



By Appointment to HM the Queen
Display Case Suppliers
Click Netherfield Limited

STUNNING

Take a first look at the groundbreaking Aga Khan Museum in Toronto

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GOLDEN GIRL

Lost for 1,000 years we help bring the head of a goddess back to life

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SPECIAL FEATURE

Discover how our clients are using the innovative TESS Demountable range

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SHOWCASE

2015



Welcome



Welcome to the latest edition of Showcase, ClickNetherfield's annual magazine produced for our clients, industry contacts, and ever widening network of distributors and staff.

We've updated the look of this year's magazine and we are confident that it again features fascinating articles on projects that we've been lucky to be part of – from large projects like the Aga Khan museum in Toronto and the smaller Minerva Head project at Roman Baths Museum, to the Archive+ venture at Manchester Central Library which was a step away from traditional museum & exhibition work that we are best known for worldwide. The range of articles in this publication certainly reflect our finest work as well as the core values of our business; aesthetically exquisite cases, cutting edge engineering excellence and high quality performance of products.

We have had a busy year of trading, both at home and internationally, and this is reflected in the pages ahead as well as some interesting news updates.

We hope that you enjoy the magazine and please do give us your feedback - it helps us to shape next year's magazine to ensure we keep the publication interesting & original.

A handwritten signature in black ink, consisting of a stylized 'J' followed by several loops and a final flourish.

Jim Stewart, Managing Director

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The Kingdom of Songhai
L'Empire du Soudan

Spain
Espagne

The Aga Khan Museum

The new Aga Khan Museum in Toronto, Canada is the first museum dedicated to the display and study of Islamic art and culture in North America.



As ever, the appearance of simplicity is hard to achieve. The tolerances and specification required by Studio Gardère challenged some of the most experienced glass technicians in the business...



The museum, located in Toronto's Don Valley, was designed by Pritzker Prize-winning architect Fumihiko Maki. Along with the adjacent Ismaili Centre designed by Charles Correa the Museum forms an architectural landmark within the landscaped parkland of this suburban site.

At first sight, the Museum is a somewhat inscrutable formidable presence, with a folded limestone façade providing a sense of permanence and quality. Internally the stone and marble exteriors give way to calm, including a beautifully proportioned courtyard that bathes the interior with natural light.

The museum display galleries are open and spacious with finely executed detailing and subtle day-lighting. Maki's main gallery space has provided an opportunity to exhibit some of the Museum's unrivalled collection of manuscripts, drawings, paintings, decorated ceramics, metalwork, and architectural ornamentation.

The design concept, by exhibition designers Studio Gardère of Paris, required display cases and plinths with minimal detailing; fine glass mitres and bases designed with rounded or chamfered edges ensure the vitrines do not dominate the objects within them. Freestanding cases are dependent for lighting on the ambient light within the gallery whereas wall cases are provided with LED lighting. Where mechanical devices and environmental controls were required, the brief stipulated ease of maintenance and the designers insisted on minimal visual presence of locks or opening devices. This exceptional attention to detail reinforces the light-touch design, providing uncluttered surfaces that do not detract from the delicacy of the objects.

The DIN52290 security specification of the cases demands rigidity and solidity, creating a challenge to achieve the desired aesthetic. The cases are air-tight to between 0.1 and 0.25 air exchange rate and contain silica gel cartridges rather than relying on active environmental conditioning. The non-reflective glass vitrines and spray-painted plinths meet the security, environmental, and aesthetic requirements.

ClickNetherfield won a competitive tender process for the detailed design and manufacture of the display cases, in association with US Partner Kubik Maltbie. This international design and construction team needed some "glue" to ensure regular communication was maintained, that design deliverables were completed and the cases manufactured and delivered to Toronto in the tight nine month program.



In January 2014, Bramwell Hall Projects was asked by Museum Director Henry Kim to join the team as project managers to support Linda Milrod, Head of Exhibitions. Our role was to provide that "glue" by facilitating the design development process and coordinating the collaboration between AKM, Studio Gardère and ClickNetherfield/Kubik Maltbie.

Due to the tight deadline and the complexity of the international partnership, weekly Skype meetings across four time-zones were held. These enabled the team to resolve issues quickly, monitor progress and make rapid decisions. Virtual meetings were interspersed with monthly factory visits at both Livingston and Kubik Maltbie's Mississauga, Canada facility.

As ever, the appearance of simplicity is hard to achieve. The tolerances and specification required by Studio Gardère challenged some of the most experienced glass technicians in the business, and the prototypes were invaluable to test details such as paint treatments, glass mitres, adhesives and glass painting. Production prototypes also enabled ClickNetherfield to set standards for their supply chain partners.

The project was completed successfully and in time for the museum opening in September 2014. At every step, technical challenges in detailing, paint finish, material availability, logistics and site conditions were met and resolved in a spirit of collaboration and with a can-do mentality. The technical knowledge of Mike Chaplin and Stuart Bell at ClickNetherfield and Ryan Skorch at Kubik Maltbie in New Jersey proved invaluable in supporting the AKM and their designers in fulfilling their stunning vision.

The final installation comprises 18 "families" of 90 display cases and plinths, of which no more than four are identical, including glass vitrines of up to 4.3 metres in length and a 4 metre-high Shanameh wall of finely slatted steel.

The end result is a breath-taking, world-class gallery and a testament to the design skill, technical expertise and collaboration between Studio Gardère, ClickNetherfield, Kubik Maltbie and the Aga Khan Museum team of which we are proud to have been a part.

Article by: Andy Bramwell, Director, Bramwell Hall Projects Ltd. With input from Linda Milrod, Head of Exhibitions and Collections, Aga Khan Museum. www.bramwellhall.co.uk



...exceptional attention to detail re-enforces the light-touch design, providing uncluttered surfaces that do not detract from the delicacy of the objects.

Making light of a thousand years of decay



We completed lighting tests at our factory in Livingston and both client and designer spent time with us to get this element exactly right.

The Roman Baths in Somerset is one of the finest historic sites in Northern Europe and attracts around one million visitors every year. The Roman Baths recently completed the first phase of a multi-million pound redevelopment to bring the best of modern interpretation to the site, transform its accessibility and preserve it for the next 100 years.

Housed at the Roman Bath museum is the gilt bronze head of the goddess Sulis Minerva, one of the best known objects from Roman Britain. Its discovery in 1727 was an early indication that the Roman site at Bath was not a typical settlement. Gilt bronze sculptures are rare finds from Roman Britain as only two other fragments are known.

The head is probably from the cult statue of the goddess which would have stood within her Temple beside the Sacred Spring. From there she may have looked out across the Temple courtyard to the site of the great altar, the site of sacrifice, which stood at the heart of that sacred space. The statue may well be an original object from the foundation of the site in the later first century AD, which means that it was probably well over 300 years old when it met its demise.

The head is slightly larger than life size, suggesting that the original statue was an imposing sight. Examination of the head has revealed that it has six layers of gilding. The first two use a technique known as fire gilding whilst the four later layers are applied as gold leaf. The head has a number of imperfections.

There is corrosion which has affected it in parts where it lay in the ground for over a thousand years.

For the designers at ClickNetherfield, the project was small but somewhat intricate. It involved one main showcase that housed the Minerva Head at the Roman Baths Museum. The showcase included low-reflective glass which has a coating applied to the glass at the production stage; this coating reduces reflection from 8% with normal glass to less than 1% providing superb clarity of the ancient object on display.

This project also required active humidity control since the conditions inside the case needed to be significantly different from the ambient. The complex system that we provided is able to support a narrow humidity range of +/- 3%. We also supplied the all-important alarm system to ensure the priceless artefact remains completely protected within the busy museum.

However, one of the most important factors to consider in presenting the Minerva Head in all her glory was lighting - up lights in warm white and blue down lights were designed for effect. We completed lighting tests at our factory in Livingston and both client and designer spent time with us to get this element exactly right. As a result, the case and artefact look exquisite with a lot of time and effort put into up front testing by all the teams involved.

Article by: Louise Robertson, Click Netherfield.



MINERVA'S HEAD
PLEASE TOUCH

The statue may well be an original object from the foundation of the site in the later first century AD, which means that it was probably well over 300 years old when it met its demise.

A new chapter for Manchester Central Library

Archives+ is an exciting project bringing together Manchester's archive heritage from a number of key partners across the city at Manchester Central Library.

The project is designed to encourage the use of archive collections through an engaging introductory exhibition. The ambition was to use digital interpretation and innovation to make the stories in the collections more accessible to visitors and new audiences to Manchester Central Library.

Accessibility and learning is at the very heart of the design - many more items are now out on display and visible than ever before.

In the first of its kind in a library setting, this project encourages interaction with the collections by throwing off the 'stuffy image' associated with archives and bringing them firmly into the digital age. The design is a blend of exhibition and social café space in the heart of Manchester Central Library. It provides areas for groups to informally socialise whilst viewing exhibition materials, watching film material in the video pods or relaxing with a coffee. Visitors can create, contribute and respond to events past and present in Manchester, making it a truly living archive.

Accessibility and learning is at the very heart of the design - many more items are now out on display and visible than ever before. The use of digital interactivity not only lends itself to the needs of the mainly 2D paper archive collections, but allows visitors to explore what is potentially complex material

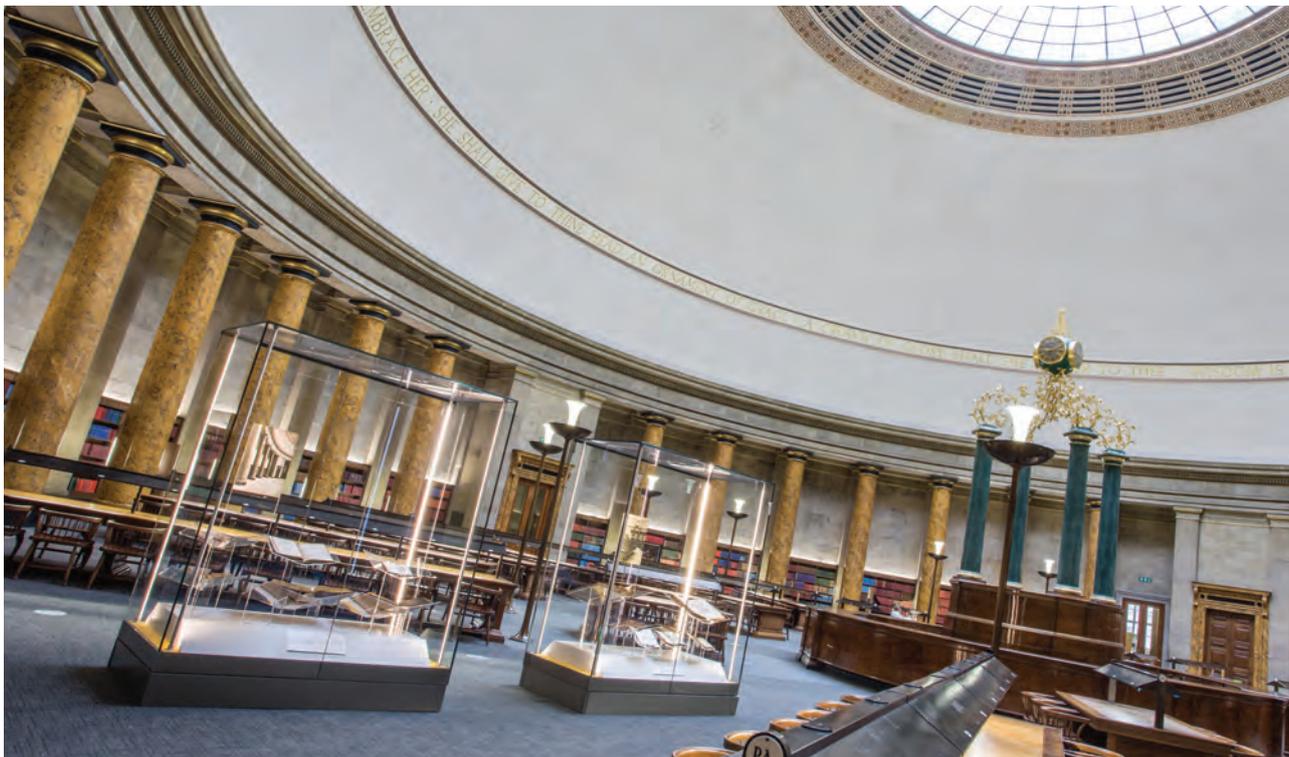
in a digestible, visual format. Real objects from the archive collections are rotated in new, state-of-the-art showcases in both the ground floor exhibition and reading room.

The activities in the ground floor exhibition includes a full-height virtual library stack, allowing visitors to select archive boxes to explore what lies within, and café table projections and the ghost of the first librarian offering his views on the history of libraries in Manchester. It works to dispel any myths about archives, making them interesting, accessible and, most importantly, fun. Visitors can also explore historic events that occurred in central Manchester on an interactive map beneath the dramatic 'Oculus', and this links visitors directly to specific collections in the stores.

Archives+ has been an overwhelming success so far, attracting school-groups, families, young people and traditional library users as well as those visiting for a coffee and to take in the surroundings. Since opening, the library has seen increased school group numbers, 18% of visitors are now from ethnic minority backgrounds and 90% of young people felt the offer was 'young people friendly'.

Visitor numbers have continued to exceed expectations. Two million people are expected in the first year alone. Further to that, visitors have been engaging with the library collections once inside: 18,884 people have already attended activities and programmes, 29,420 films have been viewed, 5,000 local studies books have been issued, and over 1.3 million people have accessed image from family history collections online. The true reception of the project has been captured on the busy twitter feed: "[Wow! Just discovered the future of archives in Manchester @archivesplus](#)"

Article by: Samantha Withers Project Designer, Mather & Co Ltd



Refurbishment is a revelation

The College of Infantes is a small building in Old Toledo, near Madrid, previously neglected and unused for decades, a mere five minute walk from the Cathedral of Toledo.

It is a building with a rich past and closely linked to the history of the Cathedral itself. It is for this reason, that when in early 2011 it was decided to undertake the restoration of the Sacristy of the Cathedral and change the use of the appended rooms to it, the local council felt it was also time to move and unify the display of its historic collection of liturgical textiles and clothing to a different space that would offer new and better environmental and technical conditions for the presentation, storage and conservation of the artefacts.

Lighting systems used in the project employ the latest LED technology to ensure the best colour reproduction and safeguard conservation requirements of the exhibitions.

The restoration that can be seen today is the result of the work of four teams coordinated by the architectural firm responsible for the building - Jaime Castañón architects of Madrid. In addition to the architects, Jesús Moreno & Associates were responsible for museology and Ypuntoending global production, alongside ClickNetherfield, provided the showcases. Together, these teams undertook the vast transformation of the old building into a space capable of housing a modern museum.

In order to achieve a modern exhibition space it was essential to reorganize the internal space and create new central areas along with the restoration of the main staircase optimising flow around the collection - the result is a curving path through six rooms in which the tapestries of the Cathedral are displayed, as well as a corridor occupied by a selection of religious clothing. The space on top of the Monument to Holy Thursday has also been restored having remained untouched for over sixty years. Finally, the tour ends at the chapel that has regained its most precious elements - the altar and stained glass - by adding an exhibition of a selection of antique jewellery. Simple geometries of the galleries give centre stage to the artworks with only two basic materials, black iron and glass, being used.

The exhibition comprises of four distinct types of objects generated by different types of display elements: carpets,

clothing and religious textiles, metalwork and sculpture.

Large tapestries are the stars of the show and occupy the new rooms. The sheer size of these pieces meant that more space had to be provided by the architects. The tapestries on display, many of which make up the series used during the feast of Corpus Christi, are grouped around six themes: the triumph of the Eucharist, History of David and Solomon, History of Moses, Man's life, the classic theme and the Toledo Bishops.

The religious garments are an equally important part of the collection and perhaps the most complex in terms of its presentation requirements. These apparels include the suits of Mendoza, Cisneros, and Fonseca cardinals among others. To house them, a showcase twenty meters long and nearly five metres in height was developed and was undoubtedly the biggest made for this project. It was also one of the more complex to design as a metal substructure had to be developed to hang the case as it was vital that no fixings were used on the mason walls or wood frame housing as both were elements of the original building and imperative that they were preserved to the utmost.

Lighting systems used in the project employ the latest LED technology to ensure the best colour reproduction and safeguard conservation requirements of the exhibitions. This was especially important for certain points in the galleries where small objects such as jewellery and sculptures are exhibited. Prominent among these displays are two large iron tables on which major showcases are located. These collections host an array of exquisite religious goldsmith artefacts, ivory and enamel.

As previously mentioned the basement of the building has been recovered and the restored architecture itself becomes a key display element. This basement area now houses a new modern textile warehouse with tapestries and costumes displayed skilfully in what remains a very tight space. For this large arrangements display many tapestries. This space is designed to help promote access to artefacts not exhibited within the main collection of textiles.

All things considered, this project was an undertaking of enormous proportions from building restoration right through to final showcase installation brought together by several teams of experts but with stunning results.

*Article by:
Javier Delgado, Director General, Y Punto Ending, Spain*





An exhibition that's over the top

100 years on The Great War is remembered in impressive fashion.





Showcases were built into the walls of the trench to display everyday objects such as chocolate tins and camping stoves through to rarer items including a Victoria Cross medal and a sniper head.

York Museums Trust used ClickNetherfield showcases on the HLF funded exhibition "1914 When the World Changed Forever". When our exhibition company, RS Heritage, suggested that we work with ClickNetherfield, I was keen to find out how they could help with our display requirements. The showcases were used in two ways, either as stand-alone cases or built into scenic displays. The largest was stand-alone in the recruitment area for World War One costume. Despite the unusual shape of the space, ClickNetherfield designed us a bespoke showcase which works really well. In the same room we needed a secure case for guns.

Part of the display includes a recreation trench. Showcases were built into the walls of the trench to display everyday objects such as chocolate tins and camping stoves through to rarer items including a Victoria Cross medal and a sniper head. We chose a red background and the effect is stunning.

The exhibition includes an area for quiet reflection. The focal point is a ClickNetherfield hexagonal case which displays the belongings of a single soldier who died during the war. The case works well helping to create a poignant atmosphere.

We see these new ClickNetherfield showcases as an investment into the museum's future. At the end of the exhibition they will be reused, and we are delighted that we have well-made vitrines which will last for years to come. Passive environmental controls mean that even our most delicate objects can be displayed beautifully while being preserved.

Article by: Alison Bodley - Project Lead, York Castle Museum





The CAR
ILLUSTRATED

Informational text panel on the left side of the display case.

Informational text panel on the right side of the display case.

1910 INVINCIBLE
OPEN
...
PATELEY BRIDGE
...
2 FIRSTS
...
BEST Performance
...
4 GOLD MEDALS
...
INVINCIBLE
...
TALBOT

INVINCIBLE
FIRST AGAIN!
...
PATELEY BRIDGE

Just what the doctor ordered

When RCSI decided to showcase some of their most treasured collections they turned to ClickNetherfield for a stylish and effective solution.



RCSI holds a unique place in the history of surgery and medical education in Ireland since the late 1700s. The College was founded on 11th February 1784 with the granting of a royal charter from King George III.

The founding fathers wanted to establish a recognised and respected surgical college that could train, regulate and examine Irish and international surgeons. The pioneers, founders and inventors of new surgical techniques and instruments walked through the doors of the RCSI. Be they students or staff they helped forge medical advancements that benefit patients daily.

The RCSI Heritage Collections comprise of archives, manuscripts and antiquarian books that relate to the teaching and practice of surgery and medicine in Ireland. The archives include records created by RCSI in the running of the College since 1784 and its schools including the minutes of meetings and correspondence of the College, Council and various committees, registers of students, examinations, fees, fellows

and licentiates. The archive also houses the collections of a large number of prominent individuals. This material is in a variety of formats including casebooks, diaries, lecture notes, published papers, photographs, clinical illustrations etc. Among these collections are the papers of

- Abraham Colles (1773-1843)
- William Wallace (1791-1837)
- Sir Charles A. Cameron (1830-1921)
- Thomas Heazle Parke (1857-1893)
- Emily Winifred Dickson (1866-1944)

The collection of antiquarian books covers surgery, medicine and allied topics. Works by Irish surgeons and doctors, especially those associated with RCSI over its two hundred plus years existence, form the basis of the collection. Authorship and ownership by RCSI people of these works are a rich and exciting historical source. The RCSI collection of over six thousand pamphlets is particularly strong on local eighteenth

After much research and discussions with other academic and public institutions about exhibition cases, the overwhelming choice was ClickNetherfield.



and nineteenth century issues. The collection also includes commemorative and memorial literature of various members of the medical profession. We hold the largest medical instrument collection in the country with over 1500 instruments. These include

- De Humani Corporis Fabrica by Andreas Vesalius, 1555
- Works by Avicenna,
'Father of Early Modern Medicine' (980-1037)
- William Wilde's aural snare
- Robert McDonnell's blood transfusion apparatus
- Case of field surgical instruments from
the Battle of Vittoria 1813

The RCSI Heritage Collections house an extensive variety of unique material some of which can now be seen in our bespoke ClickNetherfield cases that were installed in January 2015. After much research and discussions with other academic and public institutions about exhibition cases, the overwhelming

choice was ClickNetherfield. From the first contact with ClickNetherfield, the staff were very friendly, understanding and patient of our needs and requirements. Once the measurements and drawings had been approved ClickNetherfield efficiently set about delivering and installing the cases. So in less than a week the College had five beautiful exhibition cases waiting to be filled with historic material.

These cases will showcase the College's historic collections drawing from the archives, antiquarian books, manuscripts, medical instruments, zoological specimens and pamphlets. It is with great pleasure that the heritage of such a long established and respected institute can now be put on view for staff, students, researchers and visitors alike to enjoy. By doing so it will hopefully awaken in viewers a curiosity and an interest in the historical fabric of the College.

Article by: Meadhbh Murphy MSc BA, Archivist, RCSI Mercer Library, Royal College of Surgeons in Ireland

Globes: a 360° view

Our cases are in use around the world...quite literally.



From antiquity to the present day, people have created globes to model the world around them.

Our newly refurbished Upper Gallery presents globes designed for a range of different purposes, from educational tools to fine furniture, and for a variety of audiences, including as children's educational toys, sailors' navigational aids and status symbols for gentlemen. Often light-sensitive, globes are challenging to display, not least because it is desirable to see the entire surface of the globe.

The Whipple Museum of the History of Science was founded in 1944 when Robert Stewart Whipple presented his collection of scientific instruments to the University of Cambridge. The collection dates from the medieval period to the present day and includes scientific instruments, models, prints, books and other material related to the history of science. Many of these objects are extremely beautiful and a pleasure to display.

Perhaps some of the more visually appealing parts of our collection are our globes, which the museum first began to seriously collect about seven years ago. A temporary exhibition soon followed, utilising a selection of old and, perhaps, tired-looking cases. The exhibition was a success, but the cases left much to be desired. Not only were they old but also, being wall cases, they limited the visitors' view to only a small portion of each globe. And when so much time, effort, craftsmanship and knowledge have been put into constructing these 3-dimensional models, it seems a shame to have these restrictions.

When we decided to extend the duration of the exhibition, we knew we had to re-think the layout of the gallery and ensure

visitors could see even the smallest detail. Thanks to a grant from DCMS/Wolfson, we have been able to purchase brand new free-standing TESS Demountable 'Evolution' cases allowing visitors a complete 360° view. The low-reflective, almost invisible, glass gives a startlingly unrestricted view of the objects and the starry backdrop of the newly decorated walls adds to the tranquility of the gallery.

The low-reflective, almost invisible, glass gives a startlingly unrestricted view of the objects and the starry backdrop of the newly decorated walls adds to the tranquility of the gallery.

As well as many globes of the Earth, the gallery also contains globes of the heavens, the Moon, Mars and Venus, with examples dating from the seventeenth to the twentieth centuries. Recently we even purchased a rare Jupiter globe, which will be on display very soon.

We hope that the new cases give the sense that our globes are spheres with real depth and presence, and that our new gallery 'Globes' presents these glorious objects in the best possible light.

Article by: Claire Wallace, Collections Manager, Whipple Museum of the History of Science



Fans need our support too

How do you blend contemporary design and modern technology with Georgian interiors and artefacts dating from the 12th Century to the present day?

Located in the heart of historic Greenwich, The Fan Museum occupies two handsome Grade II listed Georgian townhouses – lovingly restored internally and externally. Although the museum opened to the public in 1991, it remains something of an undiscovered gem and is the only museum in the UK devoted in its entirety to the history of fans and the craft of fan making.

The museum's collections comprise in excess of 5,000 objects (not all on show at the same time) including fans and fan leaves dating from the 12th century to the present day, rare books and fan-related artefacts. Initially based around the private collection of the Founder and Director, Hélène Alexander, the collections are particularly strong in European folding fans dating from the 18th to early 20th century.

The design of the new TESS Demountable cases was based on that of the contemporary light grey mirrored cases that already existed within the gallery.

Among the museum's many treasures are works by fine artists including Paul Gauguin, Salvador Dali and Walter Sickert. From France, generally regarded to be the epicentre of Western fan making, the museum has extended fan leaves painted with detailed depictions of life at the Court of Louis XIV dating from the early twentieth century, undeniably ostentatious feather fans of ostrich, eagle and even bird of paradise. Fans from the East are also well represented within the collections and include a twelfth century Chinese pien mien, seventeenth century export brisé fans painted with curious depictions of European traders (as seen through the eyes of Chinese craftsmen), and several Japanese 'war fans' – originally intended for use on the battlefield, they functioned as signalling devices.

2015 marks the bicentenary of the Battle of Waterloo and what better way to honour the occasion than an exhibition celebrating this tumultuous period in Europe's history, and its associated heroes (and villains!) 'Waterloo: Life & Times' features fans and fan leaves designed to commemorate mutinies and victories

associated with the period leading up to the Battle of Waterloo in 1815. Material culture associated with the period enables us to conjure an evocative image of time and place, and there are several surviving examples of costume and decorative art, in addition to fans, which deserve their place within this exhibition. These objects, many of them loans from participating museums and galleries, have a number of different needs with regards to display given the assortment of media, size and methods of interpretation. The exhibition contains more than 80 fans and fan leaves of the period, within an accessible and engaging display.

TESS Demountable, a specialist division of ClickNetherfield, were approached to aid the museum in creating a more unified temporary exhibition space. The design of the new TESS Demountable cases was based on that of the contemporary light grey mirrored cases that already existed within the gallery. These cases, made predominantly of glass to create maximum visibility, are based on a design which allows for a more coherent display of objects and a smoother incorporation of the case structure into the gallery environment. Perhaps the most essential feature, the mirrored panel at the back of the case, enables the visitor to scrutinise both the obverse and reverse of the fans. The cases from TESS Demountable also incorporate cold lighting, in keeping with the other cases in the gallery, which can be adjusted to suit the general lighting conditions in the room. Importantly, the new cases have been designed to fit into alcove spaces, where the previous structures would protrude into the exhibition space, concealing many of the original features of the museum's Grade II listed interior. Storage, too, was an important consideration. The museum lacks space to store items such as fan display stands and so each cabinet is designed to conceal quantities of display plinths and stands.

Visitors to the museum have commented on how serene, light and spacious the upper gallery now feels. Gone are the rather oppressive mahogany units, to be replaced by clean lines and minimal surface ornamentation. The challenge of situating contemporary display cases and bespoke cabinets within the museum's refined Georgian interiors has been resolved with sensitivity.

Article by: Jacob Moss MA, Curator, The Fan Museum, London.



Study these modern classics

Our job is to enhance our clients' treasures and here modern meets medieval with marvellous results.



Dating from 1448 when the college was founded by Margaret of Anjou, Queens' Old Library is amongst the earliest of the Cambridge college libraries. In combination with its fifteenth-century surroundings and its ancient reading room, the library as a complete entity offers a unique insight into the role of Queens', and the university in the upheavals of the Reformation and Civil War periods.

Alongside the room itself, features of interest include the medieval lecterns to which the books were once chained, which were adapted in the seventeenth century to form library book cases. The system of chaining books at Queens' differed from most known examples of chained libraries in that it was designed for the reading of manuscript books laid flat on the lecterns, rather than printed books stood upright on shelves. By 1538 all of these manuscripts had been disposed of as the college updated its holdings with a fine collection of cutting-edge printed books, which now numbers around 40,000 titles.

The College's direct link to politically important figures such as Elizabeth Woodville (the 'White Queen'), Edward IV, Richard III, and Mary Tudor is reflected in the Library's inclusion of books or documents formerly owned or written on by them, all of which help to bring to life the religious and dynastic upheavals of the period. Amongst the Library's most intellectually significant features is its historic connection with the humanist scholar Erasmus (1466–1536). With his residence at Queens' in the early

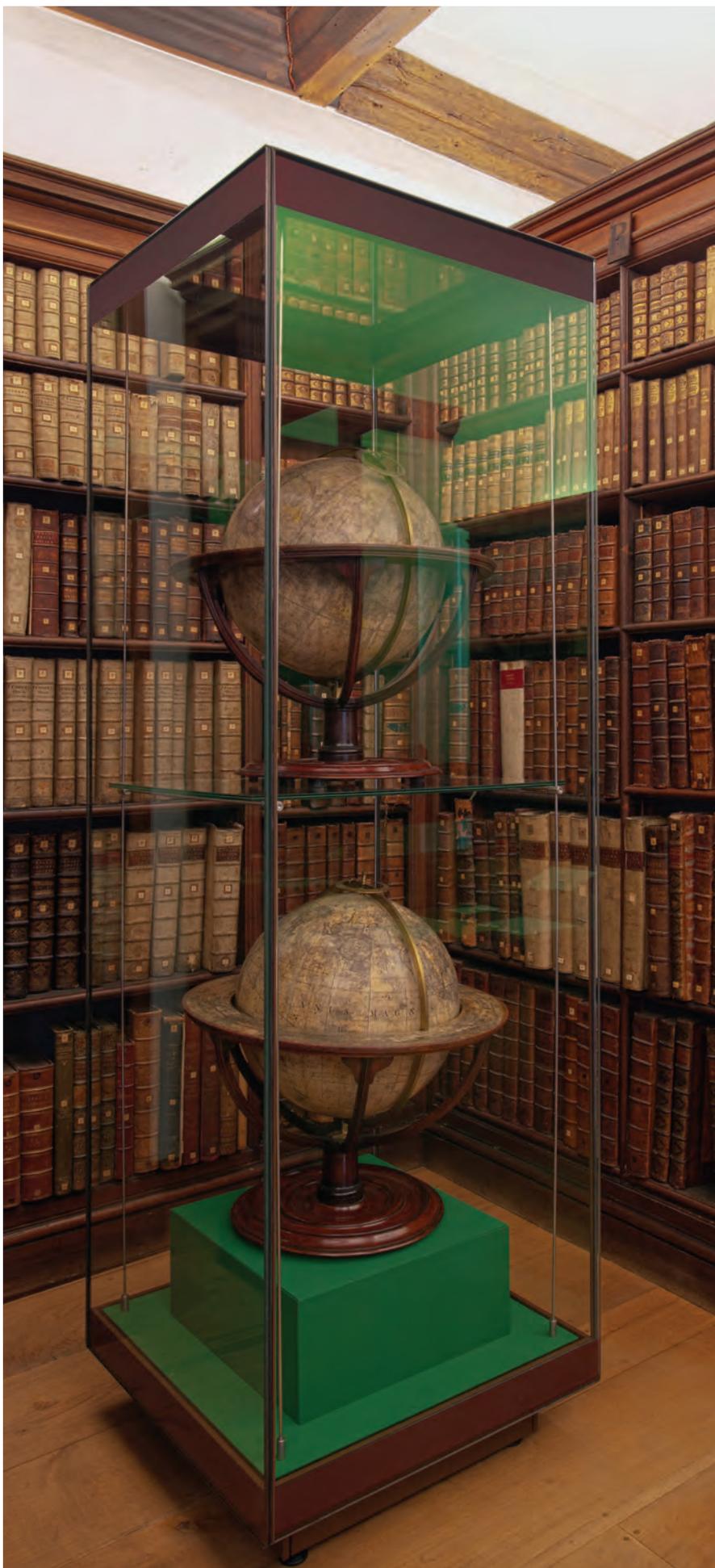
sixteenth century, the College helped to lead the Renaissance movement that sought to reassess classical languages and literature as a means to advance learning, moral standards and civilised taste.

In addition to embodying the subjects and texts studied (and quite often written on) by students and scholars of the early modern period there is a further compelling feature of interest in the Queens' collection. Whereas in a great many libraries of early printed books, volumes have in recent times been rebound, the Queens' collection retains its original bindings and appearance. Many of these bindings constitute the finest examples of their kind and reveal signs of use and ownership which can prove invaluable to modern day researchers.

Making our unique collections accessible to students and the wider public is now essential to the library's mission. Following an extensive process of research we chose Click Netherfield to provide six modern TESS Demountable display cases, two for globes and four for rare books. Extensive discussions with General Manager Clive McCreedy enabled us to find the perfect solution to our needs. This combines a modern elegance that does not obtrude on the timeless beauty of the Old Library's medieval interior.

Article by: Dr Tim Eggington, College Librarian, Queens' College, Cambridge.

Making our unique collections accessible to students and the wider public is now essential to the library's mission.



Case notes

ClickNetherfield Conference – From Russia to China

ClickNetherfield's last annual conference was held in Moscow, Russia, in October 2014 - an incredibly interesting country with a fascinating history and culture.



Russia is a country that interests us commercially and our annual conference was an exciting opportunity to inform a new audience on some of the current technologies and trends in the display case industry. It also presented an excellent opportunity to share information on some of the prestigious and challenging projects we've recently been involved with on the international stage.

Following the success of Russia 2014, we will soon be announcing our 2015 Annual Conference venue. Our 2015 conference will be the perfect platform for building new relationships with the Museums' decision makers and to understand the Museum industry of the hosting country on a deeper level.

Praxis

As Managing Director of ClickNetherfield, one of the world's leading showcase companies, I have worked with world-renowned museums, exhibitions and architects for many years.

It's a brilliant job, and I have developed a great passion for what I do. So, to expand my professional world and learn from my peers, a group of like-minded professionals, I joined Praxis Museum Projects Group.



Praxis is a group of museum professionals, working in various project specialties. We each bring an established and particular expertise to the process of creating museums, exhibitions, and cultural experiences of all types.

We are leaders in our respective fields. We formed the Praxis Museum Projects Group to advance our individual expertise, advance the art of what we do, and extend the benefits of collaboration to our clients and the museum field as a whole.

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Jim Stewart,
Managing Director

Journey of our glass

Improvements in inventory management and manufacturing efficiency have released space in our headquarters in Scotland and have enabled us to reintegrate our Glass Department back into our factory.

We are now enjoying the benefits of having the glass processing capability in our main factory. Our glass now moves less than 200 meters from delivery to manufacture and dispatch, a reduction of over 3,125 meters. This is reducing our carbon footprint, glass damage, and manufacturing time. Phase two will see internal cycle times reduce and the stock management improve.



Now we have glass processing in house our engineering team are busy improving these assets; so far we have redesigned the coolant management system and the chemical polish function with great results.

With the manufacture of our most complex case to date, containing over 50,000 individual components, our inventory management is being redefined both in terms of colleagues and infrastructure. A dedicated material store and goods receiving area has been built and, by the time you are reading this article, is fully functional.

Our clients are expecting larger and more technically complicated display cases and our current manufacturing facility is being redeveloped to meet today's requirements and ensure that we are ready for the future.

Is this a dagger which I see before me?



Racton Man – as he is now known, due to where he was found – has finally given up some of his secrets, thanks to scientific research carried out across the United Kingdom.

Specialists from England, Wales and Scotland have spent months scientifically analysing his teeth, bones and dagger to start creating a picture of who this man was, how he died and where he was from, plus his age, height and details of his health.

They believe that the Racton Man was probably a tribal leader from the very beginning of the Bronze Age. Their research makes him significant on a national scale. Scientists have determined that he was buried more than 4,000 years ago and was over 45 at the time of his death. He is now on display, along with his story, at The Novium Museum in Chichester, which is run by Chichester District Council.

Of particular interest is the bronze dagger found in the hands of the skeleton. This is now established as one of the earliest bronze artefacts in the country and is one of only seven ornate rivet studded daggers ever discovered.

"What makes his dagger so stunning is the rivet studded hilt," says Dr Stuart Needham, the Bronze Age specialist, who pulled together all of the research.

"Its design is distinctively British, but of greater significance is the fact that it dates to the transition from copper to bronze metallurgy. This dagger is bronze and so this item would have been incredibly rare at the time; its colour and keen hard edge would have distinguished it from the more common copper objects in use. We don't understand the social structure of this time, but he would have been a very prominent member of society, someone of great seniority."

Isotope analysis undertaken on one of the Racton Man's teeth by experts from Durham University shows that he could have been brought up in southern Britain - possibly somewhere

to the west of Sussex. Radiocarbon dating of the remains was undertaken by the Scottish Universities Environmental Research Centre in Glasgow. The result suggests that he died sometime in the period 2300BC – 2150BC.

Analysis of his bones by the London Institute of Archaeology suggests that he was 6ft tall and that he displays signs of spinal degeneration, which is thought to be age related. They also found that he suffered from a chronic sinus infection, as well as an abscess and tooth decay. Evidence has also been found of a peri-mortem cut – at or near the time of death – to the right upper arm bone, close to the elbow. There is no sign that this had healed. This is consistent with the arm being raised, elbow bent above the head, to protect it from a blow or strike from a weapon. These indications of actual fighting suggest that Racton Man's dagger was not just for display. His social position may have depended on him demonstrating his prowess in combat.

Although less certain, there is also evidence of a similar blow having struck the lower part of the right shoulder, under the armpit. A sharp force blow to this area of the body would have been consistent with a double strike – one to the head, blocked by the raised right arm, and a second deep into the armpit, presumably to sever the major blood vessels in this area.

"The results are truly fascinating," says Cllr Myles Cullen, Cabinet Member for Commercial Services.

"To think that we can discover such detail about a man who died more than 4,000 years ago, while learning more about the country's history, is just incredible. We can't wait to welcome people to the museum to find out more about this project and to see the Racton Man on display."

*Article by:
Sarah Parker, PR Manager at Chichester District Council*

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