum

LOCATION

Bedford, Bedfordshire

BACKGROUND

The John Bunyan Museum is a museum dedicated to the life, times and works of John Bunyan, a Christian writer and preacher, and author of 'The Pilgrim's Progress'. The Museum is based at Bunyan Meeting, an active church. The current building was built in 1849 and stands on the site of the original building Bunyan would have known and preached in.

PROBLEM

The curator, Nicola Sherhod, was looking for archival boxes and storage to house old photographs and documents which had been stored together over the years. The Friends of John Bunyan Museum & Library raised the funding for this project, and it was important for CXD to offer the most cost-effective items to support the team.

SOLUTION

CXD supplied a variety of polyester album pages and pockets. Recycled Green Archival Storage Boxes, made from the strong EcopHant™ recycled conservation boxboard, were chosen to house the documents. With a collection of varying sizes, CXD made sure that the correct products and dimensions were offered to the client.

“ Nicola tells us: We were so pleased with the help and support from the CXD team, they were able to offer a wide variety of sizes and materials to suit our needs. Our collection came in such a mixture of sizes, where previously they had been kept in one large box, they are now individually protected, safely stored, and easily accessible. The advice the CXD team provided to enable us to choose the best storage solution for our collections and budget was invaluable. ”

*Nicola Sherhod, Curator, John Bunyan Museum
& Library.*

Client The John Rylands Museum

LOCATION

Deansgate, Manchester

BACKGROUND

A late-Victorian neo-Gothic building which opened to the public in 1900, and was founded by Enriqueta Augustina Ryland in memory of her husband, John Ryland.

PROBLEM

The museum faced problems when it came to exhibiting books. Perspex mounts look great, but are expensive and rarely reused for their subsequent exhibitions as they are not adjustable and take up room to store. Supports handmade from card and adhesive also posed problems, as they require time to make and off-gas before being placed in sealed display cases.

SOLUTION

CXD supplied the museum with the Kasemake box-cutting machine, which allowed them to develop a book support that can be tailored to fit an individual book. The supports developed at the Rylands are made following the input of book measurements to a custom design parametric developed in house. Individual components are cut from mount board by the Kasemake box-cutting machine. These components lock together with tabs, making the construction adhesive-free. Because the design is essentially flat pack, they are easy to transport for loans or touring exhibitions. The design is ideal for exhibiting open books in desk cases, as when viewed from above, the support is concealed.

“ ‘The cradle design works well because it can be made quickly. It is visually unobtrusive in desk cases and because it’s flat packed and adhesive free it means it can travel with books going on loan ’ ”

Elaine Sheldon and Mark Furness, Conservators.



Client Lanhydrock House

LOCATION

Lanhydrock, Cornwall

BACKGROUND

Home to the Robartes family for over 400 years, Lanhydrock House is a magnificent Victorian mansion with extensive service quarters, garden and historic parkland. After a devastating fire in 1881, the house was refurbished in the Arts and Crafts style, retaining the original Jacobean exterior.

PROBLEM

With 52 rooms open to the public, it is the longest visitor route within the National Trust, meaning there is very little 'behind the scenes' space. This posed problems for the reserve collection at Lanhydrock, which consists mainly of photographs, textiles and costumes. The collection is stored in the female servants' quarters, which means it is subject to both the environmental challenges of the Cornish climate, and the incredibly limited space. The staff at Lanhydrock understood the need to improve their storage situation but needed a solution which would maximise the available space within the parameters of their budget and the building itself.

SOLUTION

Dr Charlotte Newman, House and Collections Manager, got in touch with CXD to request some storage boxes, which had to fit the specific measurements of the bespoke racking built into the servants' quarters. Standard-sized boxes would not have worked, so each CXD box supplied was specially tailored to the space around it, ensuring not an inch was wasted. CXD worked around the historic fixtures within each room and advised on the best way to utilise the space, all within the available budget.



“ Charlotte testifies: The boxes fit beautifully. We are really pleased; as you often find in country houses, you aren't able to focus on areas behind the scenes as much as you would like, but now we are proud to say we have museum-standard conservation! ”

Dr Charlotte Newman, Lanhydrock House and Collections Manager.



A member of the conservation team in the British Museum's Hirayama Studio works at the purpose-designed, flush fitting light box, set into a Trespa worktop table.
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For access to more fantastic Conservation By Design (CXD) content, follow our social media channels and keep up to date with what projects our team is working on, important industry news and exciting new product announcements.

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