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TREASURES OF TUTANKHAMUN

From Vienna to Atlanta on the trail of two grand exhibitions



# DARWIN'S EVOLUTION

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TESS EVOLUTION AND PRISM CASES PROVIDE A HOME FOR CHARLES DARWIN'S MANUSCRIPTS, DRAWINGS & SPECIMENS. ENDLESS FORMS: CHARLES DARWIN, NATURAL SCIENCE AND THE VISUAL ARTS. THE FITZWILLIAM MUSEUM, CAMBRIDGE.



Hello and welcome to the first edition of our new magazine "Evolution", where we hope to inform, enlighten and

entertain you with stories and pictures from the unique world of Temporary and Touring Exhibitions.

Here at TESS we are focusing hard on providing the best possible sustainable solutions for this fast moving and vital area of the museum sector.

In this issue we take a close look at what it takes to set up high profile temporary exhibitions, like the Fitzwilliam Museum's Endless Forms: Charles Darwin, Natural Science and the Visual Arts; or the Tutankhamun and the Golden Age of the Pharaohs extravaganza which has been touring Europe and the USA. We also have an in-depth article from TEG – the Touring Exhibitions Group well known to most of you as the independent membership network of galleries, museums, libraries, art and science centres and other organisations dedicated specifically to touring exhibitions.

Our focus on environmental issues has led us to introduce the planting of a tree for every single showcase we sell – something which is unique amongst showcase manufacturers around the world and a service intended to give each of our customers a healthy slice of that feel-good factor. Have a look at our sustainability feature on page 4 to find out more about our approach to making the world a bit greener.

We hope you enjoy our new magazine. Please let us know what you think - whether it's good, bad or just plain ugly, your opinions help us to improve everything we do!

*Clive McCreedy*  
General Manager

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# SOWING WHAT YOU REAP

WE ARE COMMITTED TO REDUCING OUR CARBON FOOTPRINT.

We look at every aspect of our business – from the wood we buy to the way we travel to how we print this magazine – with sustainability in mind. As part of this commitment, and in partnership with CarbonFootprint, we will plant a tree for every showcase we sell.

## ECONOMIC SUSTAINABILITY

Our Sustainable Solutions are endlessly reusable and reconfigurable in diverse exhibition spaces and venues. For each new exhibition, you can rely on a system you are familiar with to create a display environment that reflects your vision, without the need to allocate a significant part of your budget to the purchase of new showcases. Our solutions are robust and designed to cope with re-use and relocation over many years.

## ENVIRONMENTAL SUSTAINABILITY

Our showcase solutions are flexible and modular. This means that you can re-use and re-configure them as your needs change. As we all know, re-use is the best way to recycle.

When we make a showcase, we do everything we can to reduce our environmental footprint. We use recycled materials wherever possible, our production systems have been painstakingly tuned to minimise waste at all stages of the manufacturing process, and the unavoidable waste that we do create is aggressively recycled.

## SOCIAL SUSTAINABILITY

The extremely high conservation and security standards of our TESS showcases ensure that your exhibits are protected and preserved for future generations – whether these exhibits are displayed in one venue, or shown all over the world.

Sustainability is at the core of our business. It reflects our continual awareness of the economic, environmental and social impact of our activities.

Preserving the past for future generations. It's what we do.



# SCIENCE MEETS ART

A CONVERSATION WITH NICOLA GAULD, FITZWILLIAM MUSEUM, CAMBRIDGE.

THE FITZWILLIAM MUSEUM'S EXHIBITION "ENDLESS FORMS: CHARLES DARWIN, NATURAL SCIENCE AND THE VISUAL ARTS" RAN FROM JUNE TO OCTOBER TO GREAT ACCLAIM. IT EXPLORED DARWIN'S LINKS WITH ARTISTIC TRADITIONS AND HIS IMPACT ON THE VISUAL ARTS IN EUROPE AND AMERICA IN THE NINETEENTH CENTURY.

The exhibition juxtaposed art works with scientific material of all sorts, from geological maps and botanical teaching diagrams to fossils, minerals, and ornithological specimens. This fascinating collection revealed the many interactions between natural science and art during this period.

TESS Demountable supplied the showcases for the exhibition, and these same cases will be used for years to come to support the museum's ongoing temporary exhibition programme. The interdisciplinary nature of Endless Forms meant that the cases would be used to display

not only drawings and manuscripts but also specimens, including a number of fossils lent by the Sedgwick Museum of Earth Sciences and a display of birds of paradise from the Museum of Zoology, both part of the University of Cambridge. The birds of paradise were housed in a case from the TESS 'Evolution' range – very appropriate given the theme of the exhibition! As they are intended for long-term use within the museum for its permanent collection as well as temporary exhibitions, the cases clearly needed to conform to the highest display standards, leading us to specify anti-bandit laminate glass, high security locks and humidity control.

The project timeline was exceptionally tight. The museum team, consisting of the exhibition curator, conservator, researchers, technicians and security manager, held two meetings with Clive McCreedy, one on site at the Fitzwilliam and another at the TESS Southern office in Thame. A productive dialogue continued between the

museum and TESS as the display requirements were honed down and the order was finally placed in March for delivery in May. Installation ran smoothly, thanks to this extensive planning and preparation. The team had previously ensured that the largest of the cases would fit into the museum's service lift and delivery and installation were completed within two days by the cheerful TESS team.

The scale of the exhibition (the most ambitious that the Fitzwilliam has ever organised), the complexities of the display and the need to adhere to strict museum standards meant that we needed a reliable company to work with. TESS did not let us down and their knowledgeable team were able to offer advice throughout the process.

**Nicola Gauld, Research Associate**  
**John Lancaster, Manuscripts and Printed Books Technician**  
Fitzwilliam Museum  
[www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)



# GUARDIANS TO THE KING

## VERSATILE SHOWCASES FOR TERRACOTTA TREASURES

LAST YEAR TESS SUPPLIED DEMOUNTABLE SHOWCASES TO HOUSE 43 EXQUISITE TERRACOTTA FIGURINES, LOANED BY XUZHOU MUSEUM (IN JIANGSU PROVINCE, CHINA) TO COLCHESTER CASTLE MUSEUM FOR THEIR HUGELY SUCCESSFUL GUARDIANS TO THE KING EXHIBITION.

This was one of many exhibitions throughout the world timed to coincide with the 2008 Beijing Olympics. The timing had an additional local significance, being part of a programme of events to celebrate 20 years of friendship between the County of Essex and Jiangsu Province, China – home to Xuzhou Museum. The figurines were displayed in TESS Evolution demountable showcases - designed for sustainable touring and temporary exhibitions. Assembled and dismantled by the museum team,

this flexible showcase system ensured that the exhibits were protected and conserved, whilst allowing the public a close-up view of the stunning artefacts. "Evolution showcases offer Colchester and Ipswich museum service the flexibility required for our temporary exhibition programme", says Darren Stevens, Exhibitions Officer at the Colchester and Ipswich Museum Service. "We were able to use the same system across both sites to produce two exhibitions simultaneously. We demonstrated the full potential of the system with the Guardians to the King exhibition." Interpretation was provided in a variety of ways. In addition to informative text panels, there were modern replica figurines on open display for handling, audio description, and a short film of a traditional Chinese dancer performing a long-sleeve dance to translate the expressive poses of the figurines into movement.

“ The Guardian to the Kings exhibition demonstrated the full potential of the TESS Evolution system by producing a 1800mm x 3600 mm showcase to exhibit 20 terracotta miniatures from the Han Dynasty.

Darren Stevens, Exhibitions Officer Colchester and Ipswich Museum Service



# TOP OF THE POTS

HELEN WALSH OF THE YORK ART GALLERY  
ON CREATING HIGH SPEC CASES FOR  
MAGNIFICENT POTTERY

The Trust has a magnificent collection of over 12,500 items of pottery, dating from prehistoric times to the present day.

We wanted a bright and airy space with natural daylight that would show our pots at their best and that would be flexible enough to suit the varied exhibitions we have planned.

Although the majority of works in this gallery will be ceramic, there will on occasion be more vulnerable organic or light sensitive material that needs extra care.

The cases we chose had to be high spec - simple enough in design that they didn't outshine objects on display, adaptable enough to suit a variety of exhibition designs, but clever enough to meet the highest requirements of any potential lender.

It has been a complex and exciting project, and I've learned a great deal.

## HELEN'S TOP FIVE TIPS FOR ORGANISING TEMPORARY EXHIBITIONS

- 1 Go to other exhibitions, temporary and permanent, and speak with people who have organised them.
- 2 Use scaled paper cut-outs representing objects and cases in the space to try different layouts, as the gulf between an architect's plan and the physical reality is often larger than you think.
- 3 Plan the time to open the exhibition earlier than any official opening so that you can see how visitors react and have time to make any final changes needed.
- 4 Don't be afraid to alter plans or stretch budgets during your project, as your ambitions for it will probably grow.
- 5 Most importantly have fun with it and enjoy the process as this will come across in the finished product.

Helen Walsh, Assistant Curator of  
Decorative Arts, York Art Gallery



# FROM ONE REVOLUTION TO ANOTHER



INTERVIEW WITH  
MARC-OLIVIER WAHLER.  
DIRECTOR OF THE PALAIS DE TOKYO,  
PARIS, FRANCE

EVERY YEAR THE PALAIS DE TOKYO GIVES AN ARTIST CARTE BLANCHE – INVITING THEM TO TAKE ON THE ROLE OF CURATOR AND GIVING THEM THE OPPORTUNITY TO DEVELOP AN OUT-OF-THE-ORDINARY MUSEUM EXPERIENCE.

**Marc-Olivier. Could you please explain the reasoning behind this exciting idea?**

We want to give our visitors a view into the mind of the artist: their desires, opinions and influences. To achieve this we give our guest curators complete freedom to develop an exhibition programme. Artists think differently – they are never where you expect them to be, and Carte Blanche gives them the opportunity to share their unique and enlightened perspective with all of us.

**This year's Carte Blanche has been curated by Jeremy Deller. Can you tell us what theme he has chosen?**

Jeremy Deller is a distinguished artist and a Turner prize winner, and we are thrilled to be working with him

this year. Working with a number of collaborators, Jeremy has created an exhibition that defies categorisation – an exhibition where the protagonists can escape being defined as artists, and where the items on display stretch the boundaries of art. From the industrial revolution to glam rock; from Soviet electronic music to the personal fictions of William Scott – FROM ONE REVOLUTION TO ANOTHER explores the relationships between cultural and industrial revolution and the margins of contemporary art.

**Of course, we're honoured and proud to have been part of this project, but can you let us know what led you to choose TESS?**

A part of the exhibition, called "Z sound", is dedicated to the development of the audio and musical technologies in Russia between 1917 and 1939 and presents records and documents in close collaboration with the Theremin Centre of Moscow, who have kindly contributed the loan of a Theremin to the exhibition. This is an extremely fragile item, and it required

a level of conservation and security that only a TESS showcase could provide. It is therefore thanks to TESS that we have been able to have the privilege of the loan of the instrument.

**The Theremin is housed in a showcase featuring anti-reflective glass. Has this been a success? Has it brought a new dimension to the exhibition?**

The anti-reflective glass provides an extremely high degree of transparency and a sense of total invisibility. It eliminates any sense of distance – bringing visitor and object closer, while protecting the contents of the case from harm. It is a wonderful effect, and a great visual comfort to the visitor.

**Can you let us know why you chose to use a demountable showcase?**

The demountable case can be transported and installed very easily in an exhibition space, whatever the location and the access constraints involved by the project. As it is easy to move around, it can always be placed in the perfect position in the exhibition space – wherever it is used.

# PEACE AND TRANQUILITY

RISING FROM THE HISTORICAL HEART OF SHARJAH ON THE MAJARRAH WATERFRONT, THE ISLAMIC MUSEUM OF SHARJAH WAS OPENED ON 5TH JUNE 2008.

THE SHARJAH MUSEUM OF ISLAMIC CIVILISATION IS THE FIRST OF ITS KIND IN THE UAE. SITUATED IN THE HEART OF SHARJAH ON THE MAJARRAH WATERFRONT, THIS SPECTACULAR NEW MUSEUM, WHICH STARTED ITS LIFE AS A TRADITIONAL MIDDLE EASTERN SOUQ (INDOOR MARKET), OFFERS A PEACEFUL AND TRANQUIL RETREAT FROM THE OUTSIDE WORLD.

Managed by the Sharjah Museums Department, the Museum has 3 floors of exhibition space housing an amazing permanent collection of exhibits and artefacts detailing the history of Islamic art, history, science and culture.

The design work for the transformation of the souk into a stunning new Museum, was carried out by Leicester based Haley Sharpe Design, with much of the internal fit-out work carried out by UK contractors Realm Studios and Beck Interiors. All of the permanent gallery showcases were supplied and installed by ClickNetherfield, the parent company of TESS Demountable.

In addition to the permanent galleries, there is a huge Temporary Exhibition gallery, used to stage exhibitions of all shapes and sizes. The gallery required a totally flexible and sustainable showcasing solution, which TESS provided in the form of our Evolution Modular system, complimented by the PrismHD low-level system. A huge number of Evolution modules were supplied, complete with fully interchangeable fibre optic lighting and glass top headers, numerous glass shelves along with sets of joining rails to create larger cases, and purpose made storage crates. The cases are used to display large 3D exhibits and are regularly reconfigured to suit the ever-changing nature of the exhibition space.

TESS PrismHD manuscript cases with internal LED lighting were also supplied. These are used to display smaller artefacts along with precious books, documents and manuscripts, such as the exhibition staged through the summer of 2009 entitled "Eternal Letters" from the Abdul Rahman Al Owais Islamic Calligraphy Collection.

# PROTECTING THE TREASURES OF TUTANKHAMUN

FROM VIENNA TO ATLANTA ON THE TRAIL OF TWO GRAND EXHIBITIONS.

“ The TESS Demountable display cases from ClickNetherfield were the only products that met our need for beauty, security and transportability.

Jeffrey Wyatt, Vice President - Project Management, Arts and Exhibitions International

Two exhibitions dedicated to the celebrated Pharaoh have been travelling across Europe and the US since 2007. The precious artefacts are exhibited in TESS demountable and modular cases perfectly adapted to the travelling and temporary nature of the events.

The renowned exhibitions, “Tutankhamun and the Golden Age of the Pharaohs” and “Tutankhamun and the World of the Pharaohs”, are organised by National Geographic, Arts and Exhibitions

International and AEG Exhibitions, with cooperation from the Egyptian Supreme Council of Antiquities. The exhibitions offer a glimpse of ancient Egypt and explore the 100-year period when Egypt was at the height of its power and artistry. They focus on the ancient Egyptian people and tell the amazing story of the young king and other 18th Dynasty royals.

Tutankhamun's burial objects are displayed, including his royal diadem, the gold crown discovered encircling the head

of his mummified body and one of the gold and precious stone inlaid canopic coffinettes that contained his mummified internal organs. A three metre statue, the largest image of Tutankhamun ever found, is also exhibited, along with other precious objects from the Valley of the Kings.

To house these extremely valuable exhibits, the organisers chose TESS demountable and modular display cases, specially designed for sustainable touring and temporary exhibitions. Assembled

and dismantled by the museum team, these flexible solutions have been used throughout the tour to ensure the protection and conservation of the precious exhibits.

Adapted to evolving exhibitions, the TESS demountable cases were designed to accept lighting headers and changing graphics, perfectly suited to an exhibition that travels through many countries and will be visited by speakers of many different languages.

## TESS ON THE EXHIBITION TRAIL

Tutankhamun and the Golden Age of the Pharaohs has drawn 5 million visitors worldwide. Starting off at the O2 Arena in London, the exhibition moved to the Dallas Museum of Art before continuing its journey to San Francisco's de Young Museum in June 2009. Tutankhamun the Golden King and the Great Pharaohs began at the Ethnological Museum in Vienna, before moving on to Atlanta, followed by the Children's Museum in Indianapolis. In November 2009 the exhibition will move on to the Art Gallery of Ontario in Toronto, Canada.

# STORY OF A TOWN

THE FIRST FLOOR GALLERIES OF WARDOWN PARK MUSEUM OPENED AS THE LUTON LIFE DISPLAYS IN FEBRUARY 2003.



FUNDED WITH THE ASSISTANCE OF THE HERITAGE LOTTERY FUND, THE DISPLAYS EXPLORE THE STORIES OF THE PEOPLE OF LUTON OVER THE PAST 150 YEARS.

TESS have supplied Mono 3D and Evolution system showcases to allow the temporary exhibitions to be reconfigured easily and quickly on a regular basis as the museum holds around four temporary exhibitions

a year. The ground floor galleries include the Living Landscape gallery with displays on archaeology and natural history (including the nationally important Shillington Roman Coin hoard and Bronze Age mirror).

“ Mono and Evolution cases provide versatility in room layout options; and are “neutral” enough to fit in with the stylistic differences between exhibitions.

Andrew Naish, Designer and Exhibitions Officer, Museums Luton

photograph by Andrew Clarke, picture reproduced with the kind permission of Museums Luton

# BLOOMING ART

A SUSTAINABLE DISPLAY ENVIRONMENT FOR THE BOTANICAL ART AT THE SHIRLEY SHERWOOD GALLERY.



Photograph by The Shirley Sherwood Gallery of Botanic Art with kind permission of Royal Botanic Gardens, Kew.

THE NEWLY OPENED SHIRLEY SHERWOOD GALLERY OF BOTANICAL ART GIVES AN INSIGHT INTO ONE OF THE WORLD'S GREATEST COLLECTIONS OF BOTANICAL ART, WITHIN A “GREEN” DISPLAY ENVIRONMENT.

The Shirley Sherwood Gallery is the first year-round gallery in the world dedicated solely to botanical art. It showcases art from Kew's unique historic collections

as well as items from Dr Sherwood's contemporary collection. The two complementary collections allow Kew to show to the public many of its largely unseen treasures of a collection totalling over 200,000 items.

The building that houses this exhibition, designed by award-winning architects Walters and Cohen, is intended to have minimum impact on the environment. Heating and air conditioning have

been designed to use a fraction of the energy of a conventional building, and an integrated glazing and blind system reacts automatically to sunlight - reducing the running costs of the building and thus reducing Kew's carbon footprint.

For this exhibition, TESS has supplied a number of demountable PrismHD cases, with internal LED lighting. These flexible cases house collections of precious works of art and illustrated books.

# MARY RAISED

BY MARK ELLIS, EXHIBITION DESIGNER, MARY ROSE EXHIBITION

When Henry VIII's flagship, the Mary Rose, re-surfaced after 437 years under water, the event was witnessed live by television audiences in excess of 60 million around the world. It was a monumental moment for maritime archaeology and a major advance in our understanding of the Tudor period. Following the successful recovery of the Ship and more than 19,000 artefacts, the fascinating story of life onboard was revealed. The Mary Rose is indeed a unique time capsule and one of the world's most precious heritage icons.

The Hidden Treasures of the Mary Rose, a partnership between Whitgift School, the Mary Rose Trust, the Whitgift Foundation and Croydon Council, is the first major exhibition of Mary Rose artefacts to take place outside Portsmouth. While planning the exhibition, the organisers took the opportunity to exchange plans and ideas with the Mary Rose Trust, custodians of over 19,000 artefacts recovered from the Mary Rose, as the Trust is deeply involved in planning a new Mary Rose museum - due to be opened in 2012.

The exhibition was a place where history came alive in unique and amazing ways. There were exciting learning opportunities for visitors

of all ages including school groups, adults, families and community groups through hierarchical text and graphics layout. The exciting and inspirational galleries revealed stunning hidden treasures from the Mary Rose, and uncovered the fascinating stories behind them. As well as displaying many of the finest, previously unseen treasures, the exhibition provided fascinating insights into the daily life of those onboard. The most popular exhibit was without doubt the face of one of the crew members, revealed for the first time thanks to pioneering computer-generated imagery and facial reconstruction techniques. The reconstructed skeleton of a dog, caught in a doorway when the ship sank (and aptly named 'Hatch' for the exhibition), was the star of the show as far as the kids were concerned.

TESS Demountable showcases from ClickNetherfield were chosen to display more than 200 artefacts. The TESS cases complemented the modern simplicity of the venue, whilst providing the highest possible build quality, environmental control and security.

Mark Ellis, Exhibition Designer,  
Mary Rose exhibition  
[www.thebiggerpictureshow.co.uk](http://www.thebiggerpictureshow.co.uk)

# COLD CASES

METROPOLITAN POLICE COLLECTION ON DISPLAY

“From the initial site visit to delivery and installation the service and products supplied have been outstanding.”

Thousands of Met police artefacts form what is affectionately known as the Met Collection. Many of these artefacts were previously hidden from view, but are now easily and freely accessible to the general public at the new Metropolitan Police Heritage Centre, which is adjacent to the Empress State Building, near Earls Court in London.

This new centre was developed to display items from the 15,000 or so pieces currently held in the police archives and is intended to show the rich heritage of the Met Police to the wider public audience. Items on display include ancient truncheons, notebooks, uniforms, (including the one worn by Dixon of Dock Green, the first and much loved British TV policeman), handcuffs, station signs, and many other items of police memorabilia, stretching from the early

days of the first “Peelers” through to the present day. The collection is wide-ranging, colourful and fascinating in equal measure, and will provide a useful source of historical information for anyone interested in the development of the Metropolitan Police Service.

TESS Demountable supplied the centre with Mono-3d and PrismHD cases, plus wall-mounted Mono cases with internal fibre optic lighting, to house the historical displays.

“Tess were recommended to us by a colleague curator. From the initial site visit to delivery and installation the service and products supplied have been outstanding. Thank you to all the team”

**Anna Gardiner, Head of Events and Income Development Unit  
Metropolitan Police Service**



Photograph reproduced with the kind permission of the MET Police Heritage Centre. Photography by Andrew Clarke.



photograph by Andrew Clarke, picture reproduced with the kind permission of the Wiltshire Heritage Museum

## HISTORY AND HERITAGE

THE WILTSHIRE HERITAGE MUSEUM IN DEVIZES HAS AN INTERNATIONAL REPUTATION, ATTRACTING VISITORS FROM ALL OVER THE WORLD.

The archaeology collections, among the finest in Britain, trace the history of people living in Wiltshire including important finds from the World Heritage Sites of Avebury and Stonehenge. Other galleries explore different aspects of life in Wiltshire in more modern times, and the geology and wildlife of the county, including the famous chalk downland.

The Art Gallery has a programme of exhibitions drawn from this collection or the works of contemporary artists, while a Temporary Exhibitions area has a constantly changing series of displays housed in TESS Demountable Mono-3d

and PrismHD cases which allow the quick and easy rotation of displays and the ability to move the cases to other areas (including upper galleries) of the museum if required.

The Museum is also planning to create a new prehistory gallery, which will feature Britain's richest Bronze Age burial, found at Bush Barrow, near Stonehenge. When the gallery is completed the amazing finds will be on permanent display in Wiltshire for the first time in generations. The new gallery will be developed in collaboration with the planned new Stonehenge Visitor Centre.

“ We are extremely pleased with our TESS cases. Impressed by the high quality materials and workmanship used to make them, I also feel reassured that they provide a secure environment for displaying precious items.

Lisa Webb, Curator,  
Wiltshire Heritage Museum.



'Faberge and the Russian Jewellers', Wartski, London' Photograph Prudence Cuming Associates

## JEWEL IN THE CROWN

FOUNDED IN NORTH WALES IN 1865, WARTSKI IS A FAMILY OWNED FIRM OF ANTIQUE DEALERS, SPECIALISING IN FINE JEWELLERY, SILVER, AND RUSSIAN WORKS OF ART, PARTICULARLY THOSE BY CARL FABERGÉ. THE FIRM IS ALSO A SUPPLIER OF JEWELLERY TO HER MAJESTY THE QUEEN, AND HIS ROYAL HIGHNESS THE PRINCE OF WALES.

An exhibition at Wartski's venue in Grafton Street, London, showcased the work of Fabergé and other Russian Jewellers. The items displayed included several pieces from the Russian crown jewels as well as works by Fabergé and his contemporaries.

A section of the exhibition explored the theme of ice and icicles in jewellery conceived for Fabergé by Alma Pihl, who designed the famous Imperial Winter

Egg. The Victoria and Albert Museum was one of several public institutions that loaned items to the show, although the majority of pieces were lent by anonymous private collectors.

TESS were commissioned to supply high security Mono-3d cases with a combination of high powered low voltage and fibre optic lighting to display the pieces in safety whilst offering maximum visual impact.

“ We were delighted that TESS were able to construct for us elegant showcases that not only suited our security requirements but also fitted in so well with our premises. The firm was extremely helpful in accommodating our extensive needs and we would have no hesitation in recommending them.”

Katherine Purcell, Associate Managing Director



Image: The Story of the Supremes, from the Mary Wilson Collection. A V&A exhibition in collaboration with the Rock and Roll Hall of Fame and Museum. Photographed at Birmingham Museum and Art Gallery.

# THE FASHION FOR TOURING

ANDY HORN TEG CHAIR AND EXHIBITIONS MANAGER AT BIRMINGHAM MUSEUM AND ART GALLERY EXPLAINS HOW TOURING EXHIBITIONS ARE A GREAT OPTION FOR MUSEUMS, GALLERIES AND THE PUBLIC ALIKE.

Temporary exhibitions, perhaps more so than many other aspects of museum practice, present the most outward face of the museum and gallery and can make a significant contribution to its public profile. It is, for instance, far easier to promote a temporary exhibition than the museum as a whole. The touring and temporary exhibitions sector has to be outward looking, relying on developing

programmes of exhibitions that present new ideas, subject matter and content. It is also a sector that relies on developing outside contacts, both to tour and hire-in exhibitions and to create opportunities to partner others (museum, curator, freelance specialist or artist). A tour with several venues requires considerable collaboration to meet the needs of all those involved.

In these economic times, many museums are looking to reduce their budgets by focusing on their collections as sources of material for temporary exhibitions. Touring presents an opportunity to use limited resources effectively and to maximise opportunities. Not only is

hiring-in an exhibition cost-effective in many cases to the costs of development and production, but developing exhibitions through a touring partnership can enable costs and contributions to be shared. It also means that a single exhibition may be appreciated by many audiences as it tours.

Exhibition staff develop considerable project management skills which are necessary for developing successful temporary exhibitions. Planning, research, fundraising, as well as audience development, outreach and partnership working typify the early processes, whilst later stages of an exhibition development may include

working with exhibition and graphic designers, outside contractors and suppliers, financial management, event planning and excellent interpretation skills. Touring demands a particular set of skills to enable an exhibition to succeed within many different venue spaces and communicate to a broader audience than perhaps ones own immediate constituency.

I have been involved in the Touring Exhibitions Group (TEG) for ten years and it has been an opportunity for me to have an overview of my professional sector, to build a peer network and gain knowledge of best practice.

## • Touring Exhibitions Group

TEG is the professional group in the UK concerned with all aspects of organising and touring exhibitions. The membership of TEG is growing rapidly and they now represent many of the nationals and London museums along with the very smallest local authority and independent organisations who are capable and interested in touring.

TEG recognises that it can often be difficult to connect to the right people and open the doors to organisations, so they created Marketplace, an annual event which brings like-minded people together. In recent years the professional development aspect of TEG has been built upon by developing a series of seminars.

The TEG website is a place to exchange ideas and the seminar programme creates new opportunities to bring our members together. **To find out more about this year's Marketplace visit [www.teg.org.uk](http://www.teg.org.uk)**



# FOCUSING ON SUSTAINABILITY

FOR EVERY SHOWCASE TESS SUPPLY, WE PLANT A TREE TO HELP OFFSET OUR CARBON FOOTPRINT.



## TESS DEMOUNTABLE

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