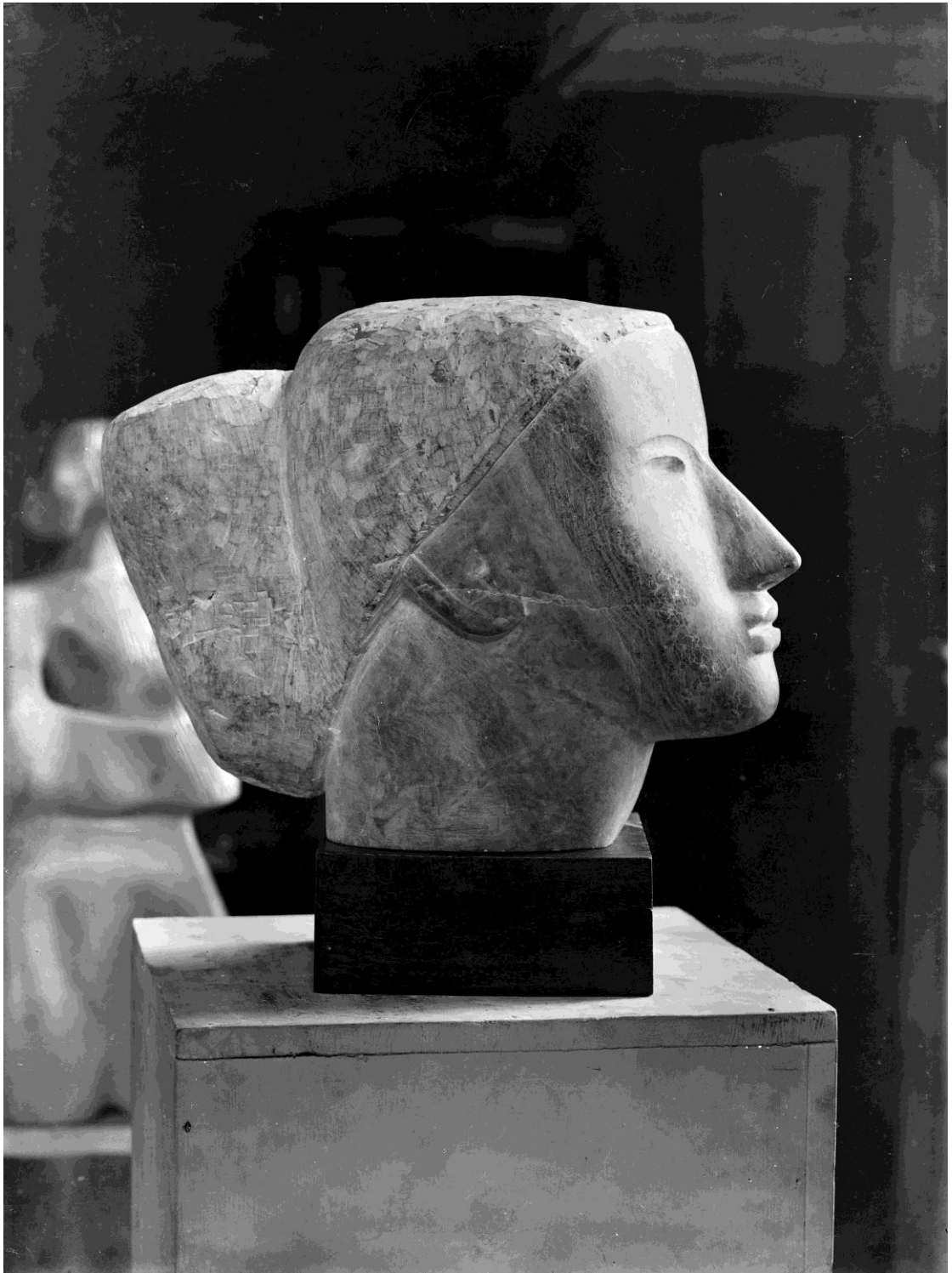


# THE CUSTODIANS HANDBOOK

2005



Charles Sargeant Jagger modelling soldiers for the British and Belgian infantrymen, Anglo-Belgian war memorial 1921-3



‘Head’ Cumberland alabaster. 1930-31 by Barbara Hepworth (1903-75)

THE  
CUSTODIANS  
HANDBOOK  
2005

Compiled by the  
Public Monuments and Sculpture Association  
with associated organisations and individuals

# THE CUSTODIANS HANDBOOK

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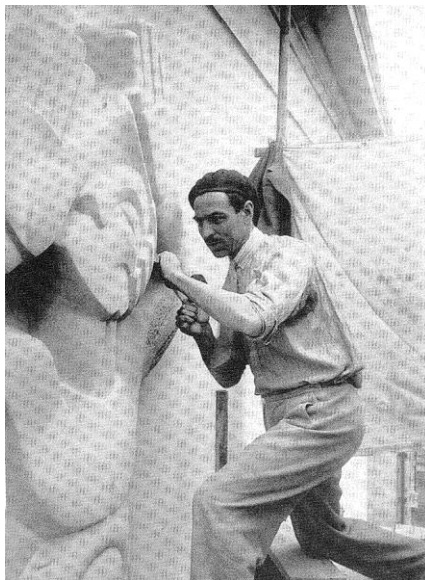
The Custodians Handbook is advised and produced by family members and people working in the field, offering practical guidance whilst providing a pointer to sources of information. It should be seen as 'work in progress', which will need updating from time to time, as circumstances change :(watch the PMSA website, [www.pmsa.org.uk](http://www.pmsa.org.uk)).

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The handbook is compiled by the PMSA and friends as a pointer to useful information. We cannot accept responsibility for any eventuality that might arise from its use.

# THE CUSTODIANS HANDBOOK

## 2005



Edward Bainbridge Copnall (1903-73) working on 'Architectural Inspiration' for the front façade of the RIBA building, 1934

**“This handbook provides an invaluable resource for anyone inheriting a collection of art, particularly sculpture. It is essential reading for professional advisors: solicitors, accountants, trustees, curators, dealers and auctioneers. Most important, it should be in the Christmas stocking of every living artist”**

*Timothy Llewellyn, Director,  
The Henry Moore Foundation*

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Studio interior (Barbara Hepworth, 1933). Photo Paul Laib

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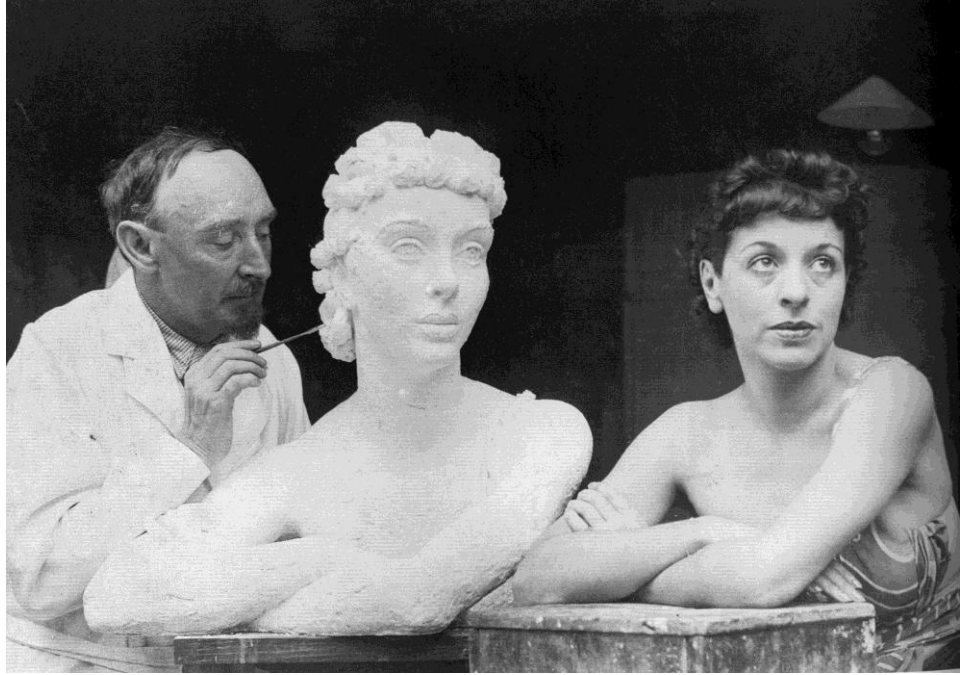
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Frank Dobson (1889-1936) working on the bust of Margaret Rawlings, Keystone Photographs, 1937



## INTRODUCTION

This handbook has been devised for families or individuals who inherit sculptors' estates, and in particular for those who take on custodianship of objects, drawings or archival material that will be housed or dispersed. It has originated from conversations, and consultation, with family members who have had to deal with this and who have introduced some of the issues that can arise in taking on this role. The chapters which cover these issues have been provided by people whose experience is drawn from working in varying fields of sculpture, who will be familiar with sorting, cataloguing, valuing, exhibiting and other matters that can present challenges to the lay custodian.

### **Determining custodianship**

If custodianship is imposed on you by inheritance and you feel you do not have sufficient time, space or financial resources to take the task on, do not panic. First, read through this handbook to see what is involved – once the dust has settled and probate has been granted, you may find you have a change of heart. If you're still not keen, consider if there may be another member of the family who may be interested, or even (with the family's support) whether a friend or colleague of the artist might offer to take on this role. Where an artist is well established, custodianship is sometimes placed with a foundation or trust set up in their name – but this is the exception rather than the rule. Examples include the Henry Moore Foundation, as well as the Kenneth Armitage Foundation and the Gilbert Bayes Charitable Trust.

It would, of course, be preferable to move gradually into the role of custodian in an artist's lifetime. As a spouse or partner, to assist in recording, cataloguing and photographing work, and to keep records of where work has been stored, displayed and sold could be a huge help later (see Chapter 2, Sorting and Cataloguing). However with a few notable exceptions, life, aided and abetted by the artists themselves, prevents such an ordered world existing.

### **The work of a custodian**

The work of a custodian can operate on different levels. If sculptures are to be kept in a domestic setting, they need to be well cared for, to maintain their artistic and monetary value. If work is destined for sale, display or loan, the custodian still has to make arrangements for its long-term care. In either case it necessitates a commitment to keeping the works in good condition, to ensure they maintain their value as well as conserving them for future generations to enjoy (see Chapter 7, Conservation and Care).

If, in the long term, such custodianship is to be self-funding, maintaining the value of the sculptures is particularly important. Remember, the value of an artist's work depends on someone creating a market for it over the years and keeping the artist in the public gaze. This can be achieved through gallery sales and placing works in auctions (see Chapter 4, Dispersal of Sculptures), arranging for loans to museums and institutions so that others can view, study and enjoy the work (see Chapter 5, Putting Work on Loan), and by organising solo and group exhibitions (see Chapter 6, Mounting an Exhibition). In order to safeguard and promote the reputation of the artist, it is important to monitor the production of any posthumous copies and editions of the work to ensure that quality and reputation are not diluted (see Chapter 4, Dispersal of Sculptures).

### **First steps**

In deciding whether to keep, loan, display or sell the works, one of the first things to be done is to take stock of the status of the artist and the works passed on. This is important, because this question will affect what options are open when planning what action to take. Make a brief list of the works you feel to be most important, and in case any works have been sold recently, consult online auction sales to get a notion of value (proper valuation and cataloguing will

come later). Most families are not sculpture experts, so with the list and any other information, advice should be sought from curators at the Tate Gallery or the Henry Moore Institute (see Chapter 9, Information and Support). Standard reference works, such as the two-volume book on *British Sculpture in the 20th Century* (published by the Henry Moore Institute, 2003), the Catalogue of the Whitechapel Gallery, or even the *Dictionary of National Biography* (available in reference libraries), should give some idea of the artist's current, or potential, standing, and therefore of the field of operation, and the options that may or may not be open. A good source of expert advice, too, can be sought from the bigger auction houses.

Besides ascertaining and recording the nature of the collection, or objects, to be dealt with, and forming an idea of the likely status of the sculptor's work, there will be measures that need to be taken following the death of a sculptor – the most immediate being resolution of legal and financial matters. These are dealt with in Chapter 1. Chapter 2 will advise on sorting and cataloguing, and following chapters will introduce some of the challenges and options, such as staging an exhibition, or transporting works, to be faced within the different aspects of sculpture. Subjects that arise in more than one chapter are cross-referenced, and the last chapter (Chapter 9, Information and Support), lists names and contact details of further information sources. Points throughout each chapter are cross-referenced to Chapter 9, and each name entered has against it the number of the relevant chapter/s.

Whatever the custodian's position in relation to the sculptor's family, and whatever the current status of the sculptor's work, the challenges of custodianship – whilst being time-consuming and sometimes, perhaps, frustrating – can bring their own rewards.



Sir Alfred Hitchcock (1899-1980), colossal Cor-Ten steel head  
by Antony Donaldson, 2004 at Gainsborough Studios, London

## **CHAPTER 1: LEGAL AND FINANCIAL MATTERS**

Before long-term custodianship can begin, following a death, there are legal and financial matters to be dealt with. The executors (if there is a will) need to apply for a grant of probate, or if there is no will, the personal representative will need to apply for letters of administration. Assuming that you are one of the executors or the personal representative (you can still end up as custodian without being either), you will need to distribute artefacts according to the wishes of the deceased. For a list of specialist solicitors, contact the **Law Society** (see Chapter 9, Information and Support).

### **Will and probate**

The estate left when a person dies passes to the people named in the will. If there is no valid will, the estate passes to the next of kin. The distribution of the estate to the correct people is the responsibility of the person(s) named in the grant, the executor(s). Named executors are the first people entitled to a grant. If no executors are mentioned, it is the person named in the will as inheritor. If the artist dies intestate, then beneficiary passes to next of kin in the order of spouse, children, parents, siblings, then failing that the closest relative.

To obtain a grant, obtain a probate application form (assuming that they have been appointed, the solicitor will have one), which once filled in should be submitted with the death certificate and the original will (the solicitor should do this). The probate form requires establishing the value of an estate to determine at what level it will attract Inheritance Tax.

### **Inheritance Tax**

Nowadays, with inflated property values, the value of a house (unless rented) is likely to push probate into the 40 per cent tax band. Between 1997 and 2003, three times the number of estates attracted Inheritance Tax (currently triggered by estates exceeding a value of £275,000– tax year 2005/6). For example, an estate worth £355,000, not difficult with a house involved, will cost the estate £40,000 in Inheritance Tax. When the first partner dies, and the will states that

everything is left to the spouse, obtaining a grant of probate is a formality, as the estate is exempt from Inheritance Tax.

It is when you are the residuary executor, legatee, or surviving relative mentioned in the will that valuation to achieve a grant of probate becomes important. Unless the property has been separated from the estate (see later), this value is likely to increase the tax burden: it may then be in your interest (of course within established legally acceptable guidelines) to limit the contribution that the art will make.

### **Estimating the value of the estate**

Here are some tips to bear in mind when it comes to probate:

- The probate form states that values should be based on the ‘sales value’.

Do not let pride drive you towards ‘Collections’. Individual works, sketches, sketchbooks, maquettes, trial castings in the state that you will probably find them are unlikely to be of great individual value.

- If, on assessing your sculptor and their work, you find that their legacy comes into the category of family memento rather than as potentially collectable, then recent auctions and sales should be able to provide pointers: on-line auction records are a good way of judging current prices. If the estate is likely to contain items of value in themselves, or as part of a collection that will protect and enhance the reputation of the sculptor, employ an expert valuer: between £650 and £800 per day may seem expensive, but they work fast and accurately, and often recognize work better than you can. In addition, they will list, photograph and submit a typed, illustrated report that is a real inventory for the future. Frankly, it is cheap at the price. All you have to do is be in attendance, and make sure the art is to hand, reasonably clean and identifiable. There are professional firms of valuers that are recognized by the Inland Revenue (see Chapter 9, Information and Support).

- There are multipliers that are accepted practice. Expect probate values of ‘condition as found’ material to be between 30 and 50 per cent below ‘sale’ (willing vendor, willing purchaser) values of conserved works of art, which in turn are generally valued between 30 and 50 per cent below replacement insurance values.
- If the valuer considers any individual work or the collection ‘pre-eminent’, that is, of national importance and not just ‘good’, the work can either be offered to the Inland Revenue under the Acceptance in Lieu scheme or there may be conditional exemption from Inheritance Tax and Capital Gains Tax (see below).
- Distribution of the estate cannot commence, nor any monies be put to good use for conservation, until after the grant of probate has been received. This will only be forthcoming after any Inheritance Tax has been paid, and that needs to be done within six months of decease, or interest will be charged on the sum.

### **Long-term financial planning**

When considering what to do next with inherited art, think of your own tax position. If you clean up and conserve the artefacts within your lifetime so that others can enjoy and learn from them (which is the whole point of being a custodian), it is likely that they will gain value and may be considered as a collection. If you later sell an item for a substantial sum, whether to re-use the money for conservation or not, it is likely that you will have to declare the capital gain in your annual tax return. Thus, unless carefully planned, further taxes will arise at your death, possibly putting your family at financial risk.

‘This is all too hard: I’ll just offer the whole lot to a museum now’ I hear you cry. But such a terminal act is not necessary, and may be considered discriminatory against your family, and in today’s climate of financial stringency in the arts, it may not be so easy. Even loans involve museums in the cost of conservation and insurance (see Chapter 5, Putting Work on Loan).

### **Conditional Exemption scheme**

Conditional exemption from Inheritance Tax and Capital Gains Tax is available where qualifying heritage assets are given public access. The scheme can provide relief from these taxes for ‘pre-eminent’ works of art (those that are deemed to be of particular historical, artistic, scientific or local significance) provided they fulfil the following criteria:

- The work must be kept in the UK.
- Pre-eminence of the work or collection must be certified by an expert, through the **Museums, Libraries and Archives Council** (see Chapter 9, Information and Support, and see also below).
- The work must be properly conserved (see Chapter 7, Conservation and Care).
- The work must be accessible to the public without appointment, as long as it is held on a register administered by the **Heritage Section** of the **Inland Revenue Capital Taxes Office** in Nottingham (see Chapter 9, Information and Support). The public display options include: long-term loan to a museum or gallery, a display room at home open to the public, or by temporary loans to special exhibitions held in galleries, museums and institutions accessible to the public.



Before you whoop with joy thinking that you will save your family the worry of Inheritance Tax by allowing the public to view the sculpture in your garden occasionally, the qualifying rules set out by the Revenue are very clear and exacting. Public access means unlimited access for at least 100 days a year. In addition, you are expected to advertise in guides and publications that the work is available to be seen, and you are included on the Heritage Register (which can be accessed by anyone with the Internet). Goodbye privacy!

The long-term loan option may be more attractive, notwithstanding the stringency of the 'pre-eminence' criteria, since the interpretation of 'pre-eminence' is fairly flexible. Works of art can be assessed as 'pre-eminent' at a national, regional or local level, and as there is at present a drive to extend and rehabilitate museums and exhibiting venues in the regions, there may be wider scope for these agreements.

If the works are sold later on, Inheritance Tax (and Capital Gains Tax, if the value has increased since inheritance) will be due at the percentage rate in force at the time of inheritance. Although an artist cannot offer items for Conditional Exemption during their lifetime, they can direct in their will that particular pieces should be offered to the scheme.

More information about Conditional Exemption can be found at

**<http://www.inlandrevenue.gov.uk/heritage>.**

For further information on loans, see Chapter 5, Putting Work on Loan.)

In 2003 the Chancellor set up the Goodison Review, to look into the area of tax relief and exemptions as an incentive for the sale and loan of works of art to museums and galleries – as well as loans and donations by people during their lifetime. This has not been taken up at time of writing.

### **Acceptance in Lieu (AIL) scheme**

If you are custodian of ‘pre-eminent’ works that are sufficiently valuable to attract a large Inheritance Tax bill that you can ill afford, the art (together with manuscripts, heritage objects and historical documents) can be offered to the Inland Revenue under the ‘Acceptance in Lieu’ scheme. Anyone who is liable for the payment of an existing Inheritance Tax bill can offer a heritage object in part or complete payment of the tax, but it does mean it no longer belongs to the family. Also, if the beneficiaries (those inheriting) want to change the provisions by taking the work back into privacy or selling it, then the Inheritance Tax and Capital Gains Tax will be levied.

All advice on pre-eminence, valuation, condition and allocation (except for the allocation of manuscripts) is managed by the **Council for Museums, Libraries and Archives (MLA)** but the initial approach is to the **Capital Taxes Office** of the **Inland Revenue** (with a copy to MLA). MLA’s Acceptance in Lieu panel will recommend whether a specific item should be accepted under the scheme. (See Chapter 9, Information and Support.)

### **Further notes on tax planning**

There are various tax planning vehicles that can be employed, but take professional advice. Most are designed to separate the inflated value of a residential property from that of investments and chattels. For example, there are lifetime trusts, loan trusts, and gift trusts. But beware, as the Chancellor has given notice that he intends to close such Inheritance Tax loopholes. At present you can give away investments and chattels up to the value of £3,000 per year, and make individual gifts of considerable value, without incurring Inheritance Tax liability – so long as the donor survives for seven years after the donation.

### **Insurance and security**

A professional valuation will alert you to whether increasing the level of insurance is either necessary or worthwhile. Generally, household chattels insurance is undervalued, and in the event of theft or damage, insurers will only pay out a proportion of the sum insured when compared with current values, i.e. in many cases, virtually nothing. Specialist art insurance is available, and in our experience good value (although the money has to be found from somewhere). Contact **The Association of British Insurers** for further information on specialist art insurers (see Chapter 9, Information and Support).

If the property where the works are stored does not have a burglar alarm system or other form of security, it is well worth using some of the value of a will to make the property secure, even if you plan to dispose of it or have to pay to bridge the probate period.

### **Copyright laws**

Copyright on works by a sculptor (sculpture, drawings, paintings, prints, photographs) exists to protect the artist from other persons copying or using the sculptor's work without consent. This is a brief outline, but further detailed information or advice would need to be obtained from a legal advisor.

- The owner of the copyright is the sculptor or their estate or any person to whom the sculptor has assigned or sold copyright. Copyright in the European Union lasts for the sculptor's lifetime, plus 70 years from the end of year in which the sculptor died.
- Sculpture permanently situated in a public place, though still protected by copyright law for the artist's lifetime plus 70 years after the year of their death, is permitted by UK law to be reproduced two dimensionally without the express permission of the copyright owner. Such works may, for example, be freely photographed or filmed, and copies of those reproductions may be sold or otherwise used commercially. However, three dimensional reproductions

of such sculpture are not permitted without the express permission of the copyright owner.

- Two dimensional reproduction of a sculpture, whether or not it is permanently situated in a public place, may be reproduced in a newspaper, magazine or journal for the purposes of criticism or review of that work or other works; but only so long as the artist and copyright owner are sufficiently acknowledged in the publication.

Custodians or artists' estates who are also copyright owners of artwork should consider becoming members of the not for profit Design and Artists Copyright Society ([www.dacs.org.uk](http://www.dacs.org.uk)), which advises and assists its members with all copyright matters both in the UK and internationally.

#### Artists' Resale Right

The *Droit de Suite* agreement, effective in the UK from January 1, 2006, provides for a percentage of the sale price (between 4% and 0.25%, but capped at a maximum of €12,500 on any one resale) on any future sales at prices of €3,000 or more, including the first disposal after inheritance in this context, to be paid to the artist or their heirs where the sale is transacted through an art market professional.

To qualify, the work must be in copyright and applies from the first sale after 1 January 2006. It will not apply to artists who have died before this date, and this exclusion will be maintained until at least 2010. At the time of writing the UK Government is drafting relevant legislation, which is likely to include provision for the administration of the right through an artist's collecting society, such as DACS. (For further details see the Patent Office website, [www.patent.gov.uk](http://www.patent.gov.uk); also Chapter 9, Information and Support.)

## **CHAPTER 2: SORTING AND CATALOGUING**

When you become a custodian, it is essential that you compile a detailed inventory of all the items in the studio or collection (sculpture, drawings, prints, maquettes and other materials), reflecting, wherever possible, the order in which the works have been created and describing their condition. This will provide a valuable family record, as well as being a practical first step if you intend to make donations, sales or loans. Ideally, record the inventory on a computer, as it will be easy to update if new information comes to light, and as each item is sold or given away. (Back this up on a floppy disc or CD Rom and, if possible, store in a separate location.) A professional valuer will make his or her own record (see Chapter 9, Information and Support), but having made at least a sketchy inventory first gives you something to check against. In addition, with the introduction of the 'droit de suite', or Rights on Resale, agreement, it is vitally important that your contact details are known to the relevant parties (see Chapter 1, Settling Legal and Financial Matters).

If you would like to make your collection known to serious scholars, it might be worth seeking to deposit a copy of your inventory with either your local record office, or a national institution such as the Henry Moore Institute (HMI), the Tate Archive or the V&A (see Chapter 9, Information and Support), particularly if that institution collects and houses work by that artist. Remember, however, that this raises questions of security, and that your inventory might need to be amended slightly with this in mind.

### **Compile an inventory**

Ideally, an inventory will be compiled in the artist's lifetime. However, this is by no means certain and it is frequently up to the custodian to do this after the artist's death.

It is vital to record and describe each item, noting down exactly the title of the work and name, as well as the title and letters of the artist (i.e. 'A. Sculptor, RA,

FRBS'). If you do not know the exact details, declare them as 'unknown', and instead describe the item in some way, e.g. 'standing girl with right arm raised'. Also note the material and dimensions of the piece (a line drawing can also be effective). Make notes describing the condition of each item, including any damage. When describing the condition of a piece, try to distinguish between structural problems, such as cracked welds, broken joints and missing parts, and surface condition, such as flaking paint, soiled plaster or scratched patina.

Date your notes and any photographs taken while checking condition. These notes will be invaluable when discussing what to do with dealers or conservators. They will also become useful as an indication of how fast any corrosion or changes in condition are occurring, and thus whether remedial treatment is urgent or can be planned in over a longer period (see Chapter 7, Conservation and Care). This is also useful if any works in your care are lent for exhibition. The lender and their courier or conservator can then check against the photograph for any deterioration or damage (see Chapters 5, Putting Work on Loan, and 6, Mounting an Exhibition).

There are a number of differing ways to compile an inventory of sculpture in your care, but the key elements should be as follows:

1. Date and author of entry  
(Useful for future researchers to know when the record was created and who created it)
2. Reference number  
(This number could be used for both the entry on the inventory and for the sculpture itself. One of the easiest ways to number items is to use a form of the year, e.g. 1926/1; 1934/2; 2003/1)
3. Title of work  
(The full and all variant titles of the work should be noted)

4. Medium  
(This should be an inclusive list of all media (materials) within the sculpture, e.g. 'Bronze statuette with ivory detail on ebony stand'..)
5. Dimensions  
(This should be in the order of height, width and depth in millimeters)
6. Date of execution  
(The date when the object was created or a circa date, e.g. c.1923 or n.d. if unknown)
7. Condition and an indication of where damage exists  
(This is where one would record details of the nature of the work and details about its fragility if appropriate. A close-up photograph of any damage would be useful to append here. Check on the condition regularly (at least every two years)).
8. Details of lost or destroyed works  
(Full details of the loss or destroyed work should be placed here outlining the circumstances)
9. Number in edition, or if no edition, whether a maquettes exists (if applicable)  
(A note of the number of the edition would be useful here; where the edition run is extensive, further details could be placed on additional sheets)

10. Foundry details (if applicable)  
(Name and address of foundry and when cast could be inserted here)
11. Names of assistants (if applicable)  
(Where the work was created with the aid of assistants, their details could be placed here; this may prove useful later on if additional details need to be obtained from someone else who worked closely with the sculptor)
12. Details of sales – when, where, price and to whom  
(This section could be expanded as you might receive information about sales of work long after the original sale by the sculptor or the estate)
13. Details of loans – where, title of exhibition and dates  
(This will assist those writing any catalogue raisonné of the sculptor's oeuvre, i.e. his or her body of work)
14. Details of other records, either in the care of the custodian or in another archive – and see below, 'Retaining original photographs and paper records'  
(This could record those paper records relevant to the sculpture that may be in other institutions or have been deposited in archives elsewhere)
15. Bibliography  
(Record whether the sculpture has featured in a newspaper, journal, PhD thesis or other publication)

You could also add valuations at a later date. Note that these, and other details, will need to be updated periodically – for example, record any exhibitions and loans as they occur.



### Label the works

- If you have a large number of sculptures and objects they will need to be labelled, to ensure that they can be related back to their records. Include the reference number, title (when appropriate), and date.
- Card tags with cotton strings are suitable for temporary labels, but information recorded under the base of the sculpture is more long lasting, especially if done properly. Use an isolating layer of clear nail varnish, write the details in a non-fading pigmented ink on the varnish and, once dry, apply another layer of clear varnish over the ink.
- Never hold even temporary labels in place with elastic bands, adhesive tape or Post-it notes; these always leave a trace of adhesive, which affects paintwork and attracts dirt. The sulphur in vulcanized elastic bands destroys metal patinas.

### Photograph the works

Photographic documentation should be a pre-requisite for any list of sculpture managed by a custodian. Not only does it help to identify the work being described, but it also records the work at a particular moment in time, which can be incredibly useful for future art historians and conservators. It will also prove invaluable if the sculpture in your care is requested for loan elsewhere (see Chapter 5, Putting Work on Loan). The photograph itself should be documented, including details of the sculpture or reference number, the date and location of photography, and the name of the photographer.

With the increasing use and reduction in cost of digital photographs, this is a quick and easy way to document your sculpture and maquettes. There is one caveat, however, and that is the potential loss of signal over time of the digital image, so some kind of back up or surrogate print would be ideal, preferably kept in cool storage conditions. Archivists still use the services of photographers who use chemical photography, black and white images printed on archivally sound paper being the most stable.

Your own skill as a photographer and the resources available to you as a custodian will determine whether it is worth getting a professional photographer involved or whether you take the photographs yourself.

### Professional photographers

Commercial photography in a professional studio can be prohibitively expensive, and one would question the value of this for an inventory of works in a collection unless the photographs were being used to advertise and sell the sculptures. Indeed auction houses should do this as a matter of course if works are to be auctioned.

An alternative would be to employ a photographer to take shots of works in situ, which may involve the bringing in of specialist equipment and lighting. Some would advise that a specialist photographer should be used.

Your local Yellow Pages or Thompson directories should list photographers in your area. For more specialist photographers, one can contact the Association of Historical and Fine Art Photography (see Chapter 9, Information and Support).

### DIY photography

The least expensive option would be to take your own images. A decent 35mm camera with a good lens would be advisable. Digital cameras are better at recording a mixture of daylight and artificial light, however. Developing agents such as Boots will provide a CD as part of the process at little additional expense, from which the digital images can be merged into the inventory with the assistance of easy-to-use software such as Photoshop.

### Photography tips

- Ideally, take photographs of each sculpture from varying angles, to give the best all-round view of the work being described.
- To give a sense of scale, it is a good idea to include a person in some of the photographs, or put a boldly marked ruler or a familiar item, such as a match-box, next to the artifact.
- A tripod is a very good investment, as it helps guard against out-of-focus and blurry shots, so that the image of the sculpture is as clear as possible.
- A flash may also be useful if many of the works or maquettes are indoors, where there is insufficient light.
- It is important to remember that film rated for outdoors will produce orange-hued photographs indoors, so please consult with your photographic supplier for the best film for the job.

### Proof of identity

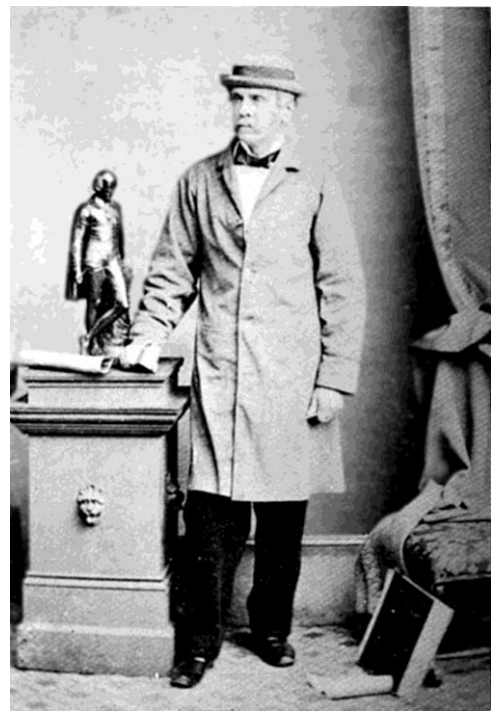
Victorian and Edwardian sculptors nearly always signed their sculpture boldly, modern sculptors not so reliably, so examine each piece to discover any possible identifying marks. There is, of course, more of a problem identifying maquettes and sketches, but as these generally relate to finished works, they can usually be readily identified. Remember that a sculptor's preparatory drawings, and possibly finished works on paper, including etchings, might provide a clue. In the case of etchings, as long as there is at least one signed in a series, the provenance is clear. Where a sculpture carries no identification, then it is down to where the sculpture is located historically or by style within the sculpture's corpus of work – i.e. where it would come in a catalogue raisonné if one existed. An expert's note of confirmation would be useful here.

### Retaining original photographs and paper records

Old photographs and paper records are often very informative, and can themselves have value. It is very important to keep them in the original order that you found them, rather than start to impose an order on them, since the original order can give helpful leads if they are later scrutinised by an archivist. They also require careful storage – advice can be sought from sources set out in Chapter 9, Information and Support (and see also Chapter 2, Storage and Transport). It is worth noting, too, that archival material can be accommodated more easily than sculptures by museums and record offices.



Eric Gill at work on 'St Joan of Arc' at his studio, Pigotts, High Wycombe, Photopress, c.1930



John Bell (1811-95) – visiting card; portrait c. 1867

## **CHAPTER 3: STORAGE AND TRANSPORT**

The problems imposed on executors in handling and sorting a sculptor's estate have always been greater than those for other artists, due in large part to the sheer bulk and scale of material. Maquettes, terracottas, plaster positives, bronze casts and moulds will require a large amount of space, as well as floors that can take the weight, and an environment that is not too damp or too dry, depending on the material. Works in progress in clay can be either destroyed after photographing them or cast into plaster to save them. The storage and transporting of sculpture, especially large pieces, is a real challenge. There are also conservation issues to consider (see Chapter 7, Conservation and Care).

### **Storage in and out of the home**

For families and trustees who are responsible for a whole studio or a large body of work after the artist's death, the availability of a short-term storage unit can give time to sort things out in the early stages. Local authorities do not involve themselves with short-term storage as a matter of course, but it may be worth making enquiries: it could be that in a particular area such storage could be found, for example on an industrial estate, or possibly in a disused factory or works building made safe. There are specialist firms that store antiques, whilst self-storage units are a reasonably economic commercial option and – important – should provide a dry environment as a matter of course (see Chapter 9, Information and Support). However it is important to remember that some materials, such as terracotta, wood or plaster, should not be stored in too dry an environment, so if in doubt, consult.

A garage might seem like a good place to store sculptures, but is your garage secure? Another consideration is that garages tend not to have sufficient insulation to prevent dew-point being reached, resulting in corrosion and mildew. If it looks or smells damp, don't use it as it is. Industrial dehumidifiers are becoming less expensive – these are available from plant-hire organisations and through sales catalogues.

As for the issue of long-term storage, there is no easy solution to this. One answer may be to investigate loaning the work to a museum or gallery, or somewhere (like a school or nursing home) where the sculpture might have local or subject-associations. (See Chapter 5, Putting Work on Loan.)

### **Preparing work for storage**

When you have located somewhere secure to store the work, it is preferable to keep it off the floor. Cartons on ground-level concrete surfaces, for example, can attract moisture, and thus mildew and rodent attention. Cartons stored on shelving are much safer and visible, and allow shelf labelling. Second-hand Dexion steel (bolt-together shelving much like Meccano) is often advertised in the local press. The benefit of this, though not particularly decorative, is that it is fire-proof, adjustable and robust.

When it comes to storing work, it is surprising what you can fit wrapped in bubble wrap in a filing cabinet: they are lockable and inexpensive if you buy them second-hand. The weight of fragile works like terracottas should be taken into account. Fire-resistant, lockable plan chests, up to A0 size, are also cheap and efficient for storing works on paper and un-stretched canvasses: architectural practices moving to CAD (computer-aided design) are still disposing of them. Interleave any drawings and sketches with acid-free, colourless tissue paper, and keep any works on paper away from sunlight. It is good practice to check regularly that the papers are free from dust and insects (they go for glue or for damp things).

### **Storing moulds for sculpture**

Both plaster and rubber (with plaster or fibreglass jacket) moulds for sculpture are usually bulky, heavy and difficult to store. Rubber moulds, even if they have been stored properly, have a short shelf life of between 5-8 years before they deteriorate or distort. If posthumous casting is not being considered

moulds can be destroyed to lessen the storage problem. If casting is being considered (see Chapter 4, Dispersal of Sculptures), studio moulds should be examined carefully, and their condition and viability determined. Moulds in poor condition should be destroyed in any case; the job should be done thoroughly so that casting from them cannot occur again. If a plaster original exists it is best to make a new mould from it for casting rather than rely on an old mould, so that the quality of reproduction is maintained.

When storing plasters (and moulds,) it is absolutely essential that they should be kept dry, and stored in dry conditions. Rubber moulds must not be rolled or folded, but should be stacked so that the rubber is located exactly in position within its plaster jacket, with no debris between the rubber and plaster, and covered with plastic to stop dust etc. If there is a back to the mould – they are usually in two halves – it should be stored like this too, with nothing pressing or resting on the rubber. However, if it is small enough (head-sized), the moulds can be stored as one by fitting the back of the mould in the correct position on the front. The empty space between should be stuffed with newspaper so that the back rubber mould is pressed upwards against its plaster jacket, and does not flop down.

Moulds can exist that have not yet been cast into. In one sculptor's studio, relatives found four good-condition, plaster waste moulds (less prone to deterioration than rubber moulds) that had never been cast into. Because the moulds were being preserved so carefully, the sculptor's intention must have been to cast them, so plaster casts were made to reveal four pristine studio sculptures (direct casts from the clay) that the sculptor had never got around to making.

### **Transport and handling**

Sculptures are at greatest risk of accidental damage when they are being handled (see Chapter 7, Conservation and Care). When transporting sculptures, particularly over long distances, or if the works are valuable or rare, it can be worth using specialist art packers (see Chapter 9, Information and Support), as they use good-quality vehicles – fragile work should always be transported in vans with air-ride suspension. Valuable and fragile items like terracottas or plasters should, ideally, be double-crated if they are to be transported any distance, and again, a specialist packer/transporter employed. While most removal and parcel delivery firms expect a percentage of minor damages to household items, art shippers and packers cannot afford any damages in transit. However, they may have little control over how works are handled after unpacking, so insist on supervision if in doubt, and always insure the works.

Smaller-scale, local moves are often made in family vehicles: this is a reasonable option given the judicious use of blankets in packaging, plus bubble-wrap and, if need be, the poor man's pallet – a stout cardboard fruit tray freely available from your local supermarket. However, remember that poor packaging can ruin a sculpture – and that insurance cover is essential. When transporting sculptures, especially plasters, the best way is to lay them down carefully on soft material, on a side of the sculpture that can take the weight. Pad it carefully so that it cannot move or slide about, or the various elements vibrate. More solid sculptures like marble or bronze busts can be wrapped in colourless tissue paper and blankets, and held in place by the seat belt, but this needs to be done with the utmost care. If a specialist is employed, the custodian should be aware of the range in price imposed by art transport firms (a selection of these is listed below, with web addresses, whilst these and others can be found in the Directories in Chapter 9, Information and Support).

One thing to remember when packing sculptures with detachable parts, even the base: label each part 1, 2, 3 etc., and remember to write on the outside of



the packing crate how many pieces should be present – the violinist will need her bow. If you are loaning a sculpture to a gallery or museum, the borrowing institution should be responsible for safe transport arrangements as well as insurance (see Chapter 5, Putting Work on Loan).

### **Some specialist art packing and transport firms who also offer storage**

#### **Constantine Ltd** (formerly Wingate & Johnston)

Museums and Galleries Division, 134 Queens Road, London SE15 2HR

Tel: + 44 (0) 20 7732 8123

Fax: + 44 (0) 20 7732 2631

e-mail: [MichellL@const.co.uk](mailto:MichellL@const.co.uk)

[www.const.co.uk](http://www.const.co.uk)

#### **Jayhawk Fine Art Transportation Ltd**

37-39 Peckham Road, London, SE5

Tel: + 44 (0) 20 7708 3366

Fax: + 44 (0) 20 7708 3377

[www.jayhawk.ltd.uk](http://www.jayhawk.ltd.uk)

#### **Momart Ltd**

199–205 Richmond Road, London E8 3NJ

Tel: + 44 (0) 20 8986 3624

Fax: + 44 (0) 20 8533 0122

e-mail: [enquiries@momart.co.uk](mailto:enquiries@momart.co.uk) [www.momart.co.uk](http://www.momart.co.uk)

#### **MTec Freight Group**

Unit 10, Gentleman's Field, Westmill Road, Ware, Herts, SG12 OEF

Tel: + 44 (0) 1920 461 800

Fax: + 44 (0) 1920 466 606

e-mail: [info@mtecfreightgroup.com](mailto:info@mtecfreightgroup.com)

[www.arttransport.com](http://www.arttransport.com)

#### **Oxford Exhibitions Service**

London Office:

Unit 2 Sandgate Trading Estate, Sandgate Street, London, SE15 1LE

Tel: + 44 (0) 20 7732 7610

Fax: + 44 (0) 20 7732 7919

e-mail: [enquiries@oxford-exhibition-services.co.uk](mailto:enquiries@oxford-exhibition-services.co.uk) [www.exex.demon.co.uk](http://www.exex.demon.co.uk)

Oxford Office: Station Road, Uffington, Oxfordshire, SN7 7QD

Tel: + 44 (0) 1367 820713

Fax: + 44 (0) 1367 820504

e-mail: [enquiries@oxford-exhibition-services.co.uk](mailto:enquiries@oxford-exhibition-services.co.uk)

[www.exex.demon.co.uk](http://www.exex.demon.co.uk)



Animals in War monument (detail), bronze and Portland stone  
by David Backhouse, 2004 at Park Lane, London. Photo PMSA

## **CHAPTER 4: DISPERSAL OF SCULPTURES**

When studios and workshops have to be emptied, sculpture, maquettes, drawings, prints and other material are often offered to family and friends. Naturally, it would be easier if, in their lifetime, the artists themselves would make a list of all their work and in a will set down their wishes in respect of its future. It is often very difficult for families who have little time and space to find placements, particularly for three-dimensional objects. In desperation, larger objects are sometimes given to anyone who will take them away.

Dispersal of the artist's works can proceed in several ways: through bequests, donations, loans or sales. The issue of dispersal can depend on an artist's current reputation, and whether his or her work is currently in demand. Remember that sculpture is still a minority interest, and the bigger the works the more difficult it will be to find dealers and collectors able and prepared to take them on; this is especially true of works with inherent conservation problems arising from the materials in which they have been created.

Do not be too quick in fulfilling wishes from the will about disposal or exhibition. First, understand what has been left, its condition and value, and unless the work falls into the category of family memento, preferably seek the advice of a professional valuer (see Chapter 1, Legal and Financial Matters). You might also get valuations from galleries who deal with comparable work. Don't rush into any contractual agreements you're not sure about. It is very unfair to families under pressure if a work of merit is dealt with hurriedly and its potential art-historical value, or financial benefit, overlooked. Indeed, there are unscrupulous dealers who try to take advantage of just this kind of situation.

Bear in mind there are tax considerations that you may wish to take into account before making any firm decisions about what to do with the works (see Chapter 1, Legal and Financial Matters).

### **Bequests to family or friends**

When sculptures are given away, even to close family members, it is vital to keep a record of the sculptures and their recipients. In addition, it is a good idea to exchange letters regarding ownership and details of the work, and to provide information on caring for the pieces (see Chapter 7, Conservation and Care).

### **Offering a donation**

Offering a donation may seem something of a thankless task. Museums and galleries are often short of storage space, and because sculpture is one of the hardest art forms to store they need to be very careful about what they can accept. Also, many donations, although ostensibly free, will entail extensive costs in terms of staff time and conservation. Some organisations have a policy of accepting gifts once the artist has entered the permanent collection by means of purchase. Organisations like the Contemporary Art Society, depending on the status and reputation of the artist, will accept bequests which they then place with museums or galleries – for larger collections, an accompanying cash donation is required. (For the work of CAS, see Chapter 9, Information and Support.) To save time, it would be worth speaking informally to the appropriate expert at the organisation, art gallery or museum.

If an artist has a strong association with a particular town or locality, it may be his or her wish, or that of the family, to donate a significant work to the local authority. Even a generous gift of this kind may have to be rejected by a council lacking the resources to provide the curatorial care, such as annual washing and polishing of bronzes, maintenance and insurance (see Chapter 8, Maintenance of Sculptures in Public Ownership). Identifying a suitable recipient for donations is not always easy. Asking a curator in a local institution can be a start. Independent agencies and consultants, or particular ongoing projects in the area, may be of help in these circumstances – a well-run and funded Hospital Arts initiative, for example. There are other non-museum collections

such as the British Council, but the BC only shows work from its own collection, or helps set up exhibitions, in overseas venues. Advice about the most appropriate institutions to approach can be sought care of the **Contemporary Art Society**, also the **National Art Collections Fund** (see also Chapter 9, Information and Support).

### **Requested donations**

Occasionally, a museum or gallery might actively seek out a donation. You will need to weigh up the advantages and disadvantages of giving your work away. Obviously, a donation will free you up in terms of storage and possibly worry. In addition, an active institution can help to restore your artist to the public eye. If they intend to show the work, or to encourage students and scholars to study it, and to generally incorporate it into their programme, you should consider this opportunity with all seriousness. If the museum or gallery has plans to conserve the work, this can also be a real advantage. You will have to assess whether a given institution is sufficiently active, and whether or not you are certain they will do your work justice. When you are happy about the receiving institution, and when they have formally accepted the work, you will be asked to sign a transfer of title.

### **Loans**

For custodians, a high-profile loan resolves the issue of devaluation and of precipitate decisions regarding sale; sale is irreversible, while a loan is still a recoverable asset. There are many other advantages of loaning a work to a museum, gallery, or other venue. This is dealt with fully in Chapter 5, Putting Work on Loan, (and see Chapter 1, Legal and Financial Matters).

### **Sales**

The value of the works will really depend on someone creating a market for them over a period of time (if it doesn't exist already), and on the level of exposure to the public. Auction records give a good indication of where to start valuing works.

Provided reserves and estimates are kept realistic, an auction may prove the most practical way of dispersing the contents of a studio, thereby freeing the studio space for sale or other use. However, in the long term it may not be in the best financial interests of the beneficiaries. This is because an auction will tend to be a one-off clean sweep (although the rights to resale royalties, see Chapter 1, will apply to UK auction houses as well), perhaps conducted at a time when a family is preoccupied with the recent loss of a family member and all that this entails – whereas selling through a dealer, step-by-step, could result in an ongoing process. Through this route, an artist's reputation in some cases could be maintained over time, and even enhanced, and any financial benefits could increase as a result.

Ideally, the dealer should be one with whom the deceased sculptor had a relationship, but failing this one should seek a dealer with an understanding of, and long-term commitment to, the style and type of work in question. Another option would be to organise an exhibition where one could offer the works for sale (see Chapter 6, Mounting an Exhibition).

### **Posthumous casting**

A custodian can choose to organise posthumous copies and editions of a sculptor's work, which can provide income towards preserving a collection and exposure for the sculptor, but they should ensure that the casts are made to the highest quality to preserve the reputation of the artist. Custodians should be aware, too, that museums are wary of posthumous casts, and indeed some advisors would suggest that it might be easier or better to put a stop to any new casts. Others would advise that posthumous casting should have a limited life span and stop at the death of a widow or widower, or closest relative to the sculptor. In any event, it is important to avoid creating endless copies which adhere less and less closely to the accuracy of the original editions. A sculptor could determine this in their will.

Here are some important points to remember when organising the casting of a sculptor's work:

- In his or her lifetime, a sculptor usually has a relationship with a foundry, and trusts its results – so when it comes to casting after a sculptor's death, using the same foundry would be preferable since the craftsmen will have intimate knowledge of that sculptor's working practises. Posthumous casting is really only viable if there is an experienced sculptor familiar with casting to supervise the foundry process. Otherwise, it is unlikely that the bronze cast will be as faithful to the model as it would have been in the original sculptor's lifetime. Forms can be blurred and texture lost from over-chasing (finishing of the metal), all regularly seen on posthumous casts of well-known sculptors' work. The reason for this is that the bronze casting process (or any casting process) is a destructive/constructive process, and an experienced sculptor will know what to look for. Even on a good casting there will be a mould seam to rework, bronze runners and risers added to the surface in casting to be removed, and the metal reworked (chased) to restore the original surface. Large sculptures are cast in sections and joined by welding in the bronze, so it is crucial to check their positioning and to ensure the weld join isn't visible. On a poor casting, defects can occur that necessitate even more reworking, and a foundry will often prefer to do this rather than recast the piece again. A supervising sculptor would charge a fee of up to 20 per cent of the foundry cost.

- The ideal is to cast from the original material, such as plaster, wax or terracotta. Casting from lifetime bronzes is to be discouraged because of loss of detail and size – the remoulding process means that shrinkages are doubled from the original, and it makes the bronze a third generation from the model. This would be unfair on any future purchaser of the work who might think this was an original cast from the artist's studio.

- Posthumous casting should be clearly identified and authenticated with an estate mark and date, and should be numbered as a new edition or as a post-

humous cast of an existing edition. This provides the assurance that the cast is an approved one, supervised by the sculptor's estate, and avoids confusion with lifetime casts for any future purchaser, especially when documentation has been lost or the provenance is not clear.

- According to UK law, the maximum number of editions of a fine art bronze is 12 (in the USA it is nine); if there are more than 12 the process is deemed mass production (for prints/photographs the maximum edition number is 250) [?] Traditionally, editions of six are cast or made with an 'artist's cast' as an extra to that number; also, the larger the work the fewer editions there tend to be, although this is the decision of the sculptor or the sculptor's estate.

### **Tracking past and future sales**

With the introduction of the *Droit de Suite* agreement, it is vitally important that your contact details are known to the relevant parties – see Chapter 1, Legal and Financial Matters.

### **What to do with unwanted works**

Most heirs and executors have, almost inevitably at some point, to face up to the fact that works remain unsold or unwanted for one of several reasons: either they are unfinished or abandoned, probably because the artist was unhappy with the way they were going, or they failed to sell, or they were reworked and ruined, or they were just three-dimensional doodles made to explore some problem and were never meant to be seen by others. It is generally going to be difficult to sell or dispose of such works although, on the positive side, artists are not necessarily the best judges of their own work, and times and tastes change – work that is unsaleable in a sculptor's lifetime does not necessarily always remain so. Works of better-known sculptors sometimes find a place as archive material in collections such as those of the Tate Gallery Archive or the Henry Moore Institute.



You may feel that with such a daunting bulk of material to deal with, a cull of the artist's less successful work is necessary or desirable. Many advisers would see this as a dangerous option whilst the custodian might see it as the only practicable solution, so it is essential to take advice before taking action! Advice can be sought from those working in the field, such as the curators at the Tate Gallery or the Henry Moore Institute (see Chapter 9, Information and Support). If after all a decision is made to cull, all the works destined to be destroyed should be photographed first if practicable, in order to have a permanent record. Also, it is well worth keeping the trials, sketches, doodles and maquettes, all of which have a freshness, and can be revealing about a sculptor's working methods, throwing a new and informative light upon his or her work. It is worth remembering, too, that museums could well be interested in models and maquettes because they are easier to store, and these might well find a home.

It is often difficult to weigh up the balance between preservation and destruction. It is easy to point to the unnecessary destruction of works in the past, due either to an inability to cope or to ignorance, but it is equally possible to find examples in which, due to misplaced piety, individuals have taken on a crushing burden only to achieve a postponement of the inevitable. Ideally, the family or executors of the artist will have the perception and courage to make the right decisions, and to have taken informed advice.



Monument to Raoul Wallenberg, bronze (detail), by Philip Jackson, 1997,  
at Great Cumberland Place, London. Photo PMSA

## **CHAPTER 5: PUTTING WORK ON LOAN**

If you are asked by a museum or gallery for a loan, a case should be made for the importance and relevance of the exhibition, and reasons given why the works are being requested. Works in a fragile, poor and unstable condition should not be loaned. If it is your plan to display or sell works by your artist, it will usually be in your interests, given the right conditions, to offer the work for loan to a museum or gallery, particularly for a temporary exhibition that may give it high-profile exposure. After all, your role in this case includes keeping the name of the artist alive, and facilitating the works' availability for study and display.

Long-term loans tend to be an advantage from a safety and conservation point of view: generally, museums and institutions enjoy better security and more stable, controlled environmental conditions than private houses. A museum or gallery with a historical, family or local connection to the artist, or specialising in his or her genre, would be more likely to be interested in such a loan. However, although in general museums and galleries tend to prefer taking long-term loans, they have to be very selective when making such a decision.

It is worth noting that curators are increasingly interested in displaying not only the work but also its context and influences. Not just the maquettes and sketchbooks, but the recorded and collected images from an archive that give life and proof to an analysis of professional development.

### **Short-term loans for exhibitions**

If a museum or gallery asks permission to borrow a work for a temporary exhibition, it generally makes sense to agree. Temporary exhibitions are a way of disseminating information and 'advertising' artists, and they also help to put the artist into a wider context. Obviously, some institutions and projects will do you more credit than others; you will have to decide when it is worth relinquishing a work. If you know there is going to be a catalogue, or publicity,

or further scholarly attention, this could serve to focus attention on your artist, either immediately or in the longer term. Remember, too, that extensive tours of three venues or more increase the incidence of damage and deterioration.

If loaning of works to exhibitions is likely to be a fairly common occurrence, it might be worth producing a simple word-processed form to record details such as contacts at the lending institution, dates of the exhibition, transport, insurance, handling and so on. Once the exhibition is over and the sculpture is safely back in your hands, a note of the exhibition and any other comments about the loan should be placed on your inventory for future reference (see also Chapter 2, Sorting and Cataloguing).

### **Long-term loans to museums or galleries**

It is sometimes, but much less frequently, possible to place a work on long-term loan at a nominated institution. This will save on insurance, as well as on storage worries, but as has been noted, it is by no means certain that a museum or gallery will be in a position to take on a long-term loan. If you are successful, perhaps because there is a gap in their collection, or because they recognize the importance of the work but cannot afford to buy it, you will probably need to place it on loan for an agreed term of three years or more.

This kind of borrower-lender relationship is generally rather different from the short-term loan arrangement, as you may well find that the borrower feels they are doing you a favour rather than vice versa. Museums know that this kind of loan is a way for owners to save on insurance premiums and storage space, and unless the work is pre-eminent or fills a gap, they are increasingly reluctant to enter into such arrangements. If they do so, it is highly unlikely that you can expect your work to be on permanent display, and you should accept the fact that it may well spend a considerable length of time in the museum store. It is also unlikely that it will be given any special coverage, and as it is part of

neither the permanent collection nor a special exhibition, it will probably not feature in a catalogue or be given special scholarly attention. If your primary motive is to keep the work safe, insured, and under cover, then this option is fine (with the possibility that the sculpture will eventually enter the museum's collection). If, on the other hand, you really want your work to be seen, you should think carefully before entering into this kind of arrangement.

There are occasions when museums may be hoping that, in the long term, a work might eventually be offered to them in perpetuity. This is worth thinking about, and discussing, as there are tax breaks available if you sell a work to a museum or gallery, rather than on the open market. Further information is available from the **Museums, Libraries and Archives Council** (see Chapter 9, Information and Support). An alternative is to make over the work in your will and to discuss this with the relevant museum so that they understand your wishes and are fully cognisant of the situation.

### **Loaning work to other venues**

You may find another kind of venue for the loan of your work where it will be seen more often, for example an office, a public space, a school or hospital. This can be an advantage, but there are also downsides to this kind of site, as they might not be used to looking after artwork, and it might get treated inappropriately: some venues, too, might not have the security precautions or care and maintenance concerns of a gallery or museum. (However, many leading hospitals these days have professional curators to acquire and borrow works for public display in hospital art collections, e.g. Paintings in Hospitals, see Chapter 9, Information and Support.) The **Royal British Society of Sculptors (RBS)** runs a short-term loan scheme for non-traditional spaces (see Chapter 9, Information and Support). The British Council shows British artists from its own collection abroad, but not in this country, and it helps people show established British artists in venues overseas.

### **Points to consider when making a loan**

### Recording condition before and after a loan

1. Record the condition of the work before and after the loan (see also Chapter 2, Sorting and Cataloguing). It is important for you to do this before it leaves your premises, each time it is put on loan. If anything should happen to the work while it is away, you should be in a position to cite changes to its condition.
2. Be sure to take photographs of any problem areas before you lend the work. If you seriously feel that the piece is in too poor a condition to travel, but the borrower is keen to take it nevertheless, you should discuss the possibility of remedial conservation before it is collected.
3. You can ask as a condition of the loan that the borrower arranges for a condition report to be made for you, particularly of your most fragile items, before they leave your care. This is invaluable, should you have to make a claim if the works return in some way damaged. A fresh report needs to be made each time the work is put on loan.
4. If serious damage occurs, don't try to fix it. Take photographs to record the situation, showing both the packing and the problem areas. Contact the insurers and get expert advice.
5. If you have many small works, it may be safer to keep them in their packing boxes after they have been checked on return from a display. Only store them in the packing boxes if you are sure that the packing materials are safe and, most importantly, stored at the correct humidity for their particular medium. Tell the packers that this is your intention and that they must use acid-free paper and other inert packing materials. Label the boxes on all sides with their contents, including the number of detachable parts, if applicable (and with a 'THIS WAY UP' note).

6. Once a loan is safely back in your hands, a record of the exhibition and any other comments about the loan should be placed on your inventory for future reference.

### Insurance and transport

(See also Chapter 1, Legal and Financial Matters)

1. The borrower should arrange and pay for the following: insurance, bases and covers for sculpture, packing cases, and all transport costs.
2. As the custodian of the works to be lent, it is normally your responsibility to supply a valuation – see Chapter 1, Legal and Financial Matters (also Chapter 9, Information and Support).
3. Insurance policies should cover your work from collection until return ('nail to nail'), covering all journeys and exhibition venues in the case of a touring exhibition. It should also include 'all risks'. It is advisable to obtain a copy of the insurance document at least two weeks before the works are to be collected, with the pieces not being released until proof of adequate cover is given.
4. If the work is unusually valuable, you might wish to ask about arrangements for the invigilation of the galleries, and whether the museum is a registered museum recognized by the **Museums, Libraries and Archives Council** (see Chapter 9, Information and Support).
5. If you are concerned about transport, you can ask the borrowers which art transport company they intend to use, and the arrangements for crating and collection. Most registered museums and galleries use a small number of recognized art transporters with good-quality vehicles with air-ride suspension, while smaller organisations may well use

ordinary vans or their own cars (see Chapter 3, Storage and Transport; also Chapter 9, Information and Support).

### Displaying and installation

[See also Chapter 6, Mounting an Exhibition]

If your work is fragile, you may want to specify that it is shown on a certain kind of plinth, or under perspex. If it is unusually complex, and only you know how it should be installed, then you can ask to be the courier for the work; it is quite acceptable to ask that your travel expenses be covered in order for you to do this.

### Loan contracts: terms and conditions

The borrowing institution should provide you with a loan form, which is in effect your contract with them. On the form you should specify details of the work (title, material, dimensions), the duration of the loan, where it is to be collected, how you wish to be credited on the label or in the catalogue, whether you give permission for the work to be photographed, etc. Keep a copy for yourself, with a record of its condition at time of loan (see above, Recording condition), and return the top copies to them.

Check your loan form especially carefully, to take note of how they intend to look after your work, their arrangements for its insurance, etc. If you are particularly concerned about its care and conservation, you may need to write a special clause into the loan contract (see Chapter 7, Conservation and Care).

The borrowing institution should always be able to provide information on the following:

- Environmental conditions (temperature and relative humidity)
- Security
- Insurance
- Packing and transport



- Lighting (lux levels and UV filters)
- Fire protection (fire detection system and fire extinguishers)
- Handling (appropriate rooms and art handlers)

The loan contract should include a clause in which the owner can rescind the loan, with the possibility of compensation in case of abuse or change of operating style, privatization or closure of the borrowing institution. The institution should be able to exercise an option to request extension of the loan, or eventual purchase.

*Note: Sculpture on loan should not be filmed, photographed, video recorded or televised without prior permission from you as the owner and custodian.*

### **The Government Indemnity Scheme (GIS)**

The Department for Culture, Media and Sport (DCMS) oversees a government scheme that aims to facilitate public access to items of an artistic, historic, scientific or technological nature. The scheme covers loans made to the public in a temporary exhibition, or on long-term loan, or made available to the public for study. It also facilitates loans for study by the borrowing institution, which in turn is likely to contribute materially to public understanding or appreciation of the object loaned.

Indemnities underwrite the borrower's risk of loss or damage to the objects while on loan to the borrower or while in transit to and from their institution. Many exhibitions could not be staged at all if the GIS were not in operation. For more information, contact the Department of Media, Culture and Sport (DCMS, see Chapter 9, Information and Support).



Tony Long with his work 'Sylvianum', steel, 1991 for the Burgdorfer Bildhauer Symposion, Switzerland [with Health and Safety Officers out of vision!]

## **CHAPTER 6: MOUNTING AN EXHIBITION**

If you are planning to put on an exhibition, consider whether you wish to undertake the work yourself, or would prefer to commission a professional curator. A self-curated exhibition involves the following steps.

### **The audience**

Start with the kind of event you want it to be and what you hope to achieve. Is it, for example, purely academic and informative, or will it be promotional and commercial? In the latter case, it might be helpful to liaise with your dealer, if there is one on the scene. Who is your intended audience – will it be students at schools and colleges, art collectors and cognoscenti, or the general public? Answering these questions should help you decide on the scale of your exhibition, its content and its possible location. Be warned, mounting exhibitions can be expensive, so you must allow a comprehensive budget (see below) and stick to it as closely as you can.

### **Timescale**

Exhibitions can take quite a long time to prepare – ideally, you should allow a lead-up of between 18 months and two years. Partly because you will need to book a location, but also because putting on exhibitions is hard work and you will enjoy the experience more if you are not charging round like a headless chicken!

### **Finding a venue**

The kind of exhibition you envisage will determine the venue. Below are some suggestions of venues you may consider:

#### **Indoor venues**

- Regional galleries
- Salesrooms

- Academic institutions, e.g. local art college, university
- Public spaces, e.g. local library, museum, village/town hall  
(but be aware of security issues).
- The exhibitor's or other private residence
- Private studio

### Outdoor venues

They make varied and interesting sites, but you should be aware that being in the open can pose security risks: think hard before taking this course.\_

- Gallery grounds
- Local or regional sculpture parks or gardens
- Stately homes or estates with public access
- Quads in universities and colleges
- Local public parks, gardens and other outdoor spaces, e.g. village green
- Private garden or grounds

### **Purpose of Exhibition**

#### Are you hoping to sell the work?

If the purpose of your exhibition is commercial, it would probably be best to approach local art dealers (or a regional gallery). Make sure that you really can work with the dealer, and that all arrangements as to the proceeds are clearly agreed between you in writing before any of the work starts. It is, of course, possible to mount a commercial exhibition independently, but this will be considerably more difficult, and you will be faced with creating your own market. Where a large and important collection is involved, an auction house can be the answer: this will give you support in organising your exhibition and will help you to market it. You will, however, be losing some of your profit to the dealer (up to 50 per cent of the sale price), and he or she may well also expect you to pay for the costs.

It may very well be that you do not want to sell every exhibit. If this is the

case, a few items could be NFS (not for sale). This gives you the opportunity to display the artist's breadth without actually selling everything!

#### Is the exhibition intended to inform?

For exhibitions that are intended to be informative rather than commercial, or for exhibitions featuring lower-value drawings, etchings, watercolours, etc. it would be worth looking into public places, such as local libraries or a village hall. Many libraries are connected with museums, or have 'museum space' that can be made available for small-scale exhibitions. If the exhibition is non-commercial and is of local interest, there is a good chance the space will be provided free of charge. If your exhibition is for academic purposes, remember that schools, universities and colleges, even art galleries and museums, may have exhibition space available, but they are likely to have exhibitions already booked, so do approach them well in advance of your exhibition date.

If the intention of the exhibition is purely to inform, you could perhaps use photographs rather than displaying actual exhibits. A photographic exhibition can be a very effective and less expensive way of displaying an artist's work.

#### **Security and insurance**

[See also Chapter 5, Putting Work on Loan]

Remember that your security and the security of your objects are paramount. Never ever give out to the general public the exact locations of pieces that are kept at private addresses. Check that the exhibition will be sufficiently supervised (especially if it is out of doors, where it may be felt that 24-hour security is required). Ideally, you should record and photograph the condition of each item before sending it to be exhibited, so that if damage should occur, it can be demonstrated (see Chapter 2, Sorting and Cataloguing).

Make sure you have insurance for your exhibits while they are on exhibition: first check whether the entire exhibition is covered, in which case your items

will be, too. If you already have insurance for your objects at home, you will probably need to notify your insurance company if they are going on exhibition because obviously this makes them more vulnerable.

If you borrow items for an exhibition from other people, even other family members, do ask them to fill in a loan form, which gives the insurance value of the piece. Make sure it is clear who has to pay for the insurance. It is also advisable to have a section on the form asking whether the loaned exhibit can be photographed, and whether photographs can be given to the press or be used to promote the exhibition.

A salesroom should have standard agreements in place when it comes to insurance against breakage, damage, theft, etc. Read any agreement with a fine toothcomb, and check whose duties of care apply at any stage – it should all be clearly set out. The same attitude should be taken with works of art as in car hire: all blemishes, marks, etc. should be recorded on delivery and signed by both parties, and any new marks on return are insurable damage. When drafting your own agreement, make sure these issues are covered.

### **Packing and transporting exhibits**

[See also Chapter 3, Storage and Transport]

If you are displaying in a salesroom, they may be responsible for packing and transport, but if you are organising an exhibition yourself, you will need to decide which exhibits you can transport yourself and when it would be more practical to bring in professionals. Consider lifting equipment and access; also, the weight-bearing capacity of the exhibition venue. (There is a recorded instance where a colossal contemporary work was suspended from a crane for some hours whilst the city gallery panicked about whether its floor would bear the load, this having occurred to them rather late in the day.)

Transport can be expensive, but remember that some objects are very fragile, and while they may have sat happily for years on your mantelpiece, they will

become much more vulnerable when transported. Items that would probably benefit from professional packing include plasters, terracottas, glass and waxes, as well as large, heavy and awkward objects. Check that the removal company is fully insured in case of damage.

### **Putting exhibits on display**

You may need to have some of the exhibits cleaned before they are put on show. Obviously, if the exhibit doesn't belong to you, you must obtain the owner's permission. Do take professional advice about restoration or cleaning of exhibits (see Chapter 7, Conservation and Care).

Consider also the following, bearing in mind health and safety rules:

- Space available
- Positioning and installation of sculptures
- Plinths
- Lighting (what kind, position, electrical plugs and sockets, safety)
- Information panels: what material, how to fix them, where to display them, etc. – they should be clear and brief as possible, both in content and format, and should be printed and positioned so that they are easy to read)

### **Brochure and/or catalogue**

You will probably want to produce some information about the artist and his or her work, and indeed the exhibits. This is important, not only for the particular show concerned, but as evidence for other exhibitions and for provenance. This may take time to compile and may well involve research; again, you may want to enlist the help of someone experienced in this type of work to help you.

Ideally, ask someone knowledgeable and interested to write the context and descriptive text, for instance the curator or gallery owner, or a critic or lecturer. By all means write the biography, as the personal touch of family can bring a catalogue to life. Do not write a book. A 12- to 16-page A5 production can be quite adequate and attractive, and even then, if illustrated, can cost thousands

rather than hundreds if reproduced in any numbers. In the case of a salesroom, the catalogue is usually paid for by the gallery.

### **Publicity**

Finally, make sure you advertise your exhibition well. It is very soul-destroying to spend months or even years working on an exhibition and then have only a dribble of visitors. Some magazines have free listings, and local radio stations will also often advertise exhibitions. It may also be worthwhile taking one or two advertising spaces in relevant newspapers or magazines. To assist with the promotion of the exhibition, you could consider the printing of posters, if you can find enough appropriate sites for their display. Make sure you invite reviewers from the local papers and, if appropriate, the national press; talk to them about the exhibits and give them photographs that they can use in their publications (remember, a high-quality image is invaluable). Of course, you could invite them to an opening party, but you may find they will prefer to visit at a quieter time, when you can give them your undivided attention.

Ensure that the salesroom has posted a précis of the catalogue text and one or two key images, as well as the opening dates and times, on their website at least two months beforehand. They should already have a mailing list of buyers or friends, and should inform the specialist press.

### **Exhibition opening**

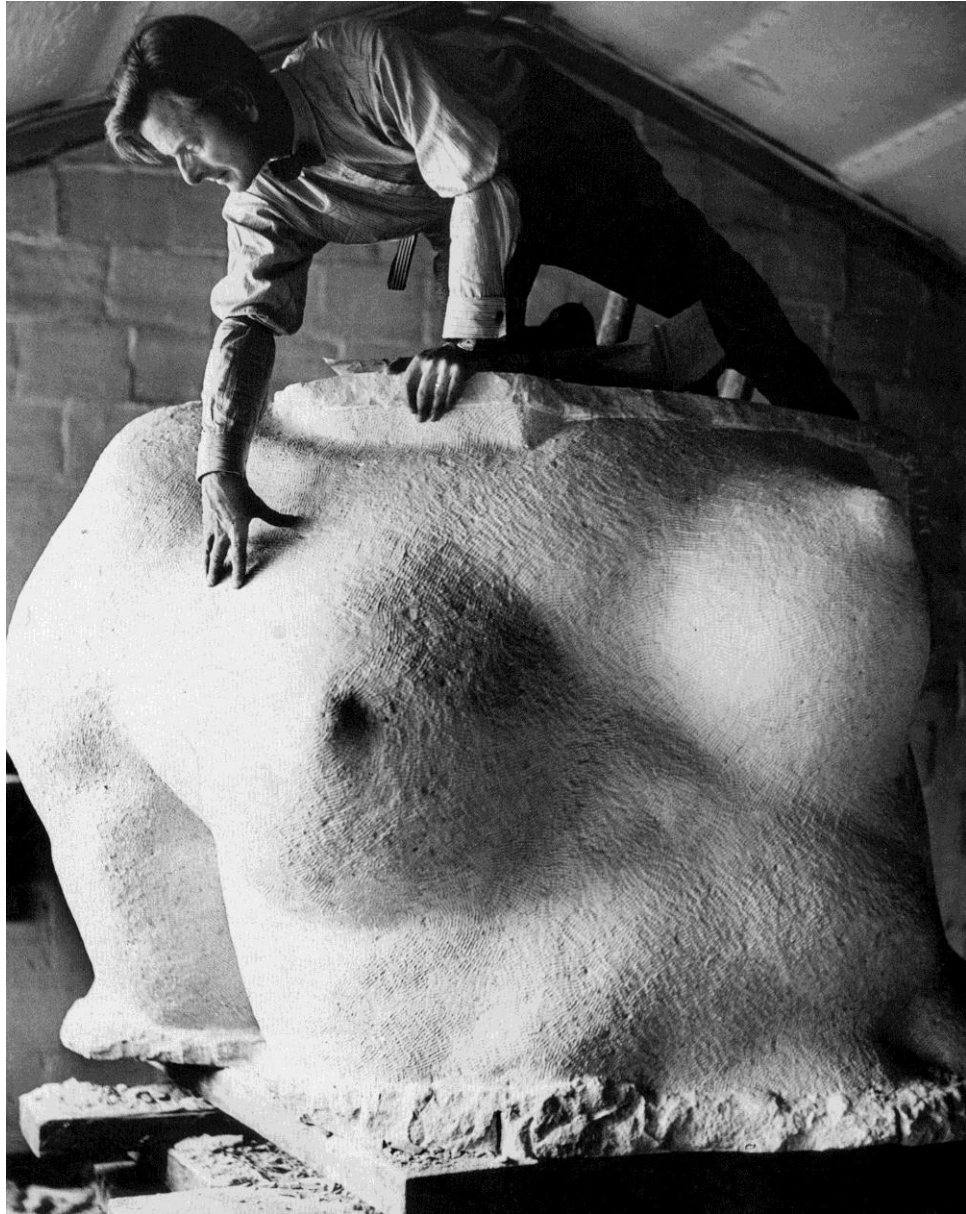
An official opening is important to mark the exhibition. Ideally, this is set at the beginning, but it can also be some weeks into the exhibition to allow local critics and interest groups time to see and review the show first. The opening is also important to thank everyone who has helped in staging the exhibition, including the sponsors, if any. Refreshments can be arranged between the lender and venue – they oil the wheels at any event.



### **Budget checklist**

The following items should probably be included in your budget, but think it through carefully, because there may well be additional items you need to consider for your particular exhibition. If you use professionals in any area, do obtain two or three quotations (and recommendations) before you choose which firm to use. This will help you to keep down your costs.

- Hire of venue
- Insurance
- Photography
- Research for, and writing catalogue
- Design and printing of catalogue or pamphlet
- Transport of items to and from the location
- Packing materials
- Display cases, stands, picture hooks, chains, etc.
- Restoration and cleaning
- Labels or numbers for exhibits
- Staff to help mount exhibition and to invigilate
- Advertising
- Refreshments for opening party
- Miscellany / Contingency



Charles Wheeler (1892-1974) at work on 'Water'  
From 'The Elements', anonymous photograph, c.1959

## **CHAPTER 7: CONSERVATION AND CARE**

All of us fortunate enough to have precious objects in our care worry about how best to look after them. In this respect, sculptors' heirs and families have a more than usual burden, as the objects are often large, numerous, and easily damaged. In a sculptor's estate, finished sculptures are frequently outnumbered by models and sketches, many of which are incomplete and fragile. So how does one preserve these various types of sculpture to ensure that their inherent interest and value is passed on to future generations?

While all works will benefit from conservation, that is any action that preserves them for the future, some that have suffered damage will need restoration to return them to displayable condition. Remember, restoration can only restore the appearance of a sculpture: it cannot restore its artistic integrity or full value.

### **Sorting and first-level conservation**

It is best to leave conservation to the experts. However, when the sculptures come into your care there are a few steps you can undertake at the sorting out stage to ensure the sculptures won't come to any further harm:

- Keep sculptures indoors in a clean environment, protected from direct sunlight and variations in temperature and humidity. If you cannot provide such conditions, then this must be your priority once you know what you are dealing with and the scale of the problem. Remember that different materials require different levels of humidity (some, not too dry; some, not too damp).
- Carefully strip off any dirty packaging. Curators recommend that you keep all old wrappings, as they are potentially as interesting as the artifact. Look out for any labels, notes, or hidden letters that may provide further information about the work.

- Make a detailed list of all the artifacts, taking notes about their condition, and label the sculptures and objects carefully (see Chapter 1, Sorting and Cataloguing).
- Carry out very gentle first-level cleaning, but only sufficient to halt deterioration and to safeguard the item. Sculpture and moulded picture frames can harbour layers of dirt, which can be carefully cleaned (as a first pass) with a camel-hair brush and a car-type hand-held vacuum cleaner. Of course, be extra careful of plaster, clay and terracotta: it is likely that there will be fragments from damage found within the wrapping. Save the fragments, and put them in a labelled envelope with the artifact for eventual repair by an expert. Do not get out the Super Glue!
- Interleave any drawings, sketches, etc. with acid-free, colourless tissue paper. Keep any works on paper away from sunlight.
- Conservation professionals will advise on the most effective barrier wraps that provide accessibility while providing protection from dust, organisms and the environment. Be constantly vigilant against mice: if a Biro can fit through a hole, so can a mouse.

### **Find a conservator**

[See Chapter 9, Information and Support]

Much damage is caused by well-intentioned owners attempting to clean or restore a sculpture with inappropriate materials and techniques. Conservators will tell you that dealing with old restorations and attempted repairs takes longer, and is thus more expensive than treating untouched damage. If you have several works in apparently good condition, it may still be worth having a conservator assess them to plan how best for you to care for them. Since

restoration is only one aspect of the practice of conservation, most practitioners prefer to be called conservators.

A good place to start looking for specialist conservators in the UK is the **Conservation Register** (see Chapter 9, Information and Support). As in other professions, conservators have an accreditation scheme to help clients distinguish between fully trained practitioners and less-qualified individuals. Accredited conservators have had to demonstrate their competence and are regularly checked to ensure they are up to date with the latest developments in their specialism. In the UK, they often specialize according to material, so a conservator of metal objects might not feel sufficiently competent to work on wood or stone. A principle of all conservation and restoration treatments is that they should be, as far as possible, reversible – that is, since views and fashions change, the conservator should not do such a deep treatment that the material is fundamentally altered, and cannot be safely returned to its condition prior to treatment.

### **Long-term maintenance and conservation**

There are many common-sense and basic day-to-day maintenance precautions that an owner or custodian can undertake for their sculptures to avoid the need for restoration at a later date.

#### **Regular care**

A little care in respect of cleaning, display and storage will keep a sculpture in good condition – regular maintenance is far more effective than intermittent restoration. This is the main aim of conservation. In some instances, sculpture maintenance need be no more than occasional dusting and checking that the works are clean and protected from environmental and accidental damage (and see below). The harsher the environment, the more necessary is regular maintenance. This is common sense, but it is surprising how often outdoor sculptures are left to deteriorate beyond rescue.

### Deal with damage promptly

Most accidental damage is best dealt with promptly, before surfaces become soiled, pieces get lost, or weakened structures are flexed and made even weaker. In nearly every case it is essential to take professional advice. Unless you feel absolutely confident that you can safely do the work yourself, do not try to fit broken parts back together. When damaged surfaces touch they slightly abrade each other, and the second attempt at fitting is never quite as perfect as the first.

### **Hazards in the home**

#### Provide stability

More sculptures than you can possibly imagine have been accidentally damaged during household cleaning. If it can topple, sooner or later it will. The risk is much reduced by securing sculptures to stabilizing bases, and providing glass or plastic covers for the most delicate sculptures. Conservators can provide bases and covers, and can secure the sculptures so that they are neither harmed nor marked and devalued by inappropriate fixings. And it helps to be aware of the harm that can be caused, innocently, by pets and young children.

#### Prevent light damage

Light from all sources, but especially sunlight – with its ultra-violet radiation content – damages coloured sculptures, including many woods and plastics. Light from fluorescent tubes is more harmful than incandescent lamps. The brighter the light, and the longer objects are exposed to light, the more the fading is visible. Dyed and painted textiles are particularly vulnerable to colour change and weakening of the fibres. Light damage is cumulative, and it cannot be reversed by keeping objects in the dark. Most metal, stone and plaster sculptures are unaffected by light, unless they have varnish coatings, which can yellow.

### Be aware of temperature and humidity

Avoid placing sculptures on a windowsill, where temperature and humidity changes are greatest. For the same reason, avoid storing sculptures in the cellar, attic or garage, where in most homes extremes of temperature and humidity occur and fluctuate.

- High humidity is bad for most metals and stone, also for paper.
- Low humidity, i.e. dry conditions, reduces metal corrosion but can cause terracottas and plasters, or wood sculptures and bases to shrink and crack.
- Most plaster models will have metal armatures or none at all, but some may have wooden armatures. Keep such items away from heaters and radiators.
- Wood can become gradually adapted to the predominantly dry conditions of a home with central heating, but it does not adapt well to cycles of damp and dryness that stress the wood and lead to cracking and joint failure.

### Clean carefully

Regular dusting with a clean, soft brush or duster is usually all that is needed for most sculptures in traditional materials. Microfibre cloths, sold for 'dry' cleaning of windows, are particularly effective at trapping dust in one wipe, but they can snag on textured surfaces.

- Avoid using polishes, waxes and solvents, unless advised by a conservator.
- Avoid using water or other liquids, especially for unsealed porous materials such as plaster, stone, marble or terracotta. It is almost impossible to completely remove dirt or stains that have penetrated the surfaces.
- Do not over-clean – it is much easier for a conservator to remove accumulated dirt than to restore a worn-away patina.

### Handle carefully

Avoid handling sculptures with bare hands, as oils and salts from perspiration attract dirt and corrode metals. Even clean hands leave marks – these become visible quickly on matt plaster or stone and shiny metals. On painted or coated surfaces, the damage develops more slowly.

- Always wipe off with a clean, dry cloth if you have to handle with bare hands.
- Ideally, use latex or thick cotton gloves instead.

### **Outdoor hazards**

[See also Chapter 8, Maintenance of Sculpture in Public Ownership]

Owners who display their sculpture outdoors always do so with the best intention, but it is very rare for them to be able to keep up good maintenance for years on end. If you are a custodian wishing to preserve the sculptures for future generations, then outdoor display should be undertaken with very clear understanding of the benefit versus the risks. Most sculptures will suffer more damage in ten years outdoors than 100 years indoors.

### Fix securely

Outdoor sculptures must be securely fixed to prevent wind-rock, and to ensure that passers-by are not accidentally harmed. It has even been known for vandals to claim damages for being hurt by a sculpture they toppled, so fixing the sculptures securely to their base is vital.

### Position correctly

Although it may be counter-intuitive, most outdoor sculptures are better off in an open position, away from sheltering buildings and overhanging trees. In exposed positions, rain and morning dew dries out more quickly, tree sap and droppings from birds perched in branches are less of a problem, and the sculptures are better observed from a security and spectators' point of view.



### Clean regularly

Outdoors is a much harsher environment, and sculptures need regular and appropriate maintenance to counter the effects of weathering. Unlike indoor sculptures, neglect is always harmful. Get expert advice. It may be sufficient to wash stone sculptures with clean water to avoid the build-up of soiling on which vegetation can grow, but much depends on the situation and exact nature of the construction and materials used. The same advice applies to metal sculptures. Besides washing, they will often benefit from light waxing with a synthetic wax such as 'Renaissance' wax (a special wax used for conservation that will not attract dirt).

### Some specialist conservation suppliers

#### **Conservation by Design Ltd**

Timecare Works, 5 Singer Way, Woburn Road Industrial Estate,  
Kempston, Bedford MK42 7AW

Tel: + 44 (0)1234 853 555

Fax: + 44 (0) 1234 852 334

e-mail: [info@conservation-by-design.co.uk](mailto:info@conservation-by-design.co.uk)

[www.conservation-by-design.co.uk](http://www.conservation-by-design.co.uk)

#### **Conservation Resources (UK) Ltd**

Units 1, 3 & 4, Pony Road, Horspath Industrial Estate, Cowley  
OXFORD OX4 2RD

Tel: +44 (0)1865 747 755

Fax: +44 (0)1865 747 035

e-mail: [100436.34467@compuserve.com](mailto:100436.34467@compuserve.com)

#### **Preservation Equipment Ltd (PEL)**

Vinces Road, Diss, Norfolk IP22 4HQ

Tel: +44 (0)1379 647 400

Fax: +44 (0)1379 650 582

e-mail: [info@preservationequipment.com](mailto:info@preservationequipment.com)

[www.preservationequipment.com](http://www.preservationequipment.com)

All the above provide materials and equipment for conservation and preservation of archives and works of art

### Further reading

The American Institute of Conservation has several good guides on how to care for your treasures, which can be ordered or downloaded at <http://aic.stanford.edu/library/online/brochures/index.html>

*Caring for Your Art – a Guide for Artists, Collectors, Galleries and Art Institutions* – Jill Snyder, ISBN 1-38115-2000-0, Allworth press NY 3rd edition 2001.

*Material Matters – the Conservation of Modern Sculpture* – ed. Jackie Heuman, ISBN 1-85437-2882, Tate Publications, London 1999.

*Conservation Concerns – a Guide for Collectors and Curators* – ed. Konstanze Bachmann, ISBN 1-56098-174-1, Smithsonian Press, Washington 1992.

*Looking after Antiques* – Anna Plowden & Frances Halahan, ISBN 0 330 297374 5 Pan, London 1987.

*The Care and Handling of Art Objects – Practices in the Metropolitan Museum of Art* – Marjorie Shelley, ISBN 0-87099-318-6, MMA NY 1987.

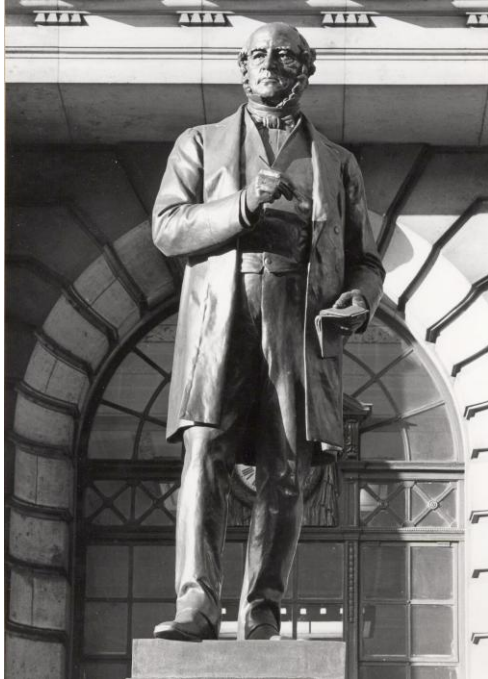
See also [www.conservationregister.com/Caring.asp](http://www.conservationregister.com/Caring.asp) which carries fact sheets giving very general advice on caring for a range of possessions from bronze sculptures to family documents and archives. They can be printed or downloaded in pdf format.

John Hoskin (1921-1990) welding a sculpture



## **CHAPTER 8: MAINTENANCE OF SCULPTURE**

### **IN PUBLIC OWNERSHIP**



Rowland Hill, bronze, by Edward Onslow Ford (1881-2), King Edward Street, City of London

A public sculpture is at risk as soon as it is erected. For this reason, both the commissioner and the artist should establish clearly a record of ownership, and put in place a programme of care and maintenance that will be undertaken regularly by the owner. Although contemporary works should, and usually do, come with an in-built maintenance programme, it is quite likely that over the years responsibility for care will be forgotten, and the maintenance programme neglected.

#### **Avoiding problems before installation**

In order that the families of deceased sculptors should not face problems arising from works sited in public places, the artists themselves should try to ensure that good practice is followed from the start.

Some of the problems that arise with sculptures are caused by projects that

are not properly thought through – for example, the work may be sited in an unsuitable location. But even when work is erected to everyone's satisfaction, unforeseen circumstances can put the sculpture into an adverse situation. If such eventualities are not provided for at the outset, so that it is completely clear to whom the work belongs and who is responsible for it in the future, there can be difficulties later on. The implications can affect their future work, the public, sponsors and private individuals.

Artists should ensure that owners are responsible for safely undertaking the following in contractual arrangements prior to installation:

- Re-siting of the sculpture
- Repair and restoration, including the base
- Routine maintenance
- Landscaping (when appropriate)
- The removal of graffiti and litter, or the replacement of signage if missing

### **Care and maintenance after installation**

The current campaign of the **PMSA**, Save our Sculpture (SoS), aims to encourage the general public to keep a weather-eye on their local sculptures, and to report damage, theft, relocation or neglect. In addition, a sculptor or sculptor's family might want to offer a stronger commitment such as embarking on a drive to get the work repaired or satisfactorily maintained.

All public works need regular maintenance, and an untidy site will encourage vandalism. Even if it is well cared for, public work is still subject to vandalism, traffic accidents, weathering and other hazards, whilst some cleaning or maintenance treatments can be over-invasive, and can in themselves cause damage. Local authority departments are not always aware of the need, in some cases, for a specialized approach. This need not be inordinately costly if the work is carried out under the supervision of a local, trained conservator. It is worth keeping an eye out for the signs of neglect shown below. However,

remember that a sculpture or monument should age gracefully rather than look new in perpetuity, and signs of age are not necessarily signs of neglect.

-

#### Signs of neglect

- Build-up of litter and dirt
- Removal of letters or details
- Graffiti and other signs of vandalism
- Surface erosion and structural cracks

#### Other risks

- Theft
- Accidental damage (traffic mishap, fallen branches, etc.)
- Change of ownership – either of the sculpture itself or of the building and surroundings
- Removal or relocation
- Inexpert cleaning or repair

#### **Reporting neglect or damage**

The following guidelines advise on what you can do if you see signs of neglect or damage, or other problems; they are based on those devised for the SoS campaign. For further information, contact the PMSA (see Chapter 9, Information and Support).

##### 1. Seek support

Find out whether any action is already being planned or taken. If the sculpture is popular locally, or has national or international significance, a campaign might already be up and running, in which case it will be greatly assisted by a family member's support, particularly if you can provide any information on the history of the sculpture. If no other individual or group is yet involved, and if appropriate, see whether you can interest others in the locality – for example, members of local history or art groups.

## 2. Gather information

Whether you are part of a group or are acting individually, the first requirement is to assess the damage and any further risk. Does it require urgent attention, or a measured approach? Then find out the current status of the work – who owns it, who has responsibility for its custodianship, whether or not it is Listed, and whether it is sited on public, private or corporate land. (The Listing system registers, on a database, objects of architectural or historical interest deemed to require protection from demolition, relocation or alteration. Depending on value or rarity the structure is Listed, in order of importance, as Grade I, Grade II\* and Grade II. Local history sections of public libraries, as well as record offices, hold this information and Listing details might well appear in family records.)

Listing details can also be sought by consulting the **PMSA** website at [www.pmsa.org.uk](http://www.pmsa.org.uk), which carries the database of the National Recording Project (NRP). The NRP is an ongoing survey and information database that will, when complete, carry data on all the public sculptures and monuments in Britain. At present it covers all of Wales, a small percentage of Scotland, and about 60 per cent of English sites.

## 3. Make representations

Armed with all available relevant information about the sculpture, the next step is to alert the **local authority Planning or Conservation Officer**. This can be done in a brief letter or e-mail, which should be copied to the relevant **English Heritage Regional Office**, the owner and/or custodian, and to the **SoS campaign (c/o the PMSA, see Chapter 9, Information and Support)**. You need to give the following information, if possible:

- A brief description of the work, including any title or local name
- Exact location
- Name of sculptor
- Date of unveiling or erection, if known
- Description of problem

- The current status of the work
- Your particular interest in the work
- Any further information you might have, or have access to
- Any other individual, media outlet, body or organisation you will be copying in

You should request from the Planning or Conservation Officer an acknowledgement, and an outline on what action, if any, the department is prepared to take.

#### 4. Follow up

The next stage depends on the response you get, and on your commitment and energy. The ideal is to open and maintain a dialogue with the group, if known, that has responsibility of care.

- If they are ready and able to take positive action, alert the PMSA SoS campaign, and give details of what action is to be taken. (For example, if repairs are to be made to works of art, they must be carried out under expert supervision.)
- If funds are required before the custodians can take appropriate action, it may be advisable, if you can, to offer assistance in fund-raising activities.

#### 5. If dialogue with the custodian fails

Often a carefully thought-out approach, particularly if mindful of custodians' budgets and workloads, can bring an encouraging response. However, if there is no response to your first approach, or if promises are made but not kept – and depending on the seriousness of the problem and the prominence and importance of the work – you could take further action

- Notify the local (or national) press
- Apply for spot-Listing (if the work is not Listed): consult first with your Regional Office at English Heritage, then if the need is still felt, apply for

spot-Listing from the English Heritage London Headquarters (see Chapter 9, Information and Support).

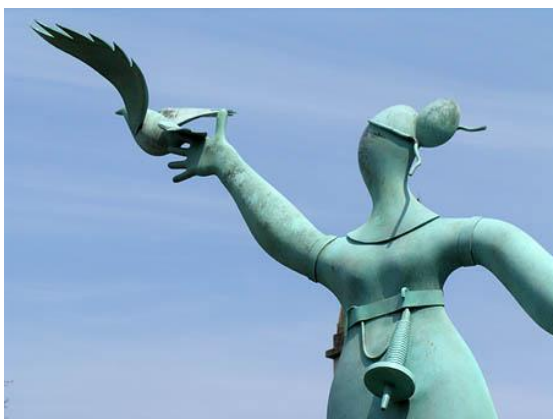
- Enlist the help of local groups, if you have been acting independently
- Alert national amenity groups such as the **PMSA**, **Twentieth Century Society**, etc. They are shown in Chapter 9, Information and Support.

### **Disappearance or theft**

If a public work goes missing, check with the owners, custodians or planning office whether relocation or a change of site ownership is proposed or under way. If it is, try to ascertain whether the sculpture will be relocated in public view, or whether any new owners will have plans for removing or re-siting it. If the relocation plans seem unsatisfactory, it may be appropriate to encourage a re-think, or if the problem seems intractable, to wage a campaign (see above). The PMSA SoS project will advise where possible. If there has been a theft, you should remind or inform the custodians to alert *Trace* magazine, as well as to take advice from the **Council for the Prevention of Art Theft (CoPAT)**, see Chapter 9, Information and Support). The local media might be helpful here.

Finally, remember: the sparky new sculpture that was unveiled the day before yesterday is just as subject to risk, and equally worthy of concern, as its historical neighbour. After all it will not be so long before it, too, is part of neighbourhood history.

Millie - the Spirit of the Millennium by John Willats  
Bradford on Avon, Wiltshire, 2000.





## **CHAPTER 9: INFORMATION AND SUPPORT**

### **INTRODUCTION**

This Chapter is divided into two sections:  
'DIRECTORIES' and 'USEFUL ADDRESSES'.

#### **Directories**

Most of the areas for which you may need further information have been touched on in the preceding Chapters of the Handbook. Because of the sheer volume of information available it is not possible to list in the Handbook all the contact points and sources of help that exist. However, jumping off points for the topic you are concerned with will probably be contained in one of the very comprehensive Directories listed below, giving publication details and a description of contents.

It should be possible to consult any of these Directories at your public library, whilst local art/educational institutions and public museums/galleries may also hold copies.

Some are available on the Internet, and the web-site address is given in these cases. A general search of the Internet using search engines (Yahoo, Google, etc) and key words such as sculpture, archives, foundries, etc. should bring up plenty of data. The Tate Archive at the Hyman Kreitman Research Centre (see below) holds all the Directories featured here.

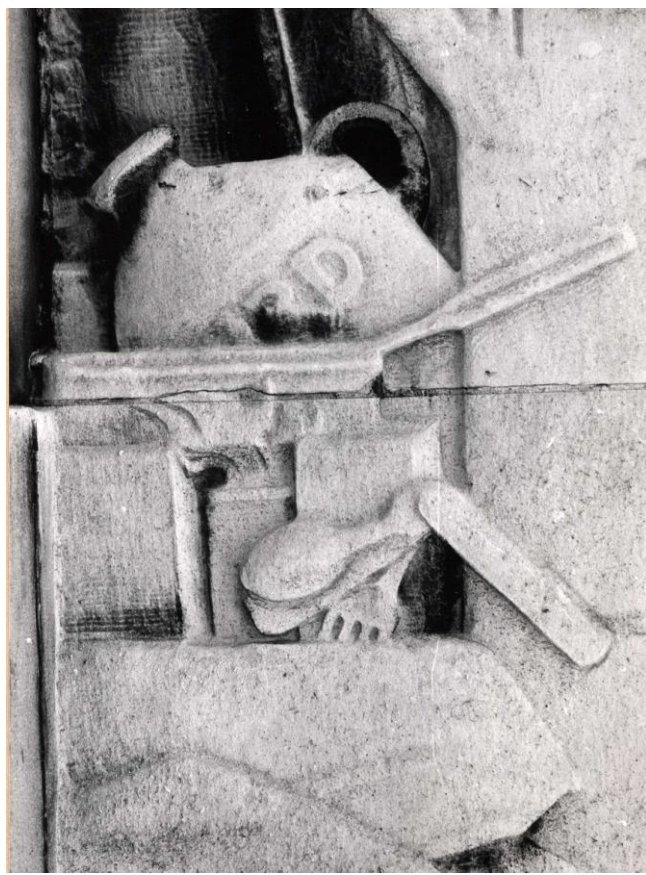
Other key organisations not necessarily listed in the selected Directories, or deserving particular attention, are separately noted under the heading Useful Addresses, and some organisations are also cited in the text.

### Useful addresses

The addresses are first indexed alphabetically by name only: where they are associated with particular Chapters, the number of that Chapter appears alongside. For example, the Conservation Register appear with the number 7 because it is associated with Chapter 7, Conservation and Care.

Following this index is a list of the addresses giving information which includes contact details and a brief account of each organisation.

*Note* The information contained below is quoted from Directories and from the web pages of the organisations entered. The information is given in good faith and is believed to be accurate at the latest date of publication (July 2005).



Royal Artillery Monument (detail), Portland stone and bronze  
by C. S. Jagger (1885-1934) at Hyde Park Corner, London, 1921

-

## **Directories**

[All the Directories listed below can be consulted at: **Tate Archive/The Hyman Kreitman Research Centre** at Tate Britain, Millbank, London, SW1 4RG (Reading Room open Monday-Friday 11.00-17.00) – see entry under 'Useful addresses' for further information]

- Title:** ASLIB – Directory of Information Sources in the UK
- Editor:** Keith W. Reynard
- Published by:** Europa Publications 2002, 11 New Fetter Lane, London, EC4P 4EL  
Tel: + 44 (0) 20 7822 4300  
Fax: + 44 (0) 20 7822 4319  
e-mail: [edit.europa@tandf.co.uk](mailto:edit.europa@tandf.co.uk)  
[www.europapublications.com](http://www.europapublications.com)
- ISBN:** 0 85142 472 4
- Date:** 12th edition
- Contents:** Very broad listings of all sorts of organisations from Abbeyfield Society to archives to universities, heritage, history societies, etc.– explains their role/ function.
- Title:** British Archives – A Guide to archive resources in the United Kingdom
- Editor:** Janet Foster and Julia Sheppard

**Published by:** Palgrave Publishers Ltd

**ISBN:** -0-333-73536 – 6

**Date:** First published 2002 by Palgrave, Houndsmills, Basingstoke, Hampshire, RG21 6XS, United Kingdom and 175 Fifth Avenue, New York, NY10010, USA (St Martin's Press, LLC Scholarly & Reference Division and Palgrave Publishers Ltd [Macmillan Press Ltd] (First publication of British Archives – 1992)

**Contents:** Lists geographically by town/city, and alphabetically within location, academic institutions; libraries; museums; organisations; schools; religious bodies. Explains what archives are and what the holding of each listing covers.

**Title:** International Art House Directory – a registry of Auction Houses and Auctioneers of Fine Art, Antiques and Collectibles

**Editor:** (Chief) Heather E Fox

**Published by:** Gordon's Fine Art Reference Inc, 306 West Coronado Road, Phoenix, (Arizona), AZ 85003 – 1147, USA  
Tel: 001 602 253 6948  
e-mail: [info@gordonart.com](mailto:info@gordonart.com)  
[www.Gordon.com](http://www.Gordon.com)

**ISBN:** 0931036-94-1

<b>Date:</b>	not given
<b>Contents:</b>	Lists worldwide Auction Houses and Auctioneers with details of specialisms and sales/ purchase arrangements, and different ways in which auctions are conducted. Auctioneers need, and possess, invaluable knowledge of their subject.
<b>Title:</b>	The Marcan Handbook of Arts Organisations Millennium edition
<b>Editor:</b>	Peter Marcan
<b>Published by:</b>	Peter Marcan Publications, Peter Marcan, PO Box 315B, London, SE1 4RA Tel: + 44 (0) 20 7357 0368
<b>ISBN:</b>	1 871811 163
<b>Date:</b>	2001
<b>Contents:</b>	Covers Art and Culture in general, including: Regional bodies, arts administration, festivals, etc; Museums – websites, funding, services, professional bodies, conservation and preservation; Visual Arts – websites, directories, artists, books, studio provision, benevolent funds, art history; Photography – websites, directories, periodicals, professional organisations, galleries, workshops. The same spectrum of information is also set out for Design, Festivals and Crafts

- Title:** Museums and Galleries Yearbook 2004  
(Volumes 1 and 2, Directory of Museums & Galleries;  
Directory of Suppliers & Consultants)
- Editor:** Editor in Chief Mike Wright
- Published by:** Museums Association, 24 Calvin Street, London,  
E1 6NW  
Tel: + 44 (0) 20 7426 6940;  
e-mail: [info@museumsassociation.org](mailto:info@museumsassociation.org)  
[www.museumsassociation.org](http://www.museumsassociation.org)
- ISBN:** 0 902102 8 3 4 (ISSN 0307-7675)
- Date:** Annual publication
- Contents:** This is published by the Museums Association, the professional organisation for Museums. The Year Book is a comprehensive resource of information on the UK museums and galleries sector.
- Volume 1 covers museums and galleries of the UK together with related organisations and courses.
- Volume 2 has details of suppliers and consultants working in the Art/ Museum/ Heritage sector – includes conservation consultants, designers, public relations / publicity, reprographic services etc.

## **Useful addresses – index**

Numbers against entries refer to the most relevant chapter

Access2Archives (A2A)

AIM25

Archives Council Wales (ACW) 2

Archives Hub

Arts Councils 4, 5

Art Fund (National Art Collections Fund) 4

Artists' Papers Register 2

Artworks Wales – see Cywaith Cymru . Artworks Wales  
(formerly Welsh Sculpture Trust)

Association of British Insurers

Association for Historical & Fine Art Photography (AHFAP) 2

Association of Independent Museums (AIM)

British Association for Local History (BALH)

British Association of Picture Libraries and Agencies (BAPLA)

British Council 4, 5

British Records Association (BRA) 2

CADW (Wales)

Capital Taxes Office (Inland Revenue) 1

Centre for Metropolitan History

Chartered Institute of Library and Information Professionals (CILIP)

Conservation Register 7

Contemporary Art Society (CAS) 4, 5

Council for Museums, Libraries and Archives (MLA) 4

Council for the Prevention of Art Theft (CoPAT)

Cywaith Cymru . Artworks Wales (formerly Welsh Sculpture Trust)

Department for Culture, Media and Sport (DCMS)	1
Design and Artists Copyright Society (DACS)	1
English Heritage	1
Ephemera Society	
The Family Records Centre	9
Fine Art Society (FAS)	4
The Fountain Society	1
Friends of the National Libraries	
Friends of War Memorials – see War Memorials Trust	2
The Georgian Group	
Government Art Collection (see DCMS)	
Henry Moore Institute	1-8
Historic Scotland	
Institute of Historical Research (IHR)	
Institute of Conservation (See Conservation Register)	7
Institute of Paper Conservation	7
The Law Society	1
Local Authorities	8, 9
Museums Association (MA)	
Museums, Libraries and Archives Council (MLA)	
– see Council for Museums, Libraries and Archives	2
National Archives	2
National Art Library (see Victoria & Albert Museum)	
National Art Collections Fund (see Art Fund)	4



National Council on Archives (NCA)	
National Council for Conservation and Restoration (NCCR)	7
National Heritage Memorial Fund (NHMF) and Heritage Lottery Fund (HLF)	
National Inventory of War Memorials – see under UKNIWM	8
National Manuscripts Conservation Trust (NMCT)	2, 7
National Preservation Office (NPO)	2, 7
National Register of Archives (NRA) – see National Archives	
National Register of Archives for Scotland (NRAS)	2
National Trust	
Oral History Society	2
Paintings in Hospitals	4, 5
Patent Office – see under UK Patent Office	
Public Monuments and Sculpture Association (PMSA)	8
Records Management Society	
Royal British Society of Sculptors (RBS)	
SAVE Britain’s Heritage	8
Scottish Archive Network (SCAN)	
Scottish Conservation Bureau	7
Scottish Records Association	
Society of Archivists	2
Society of Portrait Sculptors	
Tate Archive	2
Trace	
Twentieth Century Society	8
UK National Inventory of War Memorials (UKNIWM)	8
UK Patent Office	1

Ulster Historical Association

Victoria & Albert Museum, incl. National Art Library (V&A)	8
Victorian Society	8
War Memorials Trust (formerly Friends of War Memorials)	8
Welsh Sculpture Trust (see Cywaith Cymru . Artworks Wales)	8

### **Useful addresses – information**

#### **Access to Archives (A2A)**

The National Archives, Kew, Richmond, Surrey TW9 4DU

Tel: + 44 (0) 20 8876 3444

Fax: + 44 (0) 20 8487 9211

e-mail: [a2a@nationalarchives.gov.uk](mailto:a2a@nationalarchives.gov.uk)

[www.a2a.org.uk](http://www.a2a.org.uk)

Access to Archives (A2A) is the English strand of a virtual national archives catalogue for the UK, with funding from the Heritage Lottery Fund. It aims to bring together a critical mass of information about the rich national archival heritage and making that information available globally from one source via the web. Initially concentrating on retrospective conversion of catalogues, it has now expanded to provide for new cataloguing projects. At present it consists of various local initiatives - local, either geographically or conceptually, in that they relate to archives in the same subject specialism. The A2A website carries a constantly updated searchable database of all the catalogues that have been converted.

#### **AIM25**

Project Co-ordinator: Geoffrey Browell, Archive Services, King's College

London, Strand, London WC2R 2LS

Tel: + 44 (0) 20 7848 2011

e-mail: [aim25@ullc.ac.uk](mailto:aim25@ullc.ac.uk)

[www.aim25.ac.uk](http://www.aim25.ac.uk)

AIM25 is a project funded by the Research Support Libraries Programme (RSLP) to provide a single point of networked access to collection-level descriptions of the archives and manuscript collections of the principal colleges and schools of the University of London, of other higher education institutions and their constituents in the area bounded by the M25 London orbital motorway. Also included are some of the principal royal colleges and societies of medicine and science based in London. The archives of more than 50 institutions will be covered. A second round of funding has extended the participating institutions to include the main medical colleges.

### **Archives Council Wales (ACW)**

Co-ordinator: Gwyn Jenkins, National Library of Wales, Aberystwyth,  
Ceredigion, SY23 3BU

e-mail: [gwyn.Jenkins@llgc.org.uk](mailto:gwyn.Jenkins@llgc.org.uk)      [www.llgc.org.uk/cac](http://www.llgc.org.uk/cac)

The Archives Council Wales (ACW) was established in 1995 and represents institutions and organisations from all parts of Wales involved in the administration of archives. It has produced guidelines and these, with its minutes and annual reports, are available on its web page.

### **Archives Hub**

Project Manager: Amanda Hill, Archives Hub, Manchester Computing,  
University of Manchester, Oxford Road, Manchester M13 9PL

Tel: + 44 (0) 161 275 6055

e-mail: [amanda.hill@man.ac.uk](mailto:amanda.hill@man.ac.uk)      [www.archiveshub.ac.uk](http://www.archiveshub.ac.uk)

The Archives Hub provides another strand of the National Archives Network and is a single point of access to descriptions of archives held in UK universities and colleges. At present these are primarily at collection level, although where possible they are linked to complete catalogue descriptions. A steering group which includes representatives of the National Archives and the other

archive networks guides the progress of the project. The service is hosted by Manchester Computing at the University of Manchester on behalf of the Consortium of University Research Libraries (CURL) and is funded by the Joint Information Systems Committee (JISC).

## **Arts Councils**

### **Arts Council England**

14 Great Peter Street, London, SW1P 3NQ

Tel: 0845 300 6200 (all enquiries, Monday to Friday 9.00-18.00)

Textphone: 020 7973 6564

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

Arts Council England is the national development agency for the arts in England, distributing public money from Government and the National Lottery.

**Own Art** is an interest free loan scheme which makes it easy and affordable for people to buy original, high quality contemporary art from galleries across the country. Arts Council England distribute **National Lottery funds** to arts organisations across the country and make **grants** to individuals, arts organisations, national touring and other people who use the arts in their work.

There are nine regional offices but initial enquiries should be made to the enquiry telephone number above.

### **Arts Council of Northern Ireland**

77 Malone Road, Belfast, BT9 6AQ

Tel: + 44 (28) 90385200

Fax: + 44 (28) 90661715

e-mail: [info@artscouncil-ni.org](mailto:info@artscouncil-ni.org)

[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

The Arts Council of Northern Ireland is the lead development agency for

the arts in Northern Ireland. They are the main support for artists and arts organisations throughout the region, offering a broad range of funding opportunities through their HM Treasury and National Lottery Funds.

### **The Scottish Arts Council**

Scottish Arts Council, 12 Manor Place, Edinburgh, EH3 7DD

Tel: + 44 (0) 131 226 6051; Help Desk: 0845 603 6000 (from outside UK):

+ 44 (0) 131 240 2444 or 2443

Fax: + 44 (0) 131 225 9833

e-mail: [helpdesk@scottisharts.org.uk](mailto:helpdesk@scottisharts.org.uk)

[www.scottisharts.org.uk](http://www.scottisharts.org.uk)

The Scottish Arts Council champions the arts for Scotland. Their aim is to increase participation in the arts, to support artists in Scotland to fulfil their creative and business potential and to place the arts, culture and creativity at the heart of learning. They are a partner with Arts Council England in the **Own Art** scheme.

### **The Arts Council of Wales**

The Arts Council of Wales (ACW)

ACW Central Office and South Wales Office, 9 Museum Place, Cardiff, CF10 3NX

ACW Central Office Tel: + 44 (0) 29 20 376500

Minicom: + 44 (0) 29390027

Fax: + 44 (0) 29 20 221447

[www.acw-ccc.org.uk](http://www.acw-ccc.org.uk)

South Wales Office Tel: + 44 (0) 29 20 376525

Minicom: + 44 (0) 29390027

Fax: + 44 (0) 29 20 221447

[www.acw-ccc.org.uk](http://www.acw-ccc.org.uk)

Mid and West Wales Office

6 Gardd Llydaw, Jackson Lane, Carmarthen, SA 31 1QD

Tel: + 44 (0) 1267 234248

Fax: + 44 (0) 1267 233084

The Arts Council of Wales (ACW) is responsible for funding and developing the arts in Wales. The Welsh Assembly provides ACW with money to fund the arts in Wales. ACW is also the distributor of Lottery money for the arts in Wales.

**The Art Fund (Also known as the National Art Collection Fund)**

Millais House, 7 Cromwell Place, London, SW7 2JN

Tel: + 44 (0) 20 7225 4800

Fax: + 44 (0) 20 7225 4848

e-mail: [info@artfund.org.uk](mailto:info@artfund.org.uk)

[www.artfund.org](http://www.artfund.org)

Membership Queries – The Art Fund, PO Box 2003, Kirkcaldy, KY2 6WT

Tel: 0870 848 2003

Fax: 0870 848 2323

e-mail: [artfundquery@mgtlimited.com](mailto:artfundquery@mgtlimited.com)

The Art Fund (The National Art Collections Fund) exists to make great art available to everyone. It is the UK's leading art charity. Since 1903 it has made the case for adequate funding for acquisitions; acted as advocate for museums and galleries; stimulated public debate and influenced policy makers; secured thousands of works of art for public enjoyment.

**Artists' Papers Register**

Chair: Rupert Shepherd, 80A Fentiman Road, London SW8 1LA

Tel: + 44 (0) 20 7820 0200

[www.hmc.gov.uk/artists](http://www.hmc.gov.uk/artists)

The Artists' Papers Register is a long-term project of the Association of Art Historians, supported by the Getty Grant Program, the Henry Moore Foundation and the Universities of Birmingham and Leeds, where two project officers have been based. The Register covers, irrespective of status, not only painters and sculptors, but also designers and design groups, craft-workers, and other art and design-related organisations. The existing database is currently made accessible on the web.

**Artworks Wales** – see **Cywaith Cymru . Artworks Wales** (formerly Welsh Sculpture Trust)

**The Association of British Insurers**

51 Gresham Street, London EC2V 7HQ

Tel: + 44 (0) 20 7600 3333

Fax: + 44 (0) 20 7696 8999

e-mail: [info@abi.org.uk](mailto:info@abi.org.uk)

[www.abi.org.uk](http://www.abi.org.uk)

The Association of British Insurers has a free information service and will give contact details of specialist Art Insurers.

**Association for Historical and Fine Art Photography (AHFAP)**

Membership Secretary: Dave Clarke, Tate Gallery, Tate, Millbank,  
London SW1 4RG

tel: + 44 (0) 20 7887 8711

[www.ahfap.org.uk](http://www.ahfap.org.uk)

AHFAP is an organisation for image professionals in the UK cultural heritage sector. It exists to provide a forum for photographers, image makers, conservators and image archivists to benefit from mutual co-operation.

AHFAP was founded in 1985 from groups within the photographic studios at the national museums in London. There are over 300 members drawn from the largest museums to the small galleries, and a freelance contingent. AHFAP holds a conference in London each October, with occasional meetings in the north of England, and it produces an annual Journal of papers.

**Association of Independent Museums (AIM)**

Administrator: Roger Hornshaw, 75 Western Way, Gosport, Hampshire,  
PO12 2NF

Tel: + 44 (0) 2392 587751

e-mail: [aimadmin@museums.org.uk](mailto:aimadmin@museums.org.uk) (Tues, Wed, Fri 9.00-17.00)

[www.museums.org.uk/aim](http://www.museums.org.uk/aim)

The Association of Independent Museums (AIM) aims to assist all independent museums with advice and liaison with other bodies and to raise standards in the museums, many of which hold archives. Membership is open to any group or individual interested in the future of independent museums. AIM runs events and produces a series of focus papers.

**British Association for Local History (BALH)**

P0 Box 6549, Somersal Herbert, Ashbourne, DE6 5WH

Tel: + 44 (0) 1283 585947

email: [mail@balh.co.uk](mailto:mail@balh.co.uk); [info@balh.co.uk](mailto:info@balh.co.uk)      [www.balh.co.uk](http://www.balh.co.uk)

Established in 1982 to supersede the Standing Conference for Local History, BALH is a national charity which promotes local history and services local historians. A quarterly journal, *The Local Historian*, plus *Local History News* and other books and pamphlets are published. Visits and conferences are organised; there is a mail base for local history; and an insurance service for local societies is operated.

**British Association of Picture Libraries and Agencies (BAPLA)**

Chief Executive: Linda Royle, 18 Vine Hill, London EC1R 5DZ

Tel: + 44 (0) 20 7713 1780

Fax: + 44 (0) 20 7713 1211

e-mail: [enquiries@bapla.org.uk](mailto:enquiries@bapla.org.uk)

[www.bapla.org.uk](http://www.bapla.org.uk)

BAPLA is a professional trade association which provides an information service for the location of images. It addresses issues of interest to its members on a local, national and international and works to ensure that picture library users and suppliers enjoy an efficient service of the highest standard. It has over 400 member companies and publishes an annual *Directory*, with a full listing of its members.



### **British Council**

The British Council

Arts Group, 10 Spring Gardens, London, SW1A 2BN

Tel: + 44 (0) 20 7389 3914

Fax: + 44 (0) 20 7389 3199

e-mail: [atsweb@britishcouncil.org](mailto:atsweb@britishcouncil.org)

[www.britishcouncil.org](http://www.britishcouncil.org)

The British Council is the UK's public diplomacy and cultural organisation. They work in 100 countries, in arts, education, governance and science. The Arts Group is made up of 100 staff in the UK who search for the best of UK artists to tour overseas, and for arts managers in each country who will programme the work that is right for their country

### **British Records Association (BRA)**

C/o Finsbury Library, 245 St John Street, London EC1VR 4NB

Tel: + 44 (0) 20 7833 0428

Fax: 020 7833 0416

e-mail: [britrecassoc@hotmail.com](mailto:britrecassoc@hotmail.com).

[www.britishrecordsassociation.org.uk](http://www.britishrecordsassociation.org.uk)

The British Records Association (BRA) was founded in 1932 as a national organisation to assist with the preservation, care, use and publication of historical records. It has an annual conference and publishes a twice-yearly *Journal*, a *Newsletter* and guidelines. It also runs a Records Preservation Section, which rescues and advises on the deposit of papers, deeds and documents of all kinds.

### **CADW**

Plas Carew, Unit 5/7 Cefn Coed, Parc Nantgarw, Cardiff, CF15 7QQ

Tel: + 44 (0) 1443 6000

Fax: + 44 (0) 1443 6001

e-mail: [Cadw@Wales.gsi.gov.uk](mailto:Cadw@Wales.gsi.gov.uk)

[www.cadw.wales.gov.uk](http://www.cadw.wales.gov.uk)

Cadw is the Welsh word 'to keep'. Cadw is the historic environment

agency within the Welsh Assembly Government with responsibility for protecting, conserving and promoting an appreciation of the historic environment of Wales. This includes historic buildings, historic parks and gardens, landscapes and underwater archaeology. Cadw manages 127 ancient monuments in Wales that are in direct State care, and gives grant aid for the repair of ancient monuments and historic buildings. Over a million visitors are welcomed to its sites each year.

**Capital Taxes Office (Inland Revenue)**

Inland Revenue Capital Taxes Office  
Ferrers House, PO Box 38  
Castle Meadow Road  
Nottingham NG2 1BB

**Centre for Metropolitan History**

Institute of Historical Research, Senate House, Malet Street, London  
WC1E 7HU

Tel: + 44 (0) 20 7862 8790

Fax: + 44 (0) 20 7862 8793

e-mail: [ihrcmh@sas.ac.uk](mailto:ihrcmh@sas.ac.uk)

[www.ihrinfo.ac.uk/cmh/cmh.main.html](http://www.ihrinfo.ac.uk/cmh/cmh.main.html)

Established in 1988 in collaboration with the Museum of London and other organisations, the Centre for Metropolitan History promotes the study and wide appreciation of London's character and development from its beginnings to the present day, and is concerned to set the history of London in the wider context provided by knowledge of other metropolises. It runs conferences and meetings and is part of the Institute of Historical Research (see entry below).

**Chartered Institute of Library and Information Professionals Association (CILIP)**

CILIP, 7 Ridgmount Street, London WC1E 7AE

Tel: + 44 (0) 20 7255 0500

Fax: + 44 (0) 20 7255 0501

e-mail: [info@cilip.org.uk](mailto:info@cilip.org.uk)

[www.cilip.org.uk](http://www.cilip.org.uk)

CILIP: The Chartered Institute of Library and Information Professionals was formed in April 2002 following the unification of the Institute of Information scientists and the Library Association. It is the leading professional body for librarians, information specialists and knowledge managers with up to 23,000 members working in all sectors, including business and industry, science and technology, further and higher education, schools, local and central government departments and agencies, the health service, the voluntary sector and national public libraries. It produces *Library & Information Update* (monthly) and *Library & Information Gazette* (fortnightly) and numerous publications including indexes, abstracts and subject bibliographies.

### **Conservation Register**

c/o Institute of Conservation, 3rd Floor, Downstream Building, 1 London Bridge, London SE1 9BG

Tel: + 44 (0) 20 7785 3804

Fax: + 44 (0) 20 7785 3806

e-mail: [info@conservationregister.com](mailto:info@conservationregister.com) [www.Conservationregister.com](http://www.Conservationregister.com)

The Conservation Register was first set up in 1988 by the Conservation Unit of the Museums & Galleries Commission. It is now owned by the registered charity the Institute of Conservation, and operated by the Institute in partnership with Historic Scotland. Its web pages give information on conservation-restoration businesses providing commercial services in a variety of specialisms, from bronze sculptures to family documents and archives. They also give advice on such subjects as Storage, or Choosing and Working with a Conservator. All businesses included in the Register are either already led by a professionally accredited conservator, or should be working towards such status. The accredited status of an individual conservator is shown on the 'staff' pages of each workshop/business entry. The information on each business is reviewed approximately every two years to ensure that it continues to meet the criteria for inclusion and remains up to date. The Conservation Register is owned by the registered charity the Institute of Conservation and is operated

by the Institute in partnership with Historic Scotland. (See also below, Scottish Conservation Bureau)

**Contemporary Art Society (CAS)**

Bloomsbury House, 74-77 Great Russell Street, London, WC1 3DA

Tel: + 44 (0) 20 7612 0730

Fax: + 44 (0) 20 7631 4230

e-mail: [cas@contempart.org.uk](mailto:cas@contempart.org.uk)

[www.contempart.org.uk](http://www.contempart.org.uk)

Contemporary Art Society (CAS) was founded in 1910 to enable its member museums to acquire works of contemporary art in every medium. Currently CAS has about 70 member museums and an individual membership of supporters and collectors.

CAS welcomes bequest and gifts but reserves the right to refuse such gifts if the costs of storage and maintenance are not also donated. The reason for accepting such gifts is that the works offered will be of genuine appeal to CAS member museums. Recent bequests from the collectors Nancy Balfour and Tom Bendhem have been offered to member museums through travelling exhibitions although some items, of small scale or domestic interest only, have been sold to increase purchase funds for works by other artists.

Although CAS member museums are only in Britain they include the national collections at Tate and in Edinburgh, Cardiff and Belfast. Gifts and bequests are accepted from artists of any nationality from the period 1910 to the present. Gifts from the USA are tax-exempt.

**The Council for Museums, Libraries and Archives (MLA)**

16 Queen Anne's Gate, London, SW1P 9AA

Tel: + 44 (0) 20 7273 1444

[www.mla.gov.uk](http://www.mla.gov.uk)

The Museums, Libraries and Archives Council is the national development agency working for and on behalf of museums, libraries and archives and

advising government on policy and priorities for the sector. Since 1 April 2005 they have assumed responsibility for the Acceptance in Lieu (AIL) Scheme and the Government Indemnity Scheme (GIS) and continue to advise the Inland Revenue about items proposed for the Conditional Exemption Scheme. These, with relevant contact details, are listed below:

### **Acceptance in Lieu Scheme (AIL)**

AIL provides for the Inland Revenue, with the approval of the appropriate Government Minister, to accept works of art, manuscripts, heritage objects and historical documents in payment of inheritance tax (or its earlier forms capital transfer tax or estate duty). Items must be ‘pre-eminent’, in other words, of particular historical, artistic, scientific or local significance, either individually or collectively, or associated with a building in public ownership, such as a National Trust property, which will be expected to have public access for at least 100 days each year. Anyone who is liable for the payment of an Inheritance Tax bill can offer an object in part or whole payment of the tax. This is known as acceptance in lieu, hence the title of the scheme. All advice on pre-eminence, valuation, condition and allocation is managed by MLA but the initial approach is to the **Capital Taxes Office** of the **Inland Revenue (with a copy to MLA)**. MLA’s Acceptance in Lieu Panel recommend whether a specific item should be accepted under the scheme.

### **Conditional Exemption**

MLA also advises the Inland Revenue on works of art, manuscripts, heritage objects and historical documents, which are preserved and made available to the public in return for exemption from Inheritance Tax or Capital Gains Tax. Legal ownership remains with the inheritor but if the item is subsequently sold then Inheritance/Capital Gains Tax will be payable (at the rate in force at time of inheritance but at a present day monetary value). The items must be available for viewing by the public. Although the creator (or owner) of a work cannot implement this arrangement during their lifetime they can make provision in their will for particular items to be offered under the scheme after their death.

Inland Revenue Capital Taxes Office  
Ferrers House  
PO Box 38  
Castle Meadow Road  
Nottingham NG2 1BB

Gerry McQuillan  
Capital Taxes Manager  
MLA,  
83 Victoria Street, SW1H 0HW

Tel: + 44 (0) 20 7078 6281

Fax: + 44 (0) 20 7078 6294

e-mail: [gerry.mcquillan@mla.gov.uk](mailto:gerry.mcquillan@mla.gov.uk)

[www.mla.gov.uk](http://www.mla.gov.uk)

### **Government Indemnity Scheme (GIS)**

The purpose of the GIS is to facilitate public access to items of an artistic, historic, scientific or technological nature. The scheme covers loans made to the public in a temporary exhibition, or on long-term loan, or made available to the public for study. It also facilitates loans for study by the borrowing institution which, in turn, is likely to contribute materially to public understanding or appreciation of the object loaned. Indemnities underwrite the borrower's risk of loss or damage to the objects while on loan to the borrower or while in transit to and from their institution. It is said that many exhibitions could not be staged at all if the GIS were not in operation.

### **CoPAT - Council for the Prevention of Art Theft**

c/o Studio 25, 1 Alder Street, Aldgate, London, E1 1EG

e-mail: [dalrymple@tylerandco.uk.com](mailto:dalrymple@tylerandco.uk.com)

CoPAT promotes the prevention of crime in the fields of art, antiquities and architecture.

**Cywaith Cymru . Artworks Wales** (formerly Welsh Sculpture Trust)

Crichton House, 11-12 Mount Stuart Square, Cardiff, CF19 5EE

Tel: + 44 (0) 29 2048 9543

Fax: + 44 (0) 29 2046 5458

e-mail: [info@cywaithcymru.org](mailto:info@cywaithcymru.org)

[www.cywaithcymru.org](http://www.cywaithcymru.org)

Cywaith Cymru . Artworks Wales is the national organisation for public art in Wales. Originally formed as The Welsh Sculpture Trust to encourage the placing of art in the environment through commissions, exhibitions and residencies, it has evolved and grown over the years, widening its remit to cover a wide spectrum of public art activity. In 1990 it changed its name to reflect these changes and in 1991 it took over the work of the Welsh Arts Council Commissioning Service. A further important development took place in 1998 when Cywaith Cymru was invited by the Arts Council of Wales to develop and manage a new Artist in Residence programme.

**Design and Artists Copyright Society (DACS)**

33 Great Sutton Street, London EC1V 0DX

Tel: + 44 (0) 207 336 8811

Fax: + 44 (0) 207 336 8822

email: [info@dacs.org.uk](mailto:info@dacs.org.uk)

[www.dacs.org.uk](http://www.dacs.org.uk)

DACS is a membership based organisation representing 36,000 fine artists and their heirs, in addition to 16,000 photographers, illustrators, craftspeople, cartoonists, animators and designers, including some of the biggest names in contemporary visual arts. It provides a range of licensing services for copyright consumers seeking to licence individual rights of an artist. Licences for secondary uses of artistic works are administered under collective licensing schemes on behalf of all visual creators. DACS is a not-for-profit organisation and distributes 75% of licensing revenue back to visual creators. A 25% commission is retained to cover administration costs.

## **Department for Culture Media and Sport (DCMS)**

2–4 Cockspur Street, London, SW1 5DH

Tel: + 44 (0) 7211 6200

General enquiries –10.00 to 12.00 and 14.30 to 16.30, Monday to Friday

e-mail: [enquiries@culture.gov.uk](mailto:enquiries@culture.gov.uk)      [www.culture.gov.uk](http://www.culture.gov.uk)

The Department for Culture, Media and Sport aims to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries. DCMS sponsors 66 Non-departmental Public Bodies (NDPBs), amongst them the Arts Councils of England, Northern Ireland, Scotland and Wales (see individual entries), The British Library, British Museum, Churches Conservation Trust, English Heritage (see individual entry), Heritage Lottery Fund (see below), the Museum, Libraries and Archives Council (see individual entry), the National Heritage Memorial Fund (see below) and the Victoria & Albert Museum (see individual entry).

All 66 NDPBs carry out their day today functions independently of DCMS and should be contacted direct. In particular the Museums, Libraries and Archive Council (MLA) have assumed responsibility from DCMS for three schemes that may have relevance for those with custodial responsibilities in certain circumstances: the Government Indemnity Scheme (GIS), and the Conditional Exemption and Acceptance in Lieu (AIL) schemes. The **Listed Buildings** system was until April 2005 administered by the DCMS, but is now the responsibility of English Heritage (see individual entry). The DCMS is also responsible for the **Government Art Collection GAC**. The GAC is a unique British cultural resource. Works of art from the Collection are displayed in British Government buildings both in the United Kingdom and around the world, playing a significant role in promoting British art and culture. The Collection, which has been developed over the past 100 years, contains works of art by a wide range of artists, which together show the vibrancy and diversity



of British artistic life and heritage. The works are primarily by British artists and they range from the sixteenth century to the present day. An Advisory Committee, whose members are unpaid, advises on the purchase and commissioning of new works of art.

### **English Heritage**

Customer Services Department: PO Box 569, Swindon, SN2 2YP

Tel: 0870 333 1181

e-mail: [customers@english-heritage.org.uk](mailto:customers@english-heritage.org.uk) [www.english-heritage.org.uk](http://www.english-heritage.org.uk)

English Heritage is a public body, sponsored by the Department for Culture Media and Sport, with responsibility for all aspects of protecting and promoting the historic environment. English Heritage works with national and local government. They give conservation grants, and provide advisory and education services. They identify buildings, monuments and landscapes for protection, and (since April 2005) administer the **Listed Buildings** system. English Heritage makes its research available through publications and the web ([www.english-heritage.org.uk](http://www.english-heritage.org.uk)). There are nine Regional Offices as well as the National Monuments Record, based at Swindon, and the Centre for Archaeology based at Portsmouth. Initial contact can be made with the Customer Services Department or the appropriate Regional Office or direct to the National Monuments Record and the Centre for Archaeology, as relevant.

North East: Bessie Surtees House, 41– 44 Sandhill, Newcastle upon Tyne,  
NE1 3JF

Tel: 0191 269 1200 e-mail: [northeast@english-heritage.org.uk](mailto:northeast@english-heritage.org.uk)

North West: Suites 3.3 and 3.4, Canada House, 3 Chepstow Street,  
Manchester, M1 5FW

Tel: 0161 242 1400 e-mail: [northwest@english-heritage.org.uk](mailto:northwest@english-heritage.org.uk)

Yorkshire: 37 Tanner Row, York, YO1 6WP

Tel: 01904 601901 e-mail: [yorkshire@english-heritage.org.uk](mailto:yorkshire@english-heritage.org.uk)

West Midlands: 112 Colmore Row, Birmingham, B3 3AG

Tel: 0121 625 6820 e-mail: [westmidlands@english-heritage.org.uk](mailto:westmidlands@english-heritage.org.uk)

East Midlands: 44 Derngate, Northampton, NN1 1UH

Tel: 01604 735400 e-mail: [eastmidlands@english-heritage.org.uk](mailto:eastmidlands@english-heritage.org.uk)

East of England: Brooklands, 24 Brooklands Avenue, Cambridge, CB2 2U

Tel: 01223 582700 e-mail: [eastofengland@english-heritage.org.uk](mailto:eastofengland@english-heritage.org.uk)

London: 23 Savile Row, London, W1S 2ET

Tel: 020 7973 3000 e-mail: [london@english-heritage.org.uk](mailto:london@english-heritage.org.uk)

South East: Eastgate Court, 195-205 High Street, Guildford, GU1 3EH

Tel: 01483 252000 e-mail: [southeast@english-heritage.org.uk](mailto:southeast@english-heritage.org.uk)

South West: 29 Queen Square, Bristol, BS1 4ND

Tel: 0117 975 0700 e-mail: [southwest@english-heritage.org.uk](mailto:southwest@english-heritage.org.uk)

National Monuments Record: Kemble Drive, Swindon, SN2 2GZ

Tel: 01793 414700 e-mail: [nmrinfo@english-heritage.org.uk](mailto:nmrinfo@english-heritage.org.uk)

Centre for Archaeology: Fort Cumberland, Fort Cumberland Road,  
Eastney, Portsmouth, PO4 9LD

Tel: 023 92856700 e-mail: [archaeology@english-heritage.org.uk](mailto:archaeology@english-heritage.org.uk)

### **Ephemera Society**

PO Box 112, Northwood, Middlesex, HA6 2WT

Tel: +44 (0) 1923 829079

Fax: + 44 (0) 1923 825207

e-mail: [info@ephemera-society.org.uk](mailto:info@ephemera-society.org.uk) [www.ephemera-society.org.uk](http://www.ephemera-society.org.uk)

Founded in 1975, the Ephemera Society is concerned to promote the preservation and study of printed and MS ephemera of all types and subjects. It organises exhibitions, lectures and collectors' fairs, and acts as an information forum for members through its quarterly publication, *The Ephemerist*. The Ephemerist archive is held at the University of Reading.

**The Family Records Centre, 1 Myddelton Street, London EC1R 1UR**

Births, Marriages, Deaths, Adoptions and Overseas enquiries and General enquiries about certificates: Tel: 0845 603 7788 Fax: + 44 (0) 1704 550013  
e-mail: [certificate.services@ons.gsi.gov.uk](mailto:certificate.services@ons.gsi.gov.uk)

Census and general enquiries about the FRC (not Births, Marriages and Deaths)  
Tel: + 44 (0) 20 892 5300 Fax: + 44 (0) 20 8487 9214  
e-mail: [frc@nationalarchives.gov.uk](mailto:frc@nationalarchives.gov.uk) [www.familyrecords.gov.uk](http://www.familyrecords.gov.uk)

The Family Records Service (FRC), which opened in 1997, replaced the St Catherine's House Public Search room of the Office of National Statistics and the Chancery Lane Census and Wills Microfilm Reading Rooms of the Public Record Office (now The National Archives). It is run jointly by the General Register Office and The National Archives and provides expert advice on birth, adoption, marriage and death certificates, as well as an information point selling family history publications and a family history reference area.

**The Fine Art Society (FAS)**

148 New Bond Street, London W1S 2JT, UK

Tel: + 44 (0) 20 7629 5116 Fax: + 44 (0) 20 7491 9454  
e-mail: [art@faslondon.com](mailto:art@faslondon.com) [www.faslondon.com](http://www.faslondon.com)

Founded in 1876, the Fine Art Society is one of the oldest established art dealers in London. Its active involvement with sculpture dates from the

beginning of the 20th century, although individual works had been exhibited prior to that. Major sculpture exhibitions took place in 1902 and 1968, when work by 49 British sculptors was on display. The gallery continues to exhibit and sell sculptures, but the installation and mounting of sculpture exhibitions, for a relatively small audience, is labour-intensive and costly and therefore not financially viable to stage on a regular basis.

### **The Fountain Society**

Correspondence: Weathertop, Tower Hill, Dorking, Surrey, RH4 2AP

e-mail (Chairman): [chairman@fountainsoc.org.uk](mailto:chairman@fountainsoc.org.uk)

Website administration: [webmaster@fountainsoc.org.uk](mailto:webmaster@fountainsoc.org.uk)

The Fountain Society works to conserve, restore and promote fountains, cascades and water features for public and domestic enjoyment. It gives advice on the design, construction, siting, lighting and maintenance of fountains, and is compiling a national register of fountains. It organises events and tours, and publishes a regular newsletter.

### **Friends of the National Libraries**

Department of Manuscripts, The British Library, 96 Euston Road, London NW1 2DB

Tel: + 44 (0) 20 7412 7559

[www.friendsofnationallibraries.org.uk](http://www.friendsofnationallibraries.org.uk)

The Friends of the National Libraries, a voluntary organisation consisting mainly of private individuals, was founded in 1931 in order to help acquire for the nation printed books, manuscripts and archives – in particular, those that might otherwise leave the country. The Friends operate by making grants towards purchase, by eliciting and channelling benefactions, and by organising appeals and publicity.

### **Friends of War Memorials – see War Memorials Trust**

**The Georgian Group**

6 Fitzroy Square, London, W1T 5DX

Tel: + 44 (0) 20 7529 8920

Fax: + 44 (0) 20 7529 8939

e-mail: [info@georgiangroup.org.uk](mailto:info@georgiangroup.org.uk)

[www.georgiangroup.org.uk](http://www.georgiangroup.org.uk)

The Georgian Group is the charity dedicated to preserving Georgian buildings and gardens. Each year they are consulted on over 6000 planning applications involving demolition or alterations, and through their advice they seek to influence the adoption of a better solution. Help and advice is also given to members, and there is an extensive reference library at their London premises.

**Government Art Collection – see DCMS****Henry Moore Institute**

74 The Headrow, Leeds LS1 3AH, UK

Tel: + 44 (0) 1132 469 469

[www.henry-moore-fdn.co.uk](http://www.henry-moore-fdn.co.uk)

The Henry Moore Institute was set up by the Henry Moore Foundation in partnership with Leeds Museums and Galleries in 1982. It is a unique institution, originated by Henry Moore to foster appreciation and study of sculpture, but devoted to the work of sculptors other than Moore himself. Largely funded by the Foundation, it runs a programme of exhibitions, research and collections development. The primary sculpture collections (mainly British and post c.1875) are housed in the City Art Gallery, but archival and library material are housed in the Institute building alongside. Staff at the Institute work closely with sculptors and their families to develop these various collections.

The Institute is one of the homes (and a collaborating partner) for recordings made with sculptors for the National Sound Archive, and for the ongoing

revision of the Rupert Gunnis Dictionary of British Sculptors. It also helped to develop the National Register of Artists' Papers (see Artists' Papers Register) in association with the Association of Art Historians. The Institute is closely involved with the publishing programme devoted to British Sculptors and Sculpture supported by the Foundation, and has fostered new generation scholarship in tandem with the deposit of archival material at the Institute.

### **Historic Scotland**

Head Office, Historic Scotland, Longmore House, Salisbury Place,  
Edinburgh, EH9 1SH

Tel: + 44 (0) 131 668 8600 (General enquiries)

e-mail: various, by subject e.g. Media enquiries/press office:

[hs.communications@scotland.gsi.gov.uk](mailto:hs.communications@scotland.gsi.gov.uk)    [www.historic-scotland.gov.uk](http://www.historic-scotland.gov.uk)

Historic Scotland safeguards the nation's built heritage and promotes its understanding and enjoyment on behalf of Scottish Ministers. More than 300 properties are in the care of HS. (See also below, Scottish Conservation Bureau.)

### **Institute of Conservation**

[The Institute of Conservation ([www.instituteofconservation.org.uk](http://www.instituteofconservation.org.uk)) provides access to and represents the whole conservation community and profession. This new body has been formed by five conservation organisations pooling their resources and expertise to provide a service for the public, our cultural heritage and the members – see **Conservation Register**]

### **Institute of Historical Research (IHR)**

Academic Secretary, School of Advanced Study, University of London, Senate House, Malet Street, London WC1E 7HU

Tel: + 44 (0) 20 7862 8740

Fax: + 44 (0) 20 7862 8745

e-mail: [ihr@sas.ac.uk](mailto:ihr@sas.ac.uk)

[www.ihrinfo.ac.uk/ihr/bbs.ihr.html](http://www.ihrinfo.ac.uk/ihr/bbs.ihr.html)

Founded in 1921 as a postgraduate institute of the University of London, the IHR provides extensive resources for bona fide historical students. Its substantial open access library of printed editions of historical sources includes extensive collections of guides and inventories of British and foreign archives, both national and local. It also publishes works of reference and administers research projects.

### **Institute of Paper Conservation**

Bridge House, Waterside, Upton upon Severn, WR8 0HG

Tel: + 44 (0) 1684 591150

Fax: + 44 (0) 1684 592380

e-mail: [information@ipc.org.uk](mailto:information@ipc.org.uk)

[www.ipc.org.uk](http://www.ipc.org.uk)

The Institute of Paper Conservation is an international specialist organisation concerned with the conservation of paper and related materials. It aims to increase professional awareness by coordinating the exchange of information and facilitating contacts between its members through meetings, seminars and publications (a quarterly newsletter and an annual journal, *The Paper Conservator*).

### **The Law Society**

Ipsley Court, Berrington Close, Redditch, Worcestershire BN98 0TD

Tel: + 44 (0) 20 7242 1222

Fax: +44 (0) 20 7320 5964

e-mail: [info.services@lawsociety.org.uk](mailto:info.services@lawsociety.org.uk)

[www.lawsociety.org.uk](http://www.lawsociety.org.uk) and [www.solicitors-online.com](http://www.solicitors-online.com)

The Law Society has a Customer Services Division which will provide enquirers with up to 100 names of solicitors at a time and will select those specialising in intellectual property, rights, copyright, art etc and conveniently located to the caller. The information can be accessed on the Internet and downloaded free of charge. (Information obtained via Customer Services is also free of charge.)

## **Local Authorities**

Local studies libraries may contain a miscellany of items relating to the locality and its history, primarily non-manuscript, consisting (apart from the books) of some or all of the following: census returns; Ordnance Survey and other maps; illustrative material including postcards and photographs; drawings; newspapers and cuttings; directory details of local functions; material assembled by local historians; and printed ephemera, including programmes, theatre bills, advertising etc. Where manuscript material is held this might include rate books, local business records, papers of local residents and celebrities, written and oral memoirs, journals and correspondence.

Local Government Association

Local Government House

Smith Square

London SW1P 3HZ

Tel: + 44 (0) 20 7664 3000

e-mail: [info@lga.gov.uk](mailto:info@lga.gov.uk)    [www.lga.gov.uk](http://www.lga.gov.uk)

National Association of Local Councils

108 Great Russell Street

London WC1B 3LD

Tel: + 44 (0) 20 7637 1865

Association of Local Authorities in Northern Ireland

123 York Street

Belfast BT15 1AB

Tel: +44 (0) 28 9024 9286

Convention of Scottish Local Authorities (Cosla)

Roseberry House

Haymarket Terrace



Edinburgh EH12 5XZ  
Tel: + 44 (0) 131 474 9200

Welsh Local Government Association  
10/11 Raleigh Walk  
Atlantic Wharf  
Cardiff CF1 5LN  
Tel: + 44 (0) 2920 468 600

**Museums Association (MA)**

Director: Mark Taylor, 24 Calvin Street, London E1 6NW  
Tel: + 44 (0) 20 7426 6940 Fax: + 44 (0) 20 7426 6961  
e-mail: [info@museumassociation.org](mailto:info@museumassociation.org) [www.museumsassociation.org](http://www.museumsassociation.org)

The Museums Association (MA) was founded in 1889 as a non-governmental organisation to represent the interests of museum and gallery employees, museums and galleries as institutions and their collections. It aims to promote professional standards in museums and art galleries by campaigning, training and publications, and is also concerned with archives and affiliated issues, e.g. copyright. Its publications include *Museums Journal* (monthly) and *Museums Yearbook*. The MA has over 5,000 members, both individuals and institutions, drawn from museums, art galleries, museum suppliers, overseas associations and museum studies courses.

**Museums, Libraries and Archives Council (MLA) – see The Council for Museums, Libraries and Archives**

**The National Archives**, Kew, Richmond, Surrey TW9 4DU  
Tel: + 44 (0) 20 8876 3444  
Opening Hours – Mon, Wed, Fri, Sat 08.00-17.00; Tues, Thurs 08.00-19.00  
e-mail: [enquiry@nationalarchives.gov.uk](mailto:enquiry@nationalarchives.gov.uk) [www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk)

The National Archives, which covers England, Wales and the United Kingdom, was formed in April 2003 by bringing together the Public Record Office and the Historical Manuscripts Commission. It is responsible for looking after the records of central government and the courts of law, and making sure everyone can look at them. The collection is one of the largest in the world and spans an unbroken period from the 11th century to the present day. The National Archives advises government departments and the wider public sector on best practice in records management as well as selecting government records of enduring historical value which will be preserved forever. It strives to make its collection as accessible as possible to the community at large and to heighten its profile both nationally and internationally. Its education service is committed to sharing and interpreting records for the benefit of academics and students of all ages.

A major achievement in recent years has been the development of electronic records management which will replace paper-based systems. It has also pioneered the digitisation of records on paper and other traditional media so that they can now be seen on line. Through the National Register of Archives and the Manorial Documents Register, up-to-date information is maintained on non-governmental records that deal with British History. This covers records throughout the UK and overseas. They also advise owners, custodians and users of official and private archives alike.

**The National Art Library – see Victoria & Albert Museum**

**The National Art Collections Fund – see The Art Fund**

**National Council on Archives (NCA)**

General enquiries: Elizabeth Shepherd, Press and Publicity Officer, School of Library, Archive and Information Studies, University College London, Gower Street, London, WC1E 6BT

Tel: + 44 (0) 20 7380 7204

e-mail: [e.shepherd@ucl.ac.uk](mailto:e.shepherd@ucl.ac.uk)

Fax: + 44 (0) 20 7383 0557

[www.naonline.org.uk](http://www.naonline.org.uk)

The NCA was established in 1988 to bring together major bodies and organisations concerned with the care, custody and use of archives, and to provide a forum for the regular exchange of views between them. It provides a regular forum for the exchange of views and acts as a channel through which current concerns in the field of archives can be brought to the attention of the public, government or relevant institutions or organisations. It also assists the work of The National Archives and the Museums, Libraries and Archives Council in such ways as those bodies deem appropriate. It has published a number of reports including *Archives On-line* and *British Archives: The Way Forward*, which outlined a possible National Archives Network.

**National Council for Conservation and Restoration (NCCR)**

702 The Chandlery, 50 Westminster Bridge Road, London SE1 7QY

Tel: + 44 (0) 20 7326 0995

e-mail: [admin@nccr.org.uk](mailto:admin@nccr.org.uk)

[www.nccr.org.uk](http://www.nccr.org.uk)

The NCCR is the body that represents the interests of conservators and restorers in the United Kingdom and Ireland, speaking for the sector with one voice. Participating organisations include the Society of Archivists and Institute of Paper Conservation. It aims to encourage the conservation and public access to cultural heritage items and collections held in the United Kingdom and Ireland. It assists all those with responsibility for the care of heritage collections to understand how best to conserve or restore them, promoting public access to heritage and public awareness of the need to preserve our cultural heritage from neglect and decay. The member bodies of the NCCR are moving towards the creation of a single body – the Institute of Conservation – representing the whole of the conservation profession. This will be in operation from late 2005.

**The National Heritage Memorial Fund (NHMF)**

and **The Heritage Lottery Fund (HLF)**

7 Holbein Place, London SW1W 8NR

Tel – Main switchboard: + 44 (0) 20 7591 6000

Tel – Enquiries: + 44 (0) 20 7591 6042

Fax: + 44 (0) 20 7591 6721      Textphone: + 44 (0) 20 7591 6255

e-mail: [enquire@hlf.org.uk](mailto:enquire@hlf.org.uk) [www.hlf.org.uk](http://www.hlf.org.uk)

The National Heritage Memorial Fund is a fund of last resort which provides grants for buying items which are of outstanding interest/ importance to the national heritage, and which are at risk of being developed, damaged or destroyed. The NHMF is also responsible for the distribution of the heritage share of the proceeds from the National Lottery via the Heritage Lottery Fund (HLF). The HLF gives financial help to projects which safeguard improved access to land, buildings, objects and collections of importance to the national heritage of the UK. It can also provide support for projects which produce wider public benefits in terms of education, access and urban regeneration. There are regional offices across the United Kingdom but initial contact is best made to the London enquiry number.

### **National Manuscripts Conservation Trust (NMCT)**

The administration of the National Manuscripts Conservation Trust (NMCT) was taken over by **The National Archives** (see separate entry) in 2004. The Trust was set up in 1990 by the British Library and the Historical Manuscripts Commission, with funding from the then Office of Arts and Libraries (now the **Department for Culture, Media and Sports**) and from private benefactors. It provides financial assistance to owners and custodians in the United Kingdom for the preservation of the nation's written heritage by awarding grants for specific projects throughout the year. In April 1999 the trust lost government funding. It now relies on investment income to finance grants.

### **National Preservation Office (NPO)**

Director, Dr Vanessa Marshall, The British Library, 96 Euston Road,  
London NW1 2DB

Tel: + 44 (0) 20 7412 7612

Fax: + 44 (0) 20 7412 7796

e-mail: [npo@bl.uk](mailto:npo@bl.uk)

[www.bl.uk/services/preservation](http://www.bl.uk/services/preservation)

The NPO was founded in 1984 and provides an independent focus for ensuring the preservation and continued accessibility of library and archive materials in the United Kingdom and Ireland. It provides an advisory service and produces a number of publications and videos. A series of preservation guidance leaflets is available free of charge or can be downloaded from the NPO website.

**National Register of Archives (NRA) – see The National Archives**

**National Register of Archives for Scotland (NRAS)**

HM General Register House, 2 Princes Street, Edinburgh EH1 3YY

Tel: + 44 (0) 131 535 1403

Fax: + 44 (0) 131 535 1430

e-mail: [enquiries@nas.gov.uk](mailto:enquiries@nas.gov.uk)

[www.nas.gov.uk](http://www.nas.gov.uk)

The National Register of Archives (NRAS) was set up in 1946 by the National Archives of Scotland (formerly the Scottish Register Office) to compile a record of papers of historical significance in private hands in Scotland. There are now over 4000 surveys on the Register listing the papers of landed estates, private individuals, businesses and societies. As well as advising owners on the preservation of their papers, the NRAS also acts as the first point of contact between owners and researchers who wish to consult their archives.

**The National Trust**

Heelis, Kemble Drive, Swindon, SN2 2NA (formerly in Queen Anne's Gate, London)

Tel: 0870 242 6620

Fax: 0870 242 6621

[www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

The National trust was founded in 1895 by three Victorian philanthropists – Miss Octavia Hill, Sir Robert Hunter and Canon Hardwicke Rawnsley. Concerned about the impact of uncontrolled development and industrialisation, they set up the Trust to act as a guardian for the nation in the acquisition and

protection of threatened coastline, countryside and buildings. The Trust now cares for over 248,000 hectares of beautiful countryside in England, Wales and Northern Ireland, plus almost 600 miles of coastline and more than 200 buildings and gardens of outstanding interest and importance. Most of these properties are held in perpetuity and so their future protection is secure. The vast majority are open to visitors. The National Trust is a registered charity and completely independent of Government.

### **Oral History Society**

The Secretary, c/o Department of Sociology, Essex University,  
Colchester C04 3SQ

Tel: + 44 (0) 20 7412 7405

e-mail: [rob.perks@bl.uk](mailto:rob.perks@bl.uk)

[www.ohs.org.uk](http://www.ohs.org.uk)

The Oral History Society is a national and international organisation dedicated to the collection and preservation of oral history. It encourages people of all ages to tape, video or write down their own and other people's life stories. It offers practical support and advice about how to get started, what equipment to use, what techniques are best, how to look after tapes, and how to make use of what has been collected. In conjunction with the British Library National Sound Archive it also holds one-day oral history training courses. The journal *Oral History* is published biannually.

### **Paintings in Hospitals**

Menier Chocolate Factory, 51 Southwark Street, London, SE1 1RU

Tel: + 44 (0) 20 7407 3222 Fax: + 44 (0) 20 7403 7721

[www.paintingsinhospitals.org.uk](http://www.paintingsinhospitals.org.uk)

Paintings in Hospitals was founded in 1959 By Sheridan Russell who was at that time working as an almoner (social worker) at the National Hospital for Neurology and Neurosurgery in Queen Square, London. The first pictures that Russell brought into the hospital were borrowed from artist friends in an effort

to improve the surroundings in which he saw patients. The positive effects generated by these few pictures suggested to him the need for more. His idea to establish a permanent collection of pictures for display in hospitals won the support of the Nuffield Foundation which provided purchase funds for the Paintings in Hospitals Collection over a period of 15 years from 1960. The growth of the collection in more recent years has been sustained through the generosity of many individual artists, individuals and other grant making trusts.

**Patent Office** - see under **UK Patent Office**

**Public Monuments and Sculpture Association (PMSA)**

c/o The Courtauld Institute, Somerset House, The Strand,  
London WC2R 0RN, UK

Tel: + 44 (0) 20 7848 2614

e-mail: [pmsa@pmsa.org.uk](mailto:pmsa@pmsa.org.uk)

[www.pmsa.org.uk](http://www.pmsa.org.uk)

Founded in 1991, the PMSA is a charity committed to promoting greater appreciation of public sculpture of all periods. Over a period of heightened interest in public art in widely varying forms, the association has campaigned for higher standards in maintenance and conservation of original and contemporary work, as well as for a greater understanding, by the statutory bodies, of its local and historical importance. Through campaigns and sculpture events, and major initiatives such as the National Recording Project, Save our Sculpture and the *Sculpture Journal*, the PMSA has developed its mission to promote sculpture and sculptors beyond the confines of public art.

**Records Management Society**

Woodside, Coleheath Bottom, Speen, Princes Risborough,  
Buckinghamshire HP27 0SZ

Tel: + 44 (0) 1494 488566

Fax: + 44 (0) 1494 488590

e-mail: [info@rms-bg.org.uk](mailto:info@rms-bg.org.uk)

[www.rms-gb.org.uk](http://www.rms-gb.org.uk)

The Records Management Society was established in 1983 to encourage the highest professional standards in the fields of records and information management. Membership is open to all concerned with records and information, regardless of their professional or organisational status or qualifications, and the Society provides regular contact for members through its bi-monthly meetings and *Bulletin*.

**Royal British Society of Sculptors (RBS)**

108 Old Brompton Road, London SW7 3RA, UK

Tel: + 44 (0) 20 7373 5554

e-mail: [info@rbs.org.uk](mailto:info@rbs.org.uk)                      [www.rbs.org.uk](http://www.rbs.org.uk)

Founded in 1904 by a collection of eminent sculptors, the Royal British Society of Sculptors (RBS) exists to consolidate the profession and promote and advance the art of sculpture. In recognition of the strong educational element in its activities – focusing on both professional standards and public awareness – the Society was given charitable status in the 1980s. In the 1990s the Society began an active exhibition programme by opening the RBS Gallery and mounting large off-site shows. This current period of renewed activity continues to attract artists who reflect the diverse range of contemporary sculptural practice and the Society is now a thriving mix of almost 500 artists drawn from the UK, Europe and the wider international community of sculptors.

Today, the RBS promotes the art of sculpture by exhibiting contemporary works in its gallery and elsewhere, and providing contextual information that seeks to make the work more accessible to the public. It builds an archive of all members' work, provides an opportunity for the public to meet and discuss works with the artist, organises visits to notable sites and works, and maintains a resource centre and online gallery on its website. It also provides a commission management service and runs a short-term loan scheme for non-traditional interior and exterior spaces.



**SAVE Britain's Heritage**

70 Cowcross Street, London, EC1M 6EJ

Tel: + 44 (0) 20 7253 3500

Fax: + 44 (0) 20 7253 3400

e-mail: [save@btinternet.com](mailto:save@btinternet.com)

[www.savebritainsheritage.org](http://www.savebritainsheritage.org)

SAVE Britain's Heritage has been described as the most influential conservation group to have been established since William Morris founded the Society for the Protection of Ancient Buildings. SAVE was created in 1975 by a group of journalists, historians, architects and planners to campaign publicly for endangered historic buildings.

**Scottish Archive Network (SCAN)**

[www.scan.org.uk](http://www.scan.org.uk)

The Scottish Archive Network (SCAN) is based at the National Archives for Scotland in Edinburgh and is supported by the Heritage Lottery Fund (HLF) and the Genealogical Society of Utah (GSU). It is a three-year project to open up Scotland's rich archival heritage to all by revolutionising access to Scottish Archives, their catalogues and contents. The main aims are to link archives large and small, public and private, throughout Scotland; to create a unique knowledge base on Scottish history and culture; to make a major historical resource, the wills, available to researchers worldwide; and to be accessible to everyone across the web.

**Scottish Conservation Bureau**

Carol E. Brown, Conservation Bureau Manager, Scottish Conservation Bureau, Historic Scotland, Longmore House, Salisbury Place, Edinburgh EH9 1SH

Tel: + 44 (0) 131 668 8668

e-mail: [Carol.Browne@scotland.gov.uk](mailto:Carol.Browne@scotland.gov.uk)

[www.sscr.demon.co.uk](http://www.sscr.demon.co.uk)

The Scottish Conservation Bureau, founded in 1980, is a branch of Historic Scotland's Technical Conservation, Research and Education Division (TCRE).

The Bureau promotes registers of conservation professionals, helps develop training and effectiveness and provides a public enquiry service for all those seeking conservation advice. It is owned by the registered charity the Institute of Conservation, and is operated by the Institute in partnership with Historic Scotland. (See also above, Conservation Register).

### **Scottish Records Association**

C/o National Archives of Scotland, Thomas Thomson House,  
99 Bankhead Crossway North, Edinburgh EH11 4DX

Tel: + 44 (0) 131 242 5803                      [www.scotrecordsassociation.org](http://www.scotrecordsassociation.org)

The Scottish Records Association is a charity which acts as a forum where users, owners and administrators of records can discuss matters concerning the custody, conservation and accessibility of records. Association publications include the annual journal, *Scottish Archives*, and a palaeography self-help pack

### **Society of Archivists**

Prioryfield House, 20 Cannon Street, Taunton, Somerset, TA1 1SW

Tel: + 44 (0) 1823 327030                      Fax: + 44 (0) 1823 271717

e-mail: [societyofarchivists@archives.org.uk](mailto:societyofarchivists@archives.org.uk)                      [www.archives.org.uk](http://www.archives.org.uk)

Originally founded in 1947 as the Society of Local Archivists and renamed in 1954, the Society of Archivists is the recognised professional body for archivists, archive conservators and record managers in the British Isles. It promotes the care and administration of archives and the better administration of archive repositories, advances the training of its members, and encourages relevant research and publication. Membership is over 1,700. The Society maintains a voluntary register based on qualification, holds regular meetings and runs an in-service training scheme for archive conservators in Britain as well as a programme of continuing professional development training events. Various publications are produced, including a *Journal*, a monthly *Newsletter* and *Career Opportunities*.

**Society of Portrait Sculptors**

27 Winchester Street, London W3 8PA, UK

Tel: + 44 (0) 1825 750485

[www.portrait-sculpture.org](http://www.portrait-sculpture.org)

The Society of Portrait Sculptors is a representative body of professional sculptors committed to making portrait sculpture accessible to a wider public. The aims of the Society are to advance the art of three-dimensional portraiture and figurative sculpture; to maintain, promote and encourage the highest standards; to challenge preconceptions about portrait sculpture and educate the public by stimulating increased interest. To achieve this the Society works in several ways but primarily through its Annual Open Exhibition and by seeking to encourage education and training in the art through lectures, prizes and events. The annual exhibition is the only forum for contemporary portrait sculpture and consists of about 70 sculptures of which approximately 40 per cent are chosen from open submission from non-members. Currently, the Society has 30 members with an active group of Friends with special events arranged throughout the year.

**Tate Archive**

The Hyman Kreitman Research Centre, Tate Britain, Millbank,  
London SW1P 4RG, UK

Tel: + 44 (0) 20 7887 8838

Fax: + 44 (0) 20 7887 3952

e-mail: [research.centre@tate.org.uk](mailto:research.centre@tate.org.uk)

[www.tate.org.uk/research/researchservices/researchcentre](http://www.tate.org.uk/research/researchservices/researchcentre)

Established in 1969, the Tate Archive contains over one million documents relating to painters, sculptors, printmakers and others who have contributed to the culture of British art, primarily since 1900. The Archive is housed with Tate Library in the Hyman Kreitman Research Centre, Tate Britain, where the documents are cared for by a professional team of archivists. Access to the

Research Centre is by appointment and for reference only.

Types of material found in archive collections include: artists' records of their own work, manuscripts, correspondence, diaries, notebooks, records of sale or exhibition, artworks (preparatory paintings and drawings, sketchbooks, sculpture, maquettes, prints and proofs), photographs, press cuttings, some printed ephemera and publications, posters, audio-visual material and administrative records of art galleries and institutions. The Tate Archive also holds collections of photographs, audio-visual material and posters.

Displays of archive material are on show periodically in the Tate galleries, and material can be lent to approved venues for display, if given at least six months notice. The Tate Archive welcomes gifts, bequests and long-term loans from artists and their families, art institutions and societies. Donors may stipulate that all or part of an archive should be restricted for a period of years.

### **Trace**

Invaluable Group, Ground Floor, 34 Medina Road, Cowes, Isle of Wight,  
PO317DA

Tel: 0800 3768592 (International + 44 1983 281155)

Fax: + 44 (0) 1983 284648

The TRACE service searches for stolen art, antiques and collectables. Details of stolen objects entered onto a central database are screened against auction catalogues from approximately 1000 auction houses around the world, half of which are within the UK, covering an average of 20,000 auction lots every day; as well dealer stock and objects within police property stores.

The service is approved by CoPAT (see entry above) and APCO (Association of Police Chief Officers, email: [info@acpo.police.uk](mailto:info@acpo.police.uk) [www.acpo.police.uk](http://www.acpo.police.uk)).

### **The Twentieth Century Society**

70 Cowcross Street, London, EC1M 6EJ

Tel: + 44 (0) 20 7250 3857

Fax: + 44 (0) 20 7251 8989

e-mail: [co-ordinator@c20society.org.uk](mailto:co-ordinator@c20society.org.uk)

[www.c20society.org.uk](http://www.c20society.org.uk)

The Twentieth Century Society exists to safeguard the heritage of architecture and design in Britain from 1914 onwards. They are a charity with education as one of the Society's prime objectives, together with an appreciation and better understanding of the built legacy of the Twentieth Century. The society has published a considerable body of material over the last twenty years. They receive support from English heritage for their conservation casework.

### **UKNIWM (United Kingdom Inventory of War Memorials)**

Database viewable by appointment at:

Imperial War Museum, Department of Printed Books, Main Building,  
Lambeth Road, London, SE1 6HZ.

Reading Room open by appointment, Mondays to Saturdays, 10.00-17.00

Tel: + 44 (0) 20 7416 5344

Office: Unit C, Walnut Tree Walk, London SE1 6DN

Tel: + 44 (0) 20 7207 9863 & + 44 (0) 20 7207 9851

Fax: + 44 (0) 20 7207 9859

e-mail: [memorials@iwm.org.uk](mailto:memorials@iwm.org.uk)

[www.collections.iwm.org.uk](http://www.collections.iwm.org.uk)

The UK National Inventory of War Memorials is an information-gathering project. It aims to create a database of information of all known war memorials in the UK, estimated at between 50,000 to 60,000. War memorials are a familiar sight in the landscape of the United Kingdom. They provide insight into not only the changing face of commemoration but also military history, social history and art history.

### **The UK Patent Office**

Main Office: The Patent Office, Concept House, Cardiff Road, Newport,  
South Wales, NP10 8QQ

Tel (the Central Enquiry Unit, lines open Monday to Friday 9.00-17.00 UK  
time except national holidays), UK callers: 0845 9 500 505; International  
callers: + 44 (0) 1633 813930; Main switchboard (for connection to  
individuals): + 44 (0) 133 814000

Minicom (text phone): 0845 222 250

Fax: + 44 (0) 1633 813600

e-mail: [enquiries@patent.gov.uk](mailto:enquiries@patent.gov.uk)

[www.patent.gov.uk](http://www.patent.gov.uk)

Copyright enquiries: The Copyright Directorate is based at the London Office,  
contact David Vickery, Tel: + 44 (0) 20 7596 6514

Fax: + 44 (0) 20 7596 6526

e-mail: [copyright@patent.gov.uk](mailto:copyright@patent.gov.uk)

London Office: The Patent Office, Harmsworth House, 13-15 Bouverie Street,  
London EC4Y 8DP

The UK Patent Office is the Government Department responsible for Intellectual Property (Copyright, designs, Patents and Trade Marks) in the United Kingdom. Custodians will wish to be aware of the introduction into UK of the resale right for artists as a result of the implementation of European Union (EU) Directive 2001/84/EC. This new right (sometimes called ('droite de suite')) will come into force on 1 January 2006 and will entitle authors and their successors in title to a percentage of the sale price, net of tax, whenever original works of art, in which copyright subsists, are re-sold in transactions involving art market professionals. The percentage is 4%, capped at €12,000. Copyright exists during the author's (artist's) lifetime and for 70 years after date of death. However on introduction, and until at least 2010, this right will not apply where the author died before 1 January 2006.

**Ulster Historical Foundation (UHF)**

Research Director: Brian Trainor, Balmoral Buildings, 12 College Square East,  
Belfast BT1 6DD, Northern Ireland

Tel: + 44 (0) 28 90 332288

Fax: + 44 (0) 28 90 239885

email: [enquiry@uhf.org.uk](mailto:enquiry@uhf.org.uk)

[www.ancestryireland.co.uk](http://www.ancestryireland.co.uk)

The Ulster Historical Foundation (UHF) is a genealogical research agency which provides a full research service for the historic province of Ulster and maintains a large collection of completed searches on Ulster families. It runs the Guild, a membership club, which can be joined by family historians who wish to publicise their research interests. The UHF has a wide range of publications and hosts annual genealogical conferences.

**The Victoria and Albert Museum (V & A)**

There are three branches:

V&A South Kensington

Cromwell Road, London, SW7 2RL

Tel: + 44 (0) 7942 2000

e-mail: [vand@vam.ac.uk](mailto:vand@vam.ac.uk) [www.vam.ac.uk](http://www.vam.ac.uk)

Opening hours 10.00-17.45 daily; 10.00-22.00 Wednesday and the last Friday of the month (selected galleries remain open after 18.00)

(National Art Library – Tel: + 44 (0) 20 7942 2400

[e-mailnal.enquiries@vam.ac.uk](mailto:e-mailnal.enquiries@vam.ac.uk))

V&A Theatre Museum

1e Tavistock Street, London, WV2 7PR

Tel: + 44 (0) 20 7943 4700

V&A Museum of Childhood

Cambridge Heath Road,  
London, E2 9PA  
Tel: + 44 (0) 20 8983 5200

The Victoria and Albert Museum is the world's greatest museum of art and design, with collections unrivalled in their scope and diversity. Entrance to the main collections is free. The National Art Library housed at South Kensington is a major public reference library. Its strength lies in the range and depth of its holdings of documentary material concerning the fine and decorative arts of many countries and periods.

### **The Victorian Society**

1 Priory Gardens, Bedford Park, London W14 1TT

Tel: 0870 774 3698

Fax: 0870 774 3699

e-mail: [admin@victorian-society.org.uk](mailto:admin@victorian-society.org.uk)

[www.victorian-society.org.uk](http://www.victorian-society.org.uk)

The Victorian Society is the national society responsible for the study and protection of Victorian and Edwardian architecture and other arts. It was founded in 1958 to fight the then widespread ignorance of nineteenth and early twentieth century architecture. The Victorian Society is a registered charity.

### **War Memorials Trust** (formerly Friends of War Memorials)

4 Lower Belgrave Street, London, SW1 0LA

Tel:

Charity, + 44 (0) 20 7259 0403

Conservation, + 44 (0) 20 7881 0862

Fax: + 44 (0) 20 7259 0296

e-mail: [info@warmemorials.org](mailto:info@warmemorials.org)

[www.warmemorials.org](http://www.warmemorials.org)

The War Memorials Trust is the only Charity working solely to protect and conserve the estimated 65,000 War Memorials in the UK. The Trust monitors the condition of War Memorials and encourages protection and conservation when appropriate. They provide expert advice to those involved



in War Memorial projects, and facilitate conservation through grants schemes for War Memorials projects. They work with relevant organisations to encourage their accepting responsibility for war memorials and to undertake repair and restoration work to these monuments as required. They aim to build a greater understanding of War Memorial heritage and raise awareness of the issues surrounding War Memorial conservation.

**Welsh Sculpture Trust – see Cywaith Cymru . Artworks Wales**



Enzo Plazzotta (1921-1981) working in his Chelsea studio  
with the ballet dancer Nadia Nerina 1967

O'Connell Monument (detail), J.H. Foley/ Sir Thomas Brock  
 1866-83, O'Connell Street, Dublin. Courtesy Conway Library,  
 Courtauld Institute of Art



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‘Wealth of Nations’ (detail), bronze by Eduardo Paolozzi (1925-2005)  
Edinburgh, 1995. Photo PMSA