

190 *CLEANING THE POND AT LYDDEN*

by *Class I Lydden School*

On Monday, 13th May, Class I of Lydden Primary School went to clean out the village pond. We walked along Canterbury Road with four mums. As we arrived at the pond Mr and Mrs Owen came along. While Mrs Owen was planting the willow tree, Mr Owen was talking to all of us, telling us what what we were actually there for and what we had to do.

We had bluebells to plant and we tried to make an island in the middle of the pond. We are hopeful the water will collect in it.

A photographer came from the *Dover Express*: he took photographs of most of us, and they are now on display in school.

We think it is very important that Lydden Pond should be restored. It is part of our village history and could be made to look very attractive, especially if people *do not* throw their rubbish into it.

Maybe they have adorned your walls for decades, yellowing or fading, with the backing paper splitting and disintegrating. I have two such pictures which for years have admonished me, fixing me with feelings of guilt from time to time, as I pass them on the staircase. Is it time to consider giving them a new lease of life?

EDITOR

A Paper Conservator writes about her work

DEBORAH COLAM

THE CARE OF WORKS OF ART ON PAPER

Do you have any old pictures, maps or stamps that you know are in need of care or conservation?

An examination of your artwork can reveal if it requires possible attention. If framed, carefully remove the backing. What colour is the back of the artwork? Is it yellow or brown? What colour is the front? Have the colours faded badly? Does it have vertical brown marks which correspond to splits in the backing material? Is it stuck down to a backing material? Are there signs of moisture-staining, mould or foxing? Is the paper brittle, torn or dirty? All these indicate serious deterioration which should be given attention.

Good quality paper can last hundreds of years if protected from harmful conditions. When work is exposed to strong light, extremes of humidity, atmospheric pollution, infestation, poor mounting and framing materials and bad handling it soon deteriorates. Poor quality paper is inherently unstable, containing such substances as iron and copper salts, lignin (the bonding material in cellulose), bleaches and many others, which react with each other and surrounding sources of acidity causing grave damage. The

following list of Do and Don'ts apply to works of art, maps, stamps, fabric, archival material and all forms of paper ephemera.

Don't over-handle items.

Do pick up from the edges, make sure weak items are well-supported and ideally use "researcher gloves".

Don't attempt to clean items using tacky or putty style cleaning products and certainly do not use bread as suggested in some spurious publications. All you will do is leave an oily residue on your item.

Do look for archival quality cleaning products and familiarise yourself with their correct application.

If in doubt – Don't risk it!

Don't attempt any water or chemical treatment to remove stains unless you have specialist knowledge to deal with any problems which may arise. Conservation is not straightforward and even a simple task can go wrong.

Don't use conventional pressure sensitive adhesive tapes e.g. sellotape or masking tape to repair work or in mounting. These soon degrade leaving stains and sticky residues which are virtually impossible to remove.

Don't store items within or adjacent to sources of acidity e.g. newsprint, non acid-free tissue, mailing envelopes, wooden drawers, glassine bags, P.V.C. or ordinary polyester products.

Don't hang or store objects near central heating radiators, where they are exposed to high fluctuations of temperature and humidity. Paper is safest in a range of 50% - 60% relative humidity at a temperature of 20 - 22°C

Do ensure your items are enclosed by good storage or framing to stabilise their surrounding climate.

Don't expose work unduly to strong light sources. Harmful ultra-violet is present in both daylight and artificial light. Spotlights especially should not be used as they produce additions to heat problems.

Do, if the pigments or paper are thought to be particularly vulnerable, consider using ultra-violet proof glass – the extra cost could be well justified.

The causes of damage to works of art on paper are many and by no means all have been covered above. It is, however, widely thought that up to 80% of damage has been caused as a direct result of poor framing methods. This point cannot be over-emphasised.

Don't have original quality artwork framed or mounted using standard quality framing or mounting techniques. Ordinary mounting techniques e.g. dry-mounting, spray or wet adhesives and conventional hinging tape can severely damage framed items. Acid migration, adhesive residue, staining, colour fading and structural decomposition will occur and may lead to irretrievable damage. Items can suffer financial loss immediately if treated in this manner.

If you seek the advice of a qualified Paper Conservator or framer with specialised

192 conservation knowledge, always specify your requirements, making certain that these are well understood and noted by the framer. In this day and age the information is freely available to the framer and as such there are no excuses for the ignorance of yesteryear. The additional cost of conservation standard framing should not be more than 15 - 20% greater than normal standard methods; except perhaps where ultra-violet proof glazing is used.

If in doubt you can contact your local museum, Public Records Office or the Conservation Unit at the Museums and Galleries Commission at

16 Queen Anne's Gate, London, SW1H 9AA

All these are able to provide details of qualified conservators in your area..

Deborah Colam is the proprietor of Castle Fine Arts Studio (26 Castle Street), which was established in 1986 to incorporate a conservation workshop and a picture framing service. Deborah, who trained as a Paper Conservator at Camberwell School of Art and Crafts, London, has recently been lecturing on her subject at Dover Museum.

Village Children's Views of Dover.

... I like Dover because of all the new things in it. I also like Etam and Tammy because they do fashions and I like things to do with fashion. I also like the White Cliffs Experience. I like the cinema and the gift shop and the playground.

EMMA WISE (9)

Dover is good because there are lots of shops.. There is a Sports centre and the Town Gaol and the White Cliffs Experience, the harbour and the beach. You can see Dover Castle. My Dad works on the ships. When you go up the cliffs you can see everything, ships, cars, all that sort of thing.

MARK LEWIS WILLIAMS (8)

I like Dover a bit but the best thing is the Sports Centre. The White Cliffs Experience is good. The best thing is the pirate ship and you can play on it and you watch a big tele and at the end you watch a wreck on the beach and there's characters.

JAMES LEWIS WILLIAMS (8)

In Dover I like the White Cliffs Experience. It's good because there's loads of knowledge. There was a good bit about the Germans. My best bit there is that sort of theatre bit where there was a seagull and his nephew Puffy and it told you all about the olden days.

ALISON HAWKINS (9)

EAST LANGDON PRIMARY SCHOOL

DOES ANYONE KNOW?

What happened to the clock from the old school at Lydden (opposite the Hope Inn)? The clock disappeared when the school moved to its new site.

Anyone with any knowledge of the whereabouts of the clock, or any other artifacts from the old School, please contact Mrs Cross, the Headteacher of Lydden Primary School. (Tel. No. 0304 822887).