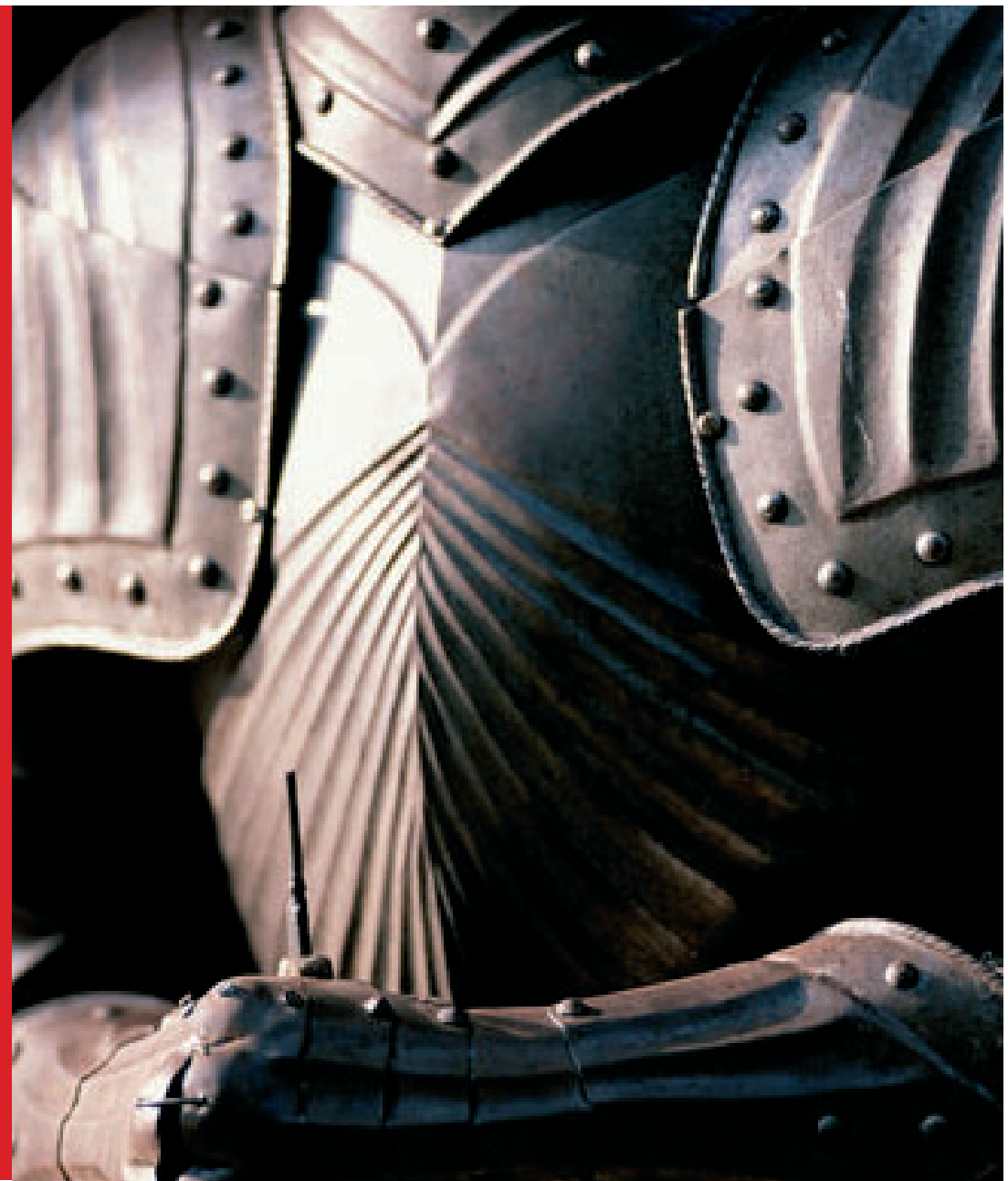


Visual Identity Guidelines  
September 2005



# Introduction

This document explains the guidelines governing the visual identity of The Institute of Conservation. The Icon brand provides a clear, consistent and credible presentation for The Institute of Conservation, supporting its current activities and assisting future development at all levels of activity.

The branding exercise was led by project manager Robert Gowing, supported by a volunteer project team comprising Kate Colleran, Velson Horie, Shulla Jaques, David Leigh, and Robyn Pender. The Icon brand and the associated brand architecture, was designed and developed by Rufus Leonard: project team comprising Andrew Pinkess, Marianne Hope, Gemma Dodd, Tim Wong, Tim Wolf and Sherena Mexter. Formal approval of the branding material was carried out through the Interim Board between November 2004 and September 2005.

The branding of the Institute of Conservation was made possible by financial assistance from the Peter Moores Foundation. The Institute of Conservation would like to express its heartfelt thanks for their considerable generosity and support.

# Contents

04	The new Brand
05	Brand Values
06	Communication
07	1.0 Basic elements
08	1.1 Logo
09	1.2 Logo colourways
10	1.3 Logo incorrect usage
11	1.4 Typeface
12	1.5 Colour
13	1.6 Icon silhouettes
14	1.7 Images
15	2.0 Stationery artwork
16	3.0 Design templates and specifications
17	3.1 Literature hierarchy templates
20	3.2 Image and text placement templates
21	3.3 Logo placement A size templates
22	3.4 Logo placement digital presentation templates
23	4.0 Applied examples Organisational level
24	4.1 Literature
25	4.2 Silhouettes
26	4.3 Images
27	5.0 Applied examples National and Specialist level
28	5.1 Literature
29	5.2 Using Images
30	6.0 Applied examples Publications – Icon news
31	6.1 Applied examples Publications – Journals
30	Supplied artwork
32	Further information

# The new brand

The Icon visual identity has been developed to reflect the brand positioning and values of the Institute of Conservation, established by extensive internal and external research and consultation.

## Brand positioning statement

'The Institute of Conservation is committed to caring for cultural heritage in the UK. We use our expertise and professional skills to conserve and restore cultural heritage so that it can be appreciated and enjoyed by all, now and into the future.'

This, our brand positioning statement, provides a concise summary of the Institute of Conservation's primary aims and objectives, confirming the unique role of the organisation within the cultural heritage community.

Although it is not intended to be used as a strap-line, the statement offers a consistent reference point for all Icon communications. It contains three key ideas:

- Our leading role in caring for cultural heritage in the UK
- Our conservation expertise and professionalism
- Our ongoing commitment to making cultural heritage accessible to the widest possible audience

The first two focus on the special strengths which the conservation community brings to cultural heritage matters. The third reaches out to our colleagues and clients by emphasising the importance of access and enjoyment as the end benefits of our work.

# Brand values

The brand values for The Institute of Conservation are drawn from research amongst a broad cross-section of audiences and stakeholder groups. They are designed to summarise the spirit of Icon:

- **Passionate**

We are passionate about taking care of the UK's cultural heritage, and about making it accessible to all. We show our passion by speaking up on behalf of cultural objects and by ensuring they are treated with respect. We also strive to share our passion by allowing cultural heritage to be used and enjoyed wherever possible.

- **Caring**

We are committed to caring for cultural heritage in the UK. We use a variety of techniques to conserve and restore cultural objects in the most effective way possible. We also aim to be caring in our attitude towards the conservation community, by representing their interests and ensuring they are properly recognised and remunerated.

- **Expert**

We are expert in our chosen areas of conservation and restoration. We pride ourselves on our ability to provide expert advice on conservation matters to the general public and other members of the conservation community. We also seek to share our knowledge and expertise to encourage best practice amongst conservators.

- **Inclusive**

We are an inclusive organisation, and welcome participation in our activities from all branches of the profession, from throughout the UK and abroad, and from all who share an interest in the conservation of cultural heritage regardless of race, religion, orientation or gender.

- **Professional**

We are a professional body, and as such seek to observe the highest ethical standards, whilst also maintaining good practice amongst our membership. In particular, for accredited members we seek to provide an accountable validation process of their skills and experience, as an additional reassurance to clients in both public and private practice.

# Communication

The full name of the organisation is 'The Institute of Conservation'. This name should be used in all long-form references, and must appear in any applications which reach out to non-specialist audiences.

The short form version of our name will be Icon. Icon becomes our logo and unique identifier. It may also be used as a convenient short form of our name in any documents, provided it has previously been introduced and qualified by our full name, The Institute of Conservation.

## **Tone of voice**

All our communications should aim to be straightforward and accessible. We should seek to avoid unnecessary technical jargon in all generic communications likely to be read by a general audience.

A more technical style is acceptable when talking to other professionals about conservation matters. Nevertheless even in professional communications we should always write in a practical and straightforward style, finding common ground and facilitating mutual understanding amongst conservators.

Finally, we have an obligation to celebrate success and achievement within the profession. As such we should seek to use case studies and narrative techniques which bring subjects to life, and further the better understanding of cultural value which is intrinsically part of conservation practice.

## **Requirements for visual identity and corporate communications**

In line with the goals and aspirations of The Institute of Conservation, the Icon visual identity is bold and full of impact. The design style is dynamic and energetic, reflecting our own commitment to the profession. The image we wish to project is contemporary rather than traditional, but presented in a way which is compatible with the historic associations inevitable for a conservation body.

We wish to be inclusive in the way we promote ourselves, whilst also reflecting the professional status of our accredited members. We must be clear and accessible in all areas where we communicate with the general public and non-specialist audiences. To avoid confusion with nature conservation, we should also avoid the use of the colour green in corporate communications, and the Icon visual identity reflects this.

## **Guidelines for imagery**

Images of our work are the principal currency by which we can communicate our work to audiences, both lay and professional. We should make the widest possible use of images, aiming to show conservation practice as well as the conserved cultural heritage being used and enjoyed.

We must seek to accumulate a diverse image library, covering all aspects of The Institute of Conservation and its members. This requires collaborating with relevant bodies to acquire rights to professional imagery, and encouraging members to submit images of their own work for Icon use.

# 1.0 Basic elements

Our brand is made up of a number of elements that create the Icon brand identity. This section contains specifications for Icon logo usage, the Icon typeface, the Icon colour palette, the Icon silhouettes and Icon imagery. The way we combine the elements is critical to establishing the Icon brand identity.

- 1.1 Logo
- 1.2 Logo colourways
- 1.3 Logo incorrect usage
- 1.4 Typeface
- 1.5 Colour
- 1.6 Icon silhouettes
- 1.7 Images



## Clearspace



## Minimum size



## 1.1 Logo

Our logo must be used for all communications we create. Always reproduce the precise positioning, clear space and proportions of the logo as detailed below. The Icon logo consists of the word 'Icon' and its title line 'THE INSTITUTE OF CONSERVATION'. You should never use the logo without both components.

**The logo must never be redrawn or modified.**

### Clearspace

A clearspace has been calculated (*shown left*) to give the logo prominence and to keep it separate from type and other graphical elements. This is shown to be an area which is half the height of the logo. A measurement chart has been included below as a guide.

### Minimum size

To ensure the logo is recognisable and readable never use it at a size smaller than 30mm wide (*shown left*).

### Measurement chart

Use the following sizes on printed communications. All sizes are applicable to both vertical and horizontal formats.

Paper size	Logo size	Clear space
<b>A6</b> 105 x 148 mm	39 x 10.5 mm	5 mm
<b>A5</b> 148 x 210 mm	55 x 15 mm	7.5 mm
<b>A4</b> 210 x 297 mm	77 x 20 mm	10 mm
<b>A3</b> 420 x 297mm	108 x 29 mm	14.5 mm



## 1.2 Logo colourways

The Icon logo has been created using four colourways: full colour CMYK, greyscale, solid black and solid whiteout. Listed below is a guide to using the logos.

### CMYK four colour process

Use for all full-colour printed communications i.e. Brochures and posters.

### Greyscale

Use for all greyscale communications i.e. Newsprint

### Solid black

Use for all low-grade printed communications i.e. Fax.

### Solid whiteout

Use on all printed communications that are fully coloured.

### Third party sponsorship

Although the level of control of use is limited, always supply the CMYK version of the logo to sit with other third-party logos. If there is a conflict of colour then use the solid black version. The solid whiteout version should be used only when other logos are also whiteout.

CMYK four colour process



Greyscale



Solid black



Solid whiteout





THE INSTITUTE OF CONSERVATION

- Do not reproduce the logo in any other colours



THE INSTITUTE OF CONSERVATION

- Do not change the icon word and positioning



THE INSTITUTE OF CONSERVATION

- Do not enlarge and expand the icon word



THE INSTITUTE OF CONSERVATION

- Do not squash or stretch the logo



THE INSTITUTE OF CONSERVATION

- Do not convert the logo to outline



- Do not use the CMYK logo without the title line



THE INSTITUTE OF CONSERVATION

- Do not use as a tint



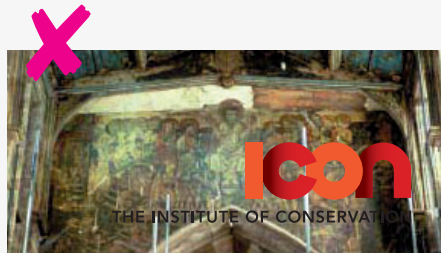
THE INSTITUTE OF CONSERVATION

- Do not centre the title line



THE INSTITUTE OF CONSERVATION

- Do not use the greyscale logo on any full colour communications



THE INSTITUTE OF CONSERVATION

- Do not use the full colour and greyscale logos on imagery

## 1.3 Logo incorrect usage

The Icon logo identity is distinct and unique. Always use the approved version that is supplied with these guidelines. Shown on the left are examples of what not to do with the logo. This ensures that the Icon brand identity is always consistent whenever it is used in any form of communication.

### Further information

For any further information or questions you need to ask about applying the brand identity please contact:

The Institute of Conservation  
3rd Floor  
Downstream Building  
1 London Bridge  
London SE1 9BG

T+44(0)20 7785 3805  
F+44(0)20 7785 3806

E-mail: [admin@instituteofconservation.org.uk](mailto:admin@instituteofconservation.org.uk)  
[www.instituteofconservation.org.uk](http://www.instituteofconservation.org.uk)

# Avenir

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789  
abcdefghijklmnopqrstuvwxyz0123456789

Avenir Light • Avenir Book • Avenir Roman  
Avenir Medium • Avenir Heavy • **Avenir Black**

# Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789  
abcdefghijklmnopqrstuvwxyz0123456789

Arial Regular • **Arial Bold**

## 1.4 Typeface

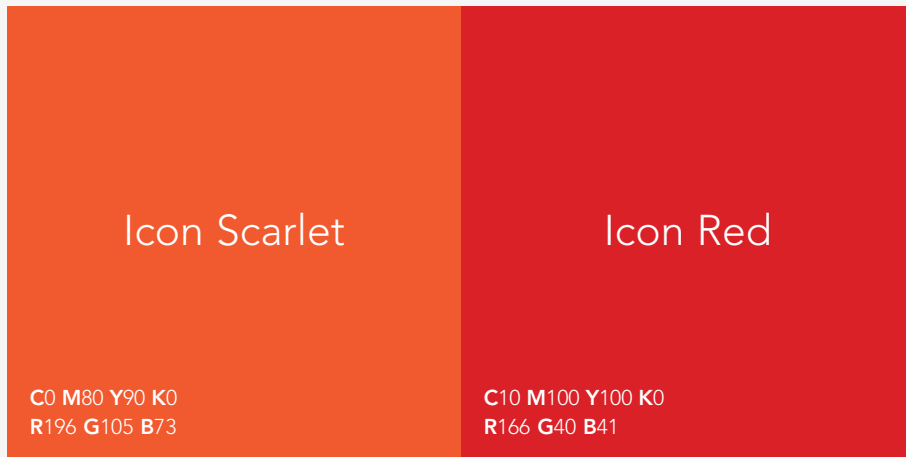
### Primary typeface

Avenir has been carefully chosen as the Icon typeface. Use all forms of Avenir (*shown top left*) for communication whenever possible. Exceptions to this rule are as follows;

### Exceptions

- When using live text in web pages or computer presentations use Arial (*shown bottom left*).
- Word-processed text in individual communications, for example on letters, faxes and form in-fill, should be in Arial.
- When Avenir is not available, always choose to use Arial. Generally this rule can be applied when producing communications at National and Specialist levels.

## Lead colours



## Supporting colours



## Background colour

# 1.5 Colour

A colour palette of lead and supporting colours has been created for all communications.

## Lead colours

The Lead colours should always be used for high-level communications. They are used to convey a strong and powerful brand identity for all organisational-level communications (see 3.1 *Literature* for a best-practice example).

## Supporting colours

The supporting colours should always be used for mid- to low-level communications. They are used to convey a wider and varied look in group-level communications (see 4.1 *Literature* for a best-practice example).

## Background colour

The background colour should only be used to give definition to a page format that uses a cut-out image on a white background. This can be used on any level of communications.

# Important reproduction information

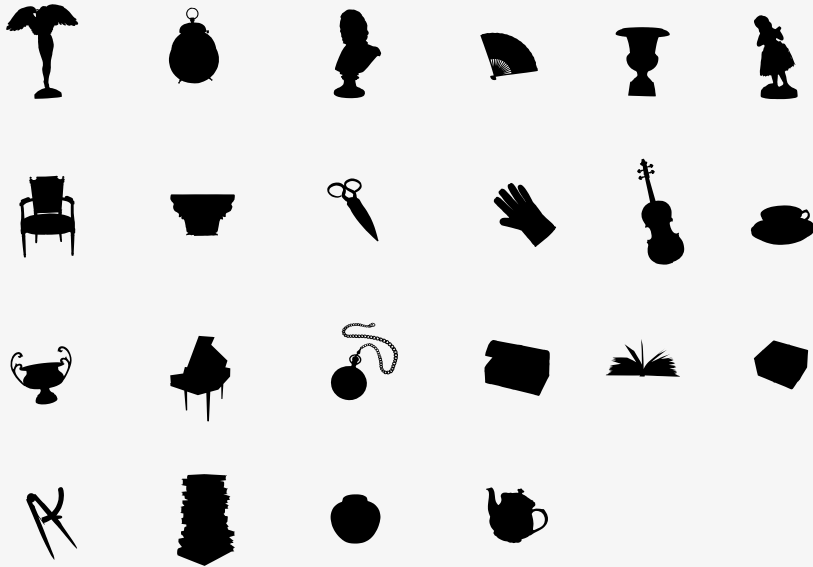
## CMYK

An extensive print colour test has been done to ascertain the CMYK colour values (*shown left*) for all Icon colours. **Always use these colour values** when reproducing print communications of all types.

## RGB

Extensive testing has also been done to create the RGB colour values (*shown left*). **Always use these colour values** when creating communications that are viewed on screen i.e. web, computerised presentations etc.

## Icon silhouette collection v.1



## Icon silhouette wallpaper



## 1.6 Icon silhouettes

The Icon silhouettes have been chosen to represent the diversity of the specialist areas covered by The Institute of Conservation. They can be used in a variety of ways and for different interpretations.

### Grouped usage

When used together they can produce patterns or specific shapes (see 4.0-4.2 for a best practice example). They can also be coloured using the Icon colours to create bold and striking forms and patterns.

The 22 silhouettes shown on the left here have been carefully chosen. Use these only when creating new designs. Do not create new silhouettes; any new silhouettes must be approved by the Icon brand guardian. Please contact The Institute of Conservation for further information (details below).

### Wallpaper

The silhouettes can be used to create wallpaper that produce the effect of a solid texture. This can be used as a background to add interest to pages that lack content. Two versions are included (*shown bottom left*) on the CD which accompany these guidelines.

### Further information

For any further information or questions you need to ask about applying the brand identity please contact:

The Institute of Conservation  
3rd Floor  
Downstream Building  
1 London Bridge  
London SE1 9BG

T+44(0)20 7785 3805  
F+44(0)20 7785 3806

E-mail: [admin@instituteofconservation.org.uk](mailto:admin@instituteofconservation.org.uk)  
[www.instituteofconservation.org.uk](http://www.instituteofconservation.org.uk)

## 1.7 Images

Images are divided into three categories: objects, environments and people. Wherever possible use images within these categories. Below is a guide for each category's usage.

### Objects

Whenever you use objects make sure you remove the background from the image so you are left with a cut-out of the image. This retains a clean modern design appropriate for the Icon brand.

### Environment

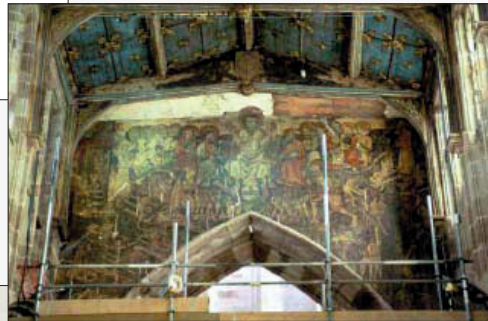
Whenever you use images of environments i.e. interiors, try to choose strong and dynamic compositions. These can be used as full-bleed images or squared-up on a coloured background (see 4.2 for a best-practice example).

### People

Try to use images of people in interesting situations, choosing a strong and dynamic composition. It is essential that permission for use is obtained from everyone visible in the image. The activity shown must reflect appropriate standards of professional practice, including health and safety. These can be used full-bleed or squared-up on a coloured background (see 4.2 for a best practice example).



Objects



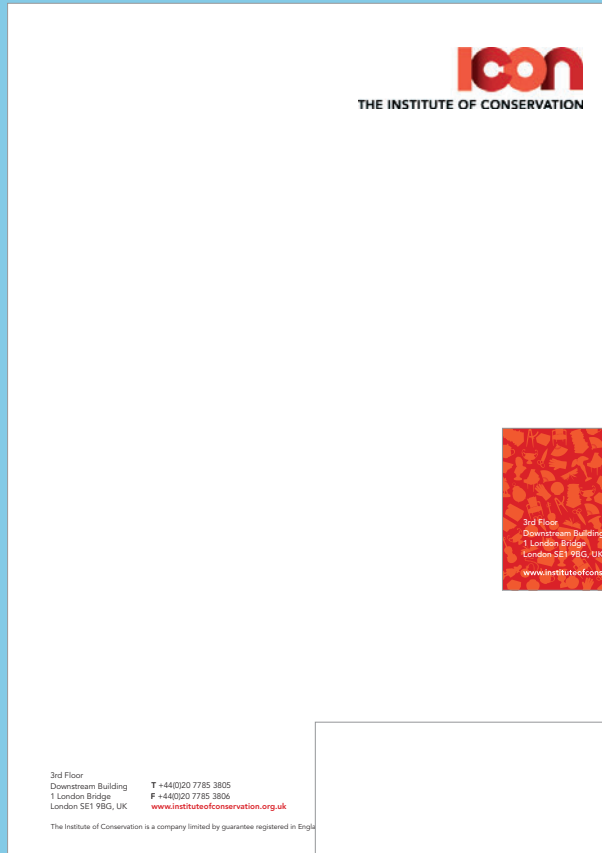
Environment



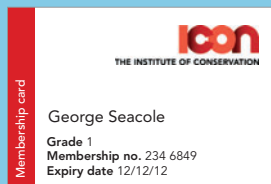
People

## 2.0 Stationery artwork

A selection of stationery artwork (*shown left*) has been created and is supplied with these guidelines. Only use the supplied artwork when reproducing A4 letterheads, 1/3 A4 compliment slips, business cards and membership cards.



A4 Letterhead

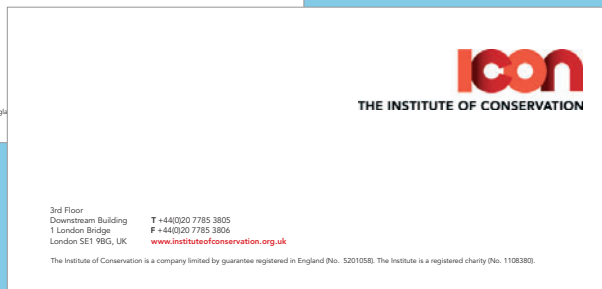


Membership card

Business card (back)



Business card (front)



1/3 A4 Letterhead compliment slip

## 3.0 Design templates and specifications

The following section shows templates and specifications for all levels of communication. Refer to these when creating your own designs for logo placement and measurement specifications.

- 3.1 Literature hierarchy
- 3.2 Image and text placement
- 3.3 Logo placement



# Measurement chart

Paper size	A (width/height)	B (width/height)	C (width)
<b>A6</b> 105 x 148 mm	3.5 mm	5.25 mm	10 mm
<b>A5</b> 148 x 210 mm	5 mm	7.5 mm	14 mm
<b>A4</b> 210 x 297mm	7 mm	10 mm	20 mm
<b>A3</b> 420 x 297mm	10 mm	14.5 mm	28 mm

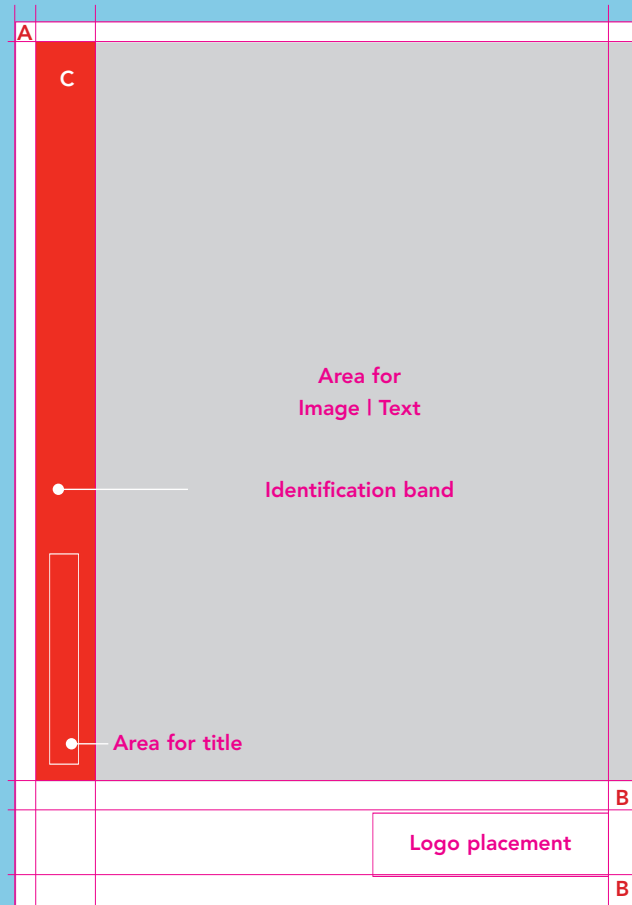
# 3.1 Literature hierarchy Templates

Shown below are the standard templates for the three Icon levels: Organisational level, Specialist group level and National group level. Refer to these when creating your own designs.

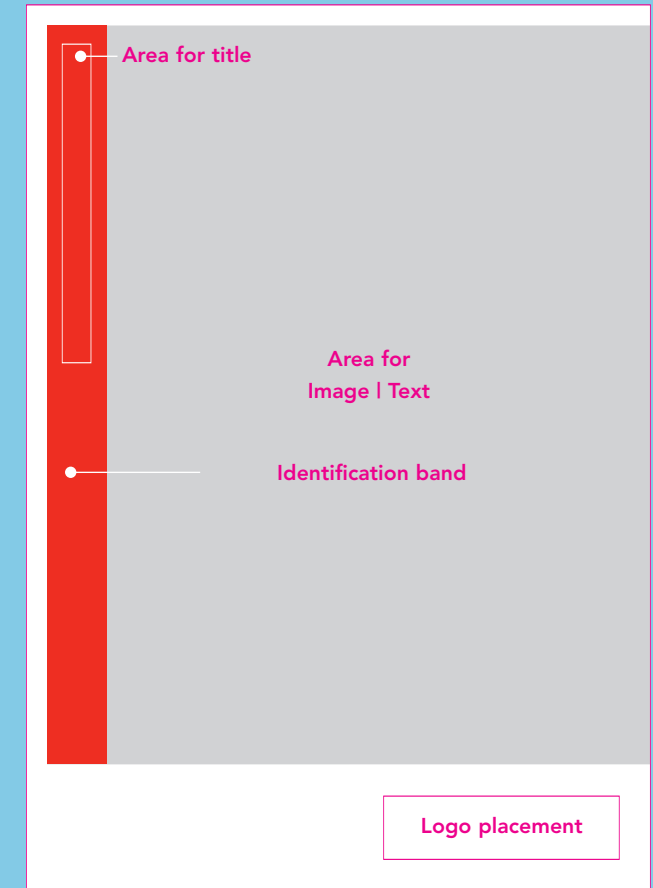
## Organisational level



## Specialist group level



## National group level



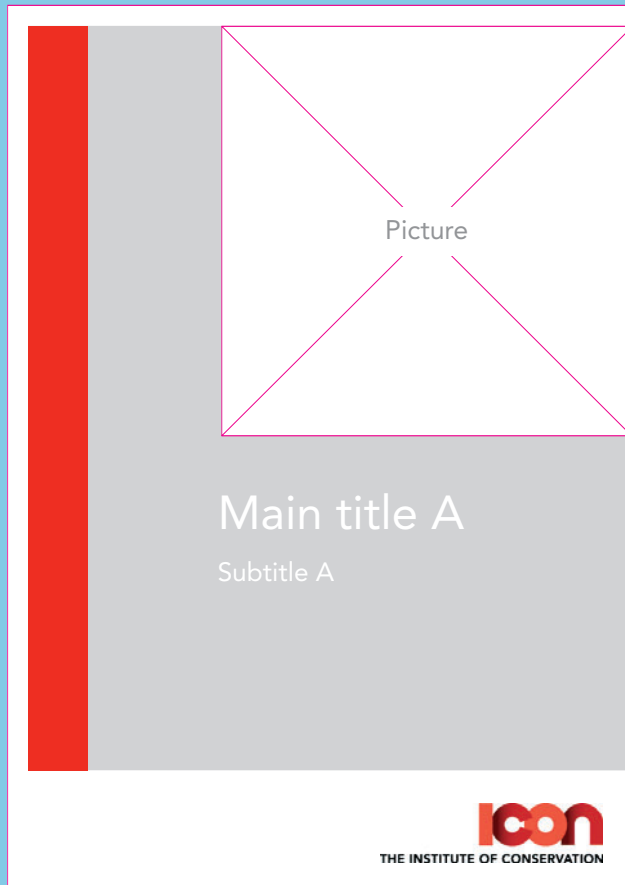
# Measurement chart

Paper size	Main title A	Sub title A	Main title B	Sub title B
A4 210 x 297 mm	45pt	25pt	95pt	38pt

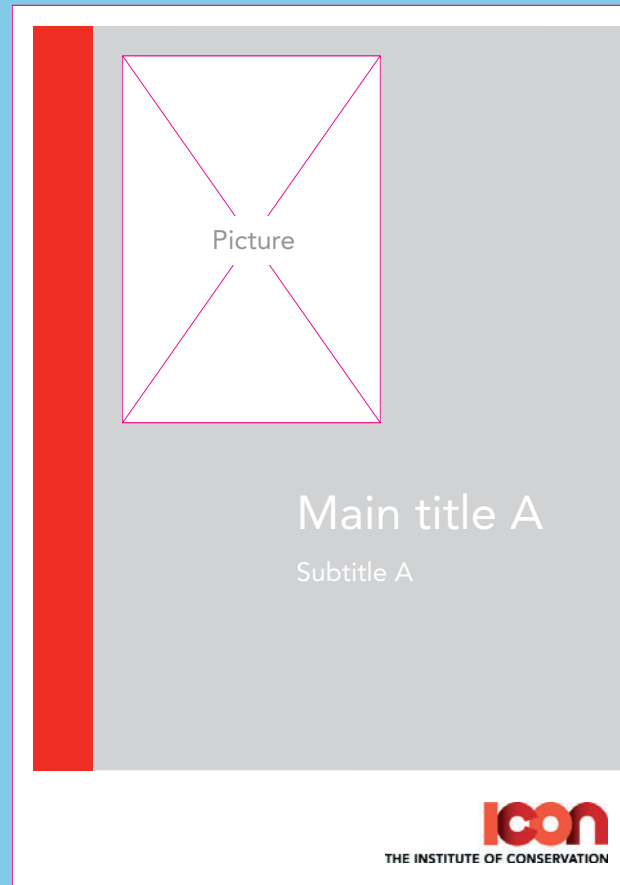
# 3.2 Image and text placement Templates

The following three pages show examples of recommended image placement, text placement and text size. Refer to these when creating your own designs. Use the measurement chart on the left as a guide to titles (see the next page for more details ↘)

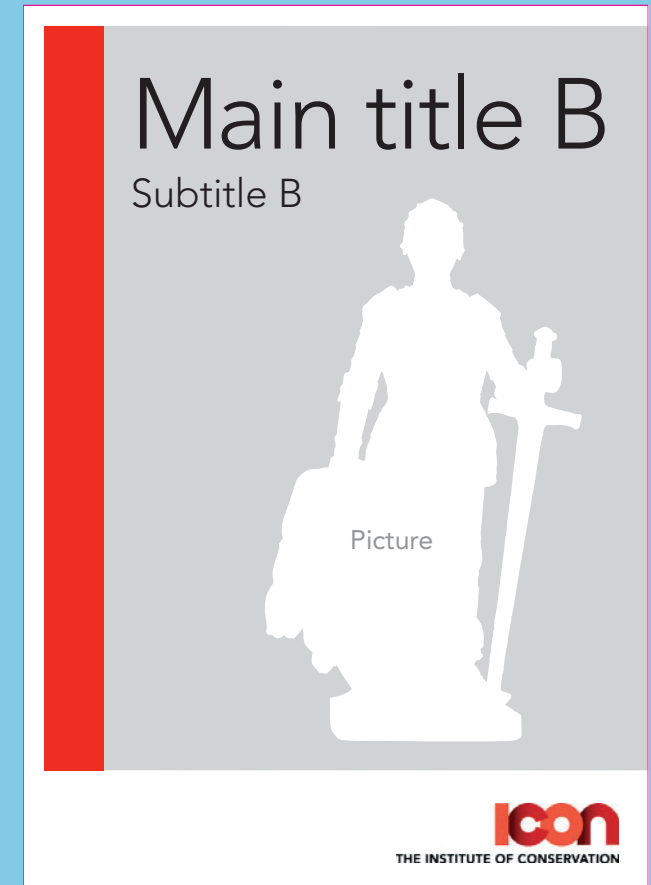
## Top right 1/3 picture placement



## Top left 1/4 picture placement



## Cut-out picture placement



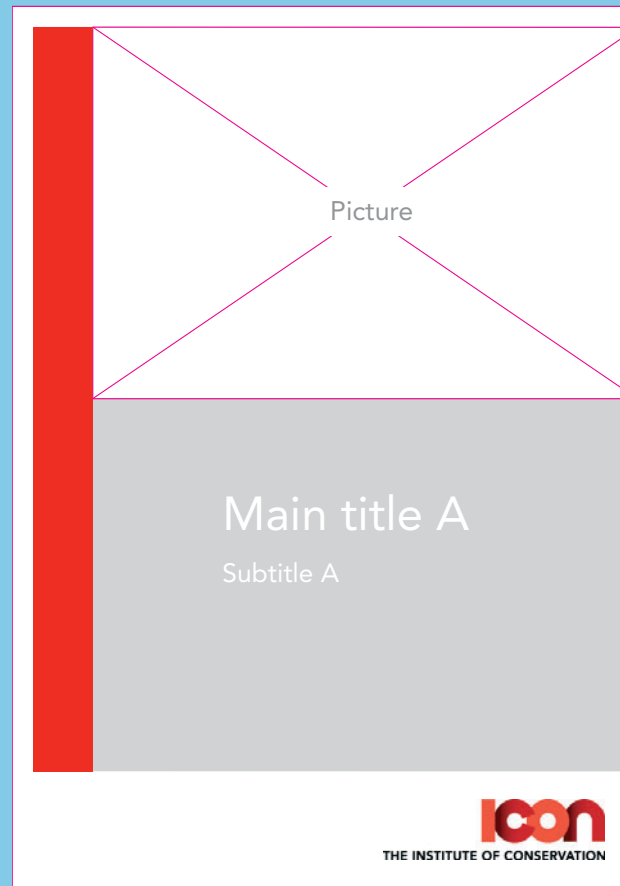
## 3.2 Image and text placement Templates

As a general guide Avenir light is used for large titles and Avenir Roman for subtitles. All the templates show good examples of text placement though text size may vary from document to document. Use your own judgement when creating titles. Make sure they work proportionally on the page.

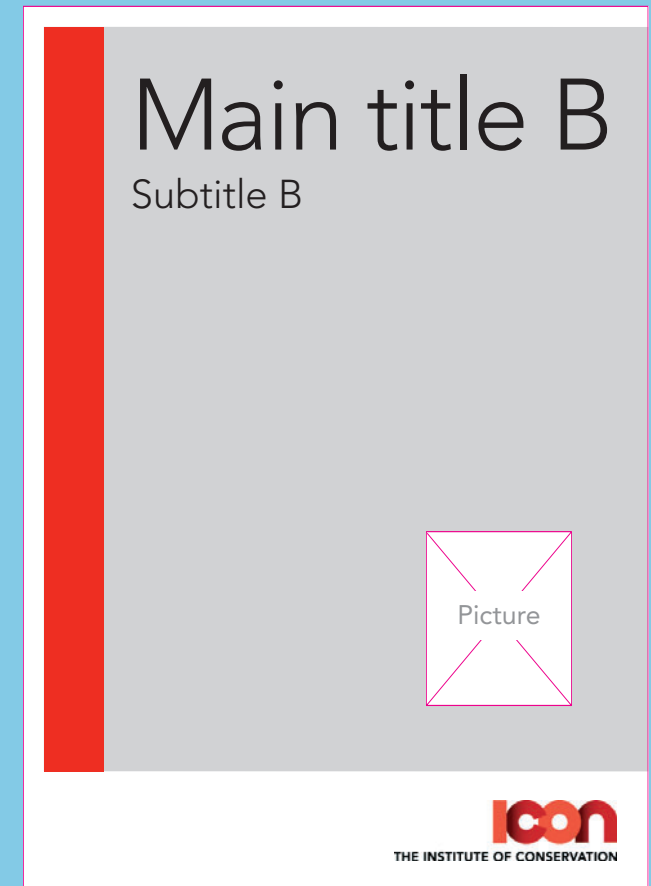
### Silhouette symbol placement



### Top 1/2 picture placement

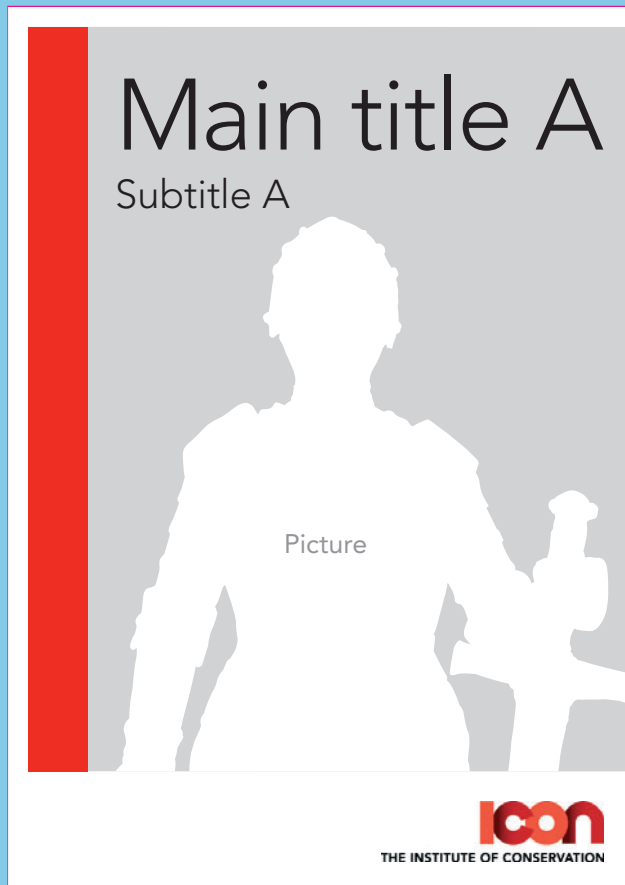


### Bottom right small picture placement

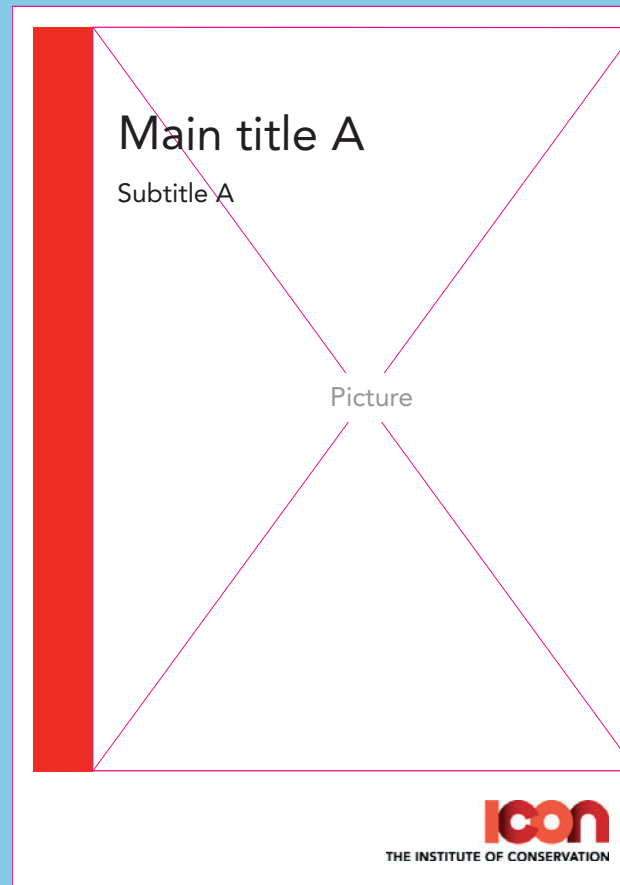


## 3.2 Image and text placement Templates

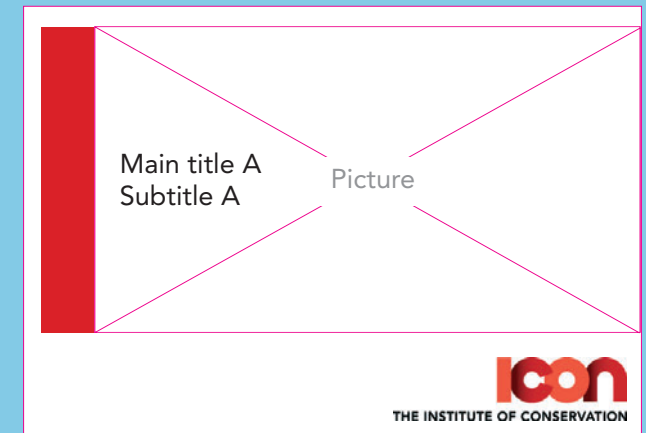
Full picture bleed cut-out placement



Full picture bleed placement



Full picture bleed placement



## 3.3 Logo placement

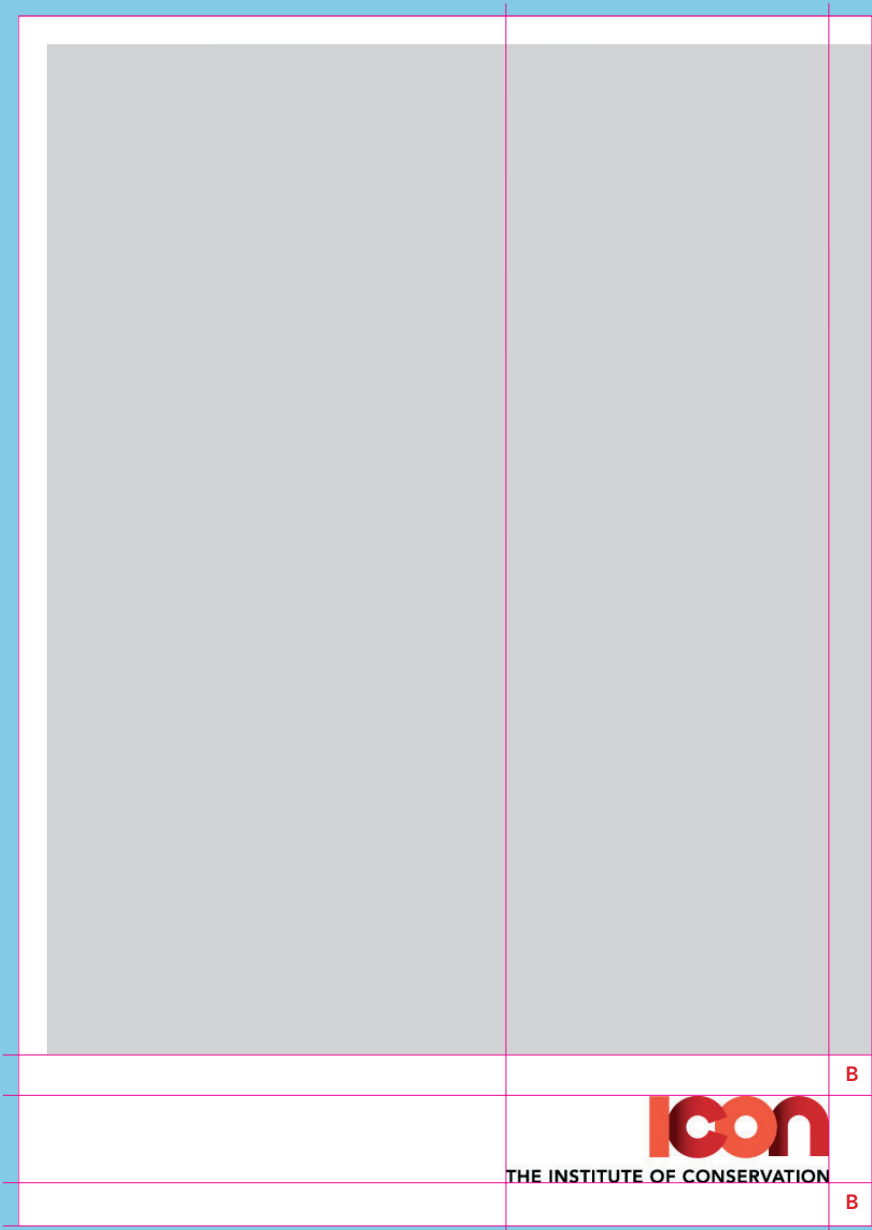
### A size templates

The Icon logo is the first identifiable element of the brand and must be used on all communications. To protect its prominence and ensure a consistent look throughout communications the logo always sits bottom right\* with a minimum clear space surrounding it. Use the measurement chart below as a guide to creating your own designs.

#### Measurement chart

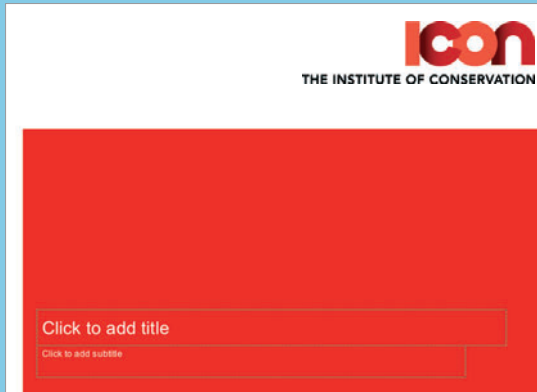
Paper size	B (width/height)	Logo size
<b>A6</b> 105 x 148 mm	5.25 mm	39 x 10.5 mm
<b>A5</b> 148 x 210 mm	7.5 mm	55 x 15 mm
<b>A4</b> 210 x 297mm	10 mm	77 x 20 mm
<b>A3</b> 420 x 297mm	14.5 mm	108 x 29 mm

\*Stationary artwork has been specially designed and does not follow these placement guidelines. These are supplied separately with these guidelines (see 3.0 Applied examples).



## 3.4 Logo placement digital presentation templates

### Standard presentation template



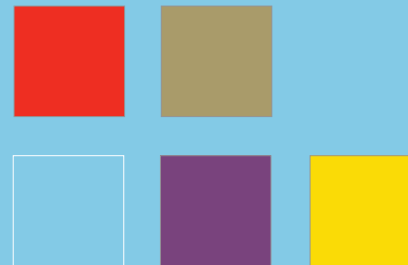
The Icon logo is the first identifiable element of the brand and must be used on all communications. To protect its prominence and ensure a consistent look throughout communications the logo always sits top right with a minimum clear space surrounding it on the computer presentation. The following examples show the templates available to you when producing your own presentations. These templates and their various colour options are all included on the CD available from The Institute of Conservation (as Microsoft PPT™).

### National Group presentation template



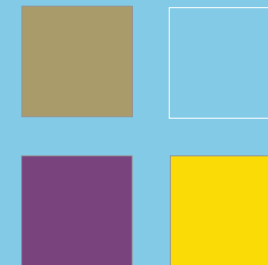
### Standard presentation colours

This is available in the following colours



### National Group presentation colours

This is available in the following colours



## 4.0 Applied examples

### Organisational level

This section shows best-practice examples of communication material designed for all organisational-level communications.

- 4.1 Literature
- 4.2 Icon silhouettes
- 4.3 Images

## 4.1 Literature

Organisational-level literature is designed to represent Icon at the highest level. The example (*shown left*) is a full-bleed cover document using the silhouettes grouped together to represent the character 'W'. You can also use full bleed images (see 3.3 Images).



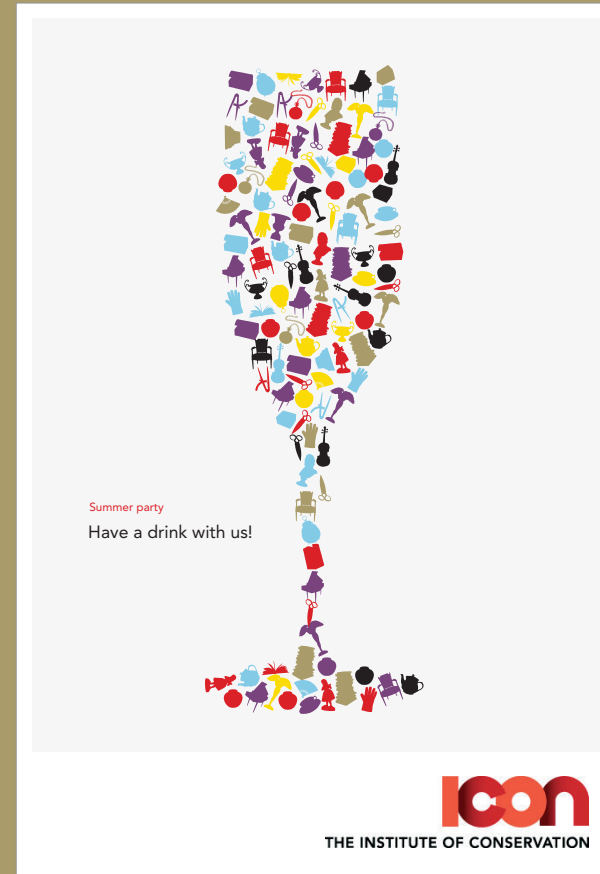


## 4.2 Icon silhouettes

Shown below are examples of organisational level covers. Each shows a different approach to using the Icon silhouettes.



This is an example of a full-bleed cover document that uses the silhouettes grouped together to create a strong form to highlight the cover title.



This example shows a cover that uses the silhouettes coloured using the secondary colours. They are grouped to create a recognisable form. The Icon light grey is used here as a background to 'hold' the template design.

## 4.3 Images

Organisational-level literature is designed to represent Icon at the highest level. The example (*shown left*) is a full-bleed cover document using an appropriate image. You can also use full-bleed colour and silhouettes (see 3.1 Images).



## 5.0 Applied examples

### Specialist level

### National Group level

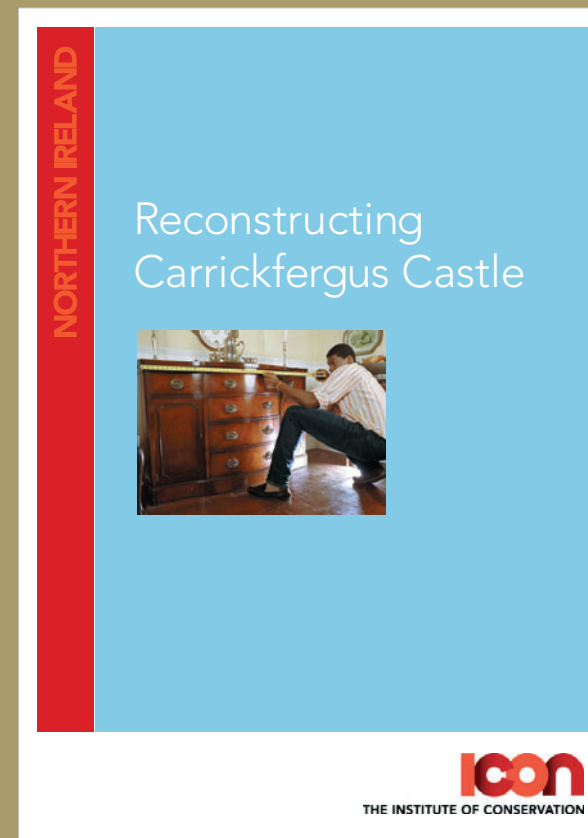
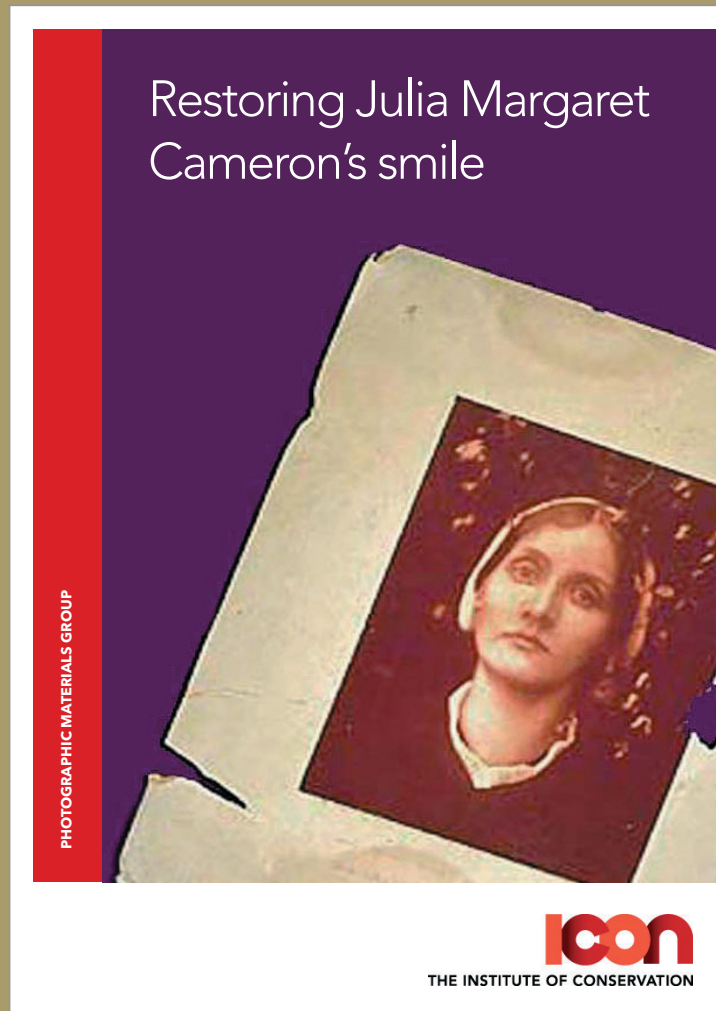
This section shows best-practice examples of communication material designed for all specialist-level communications.

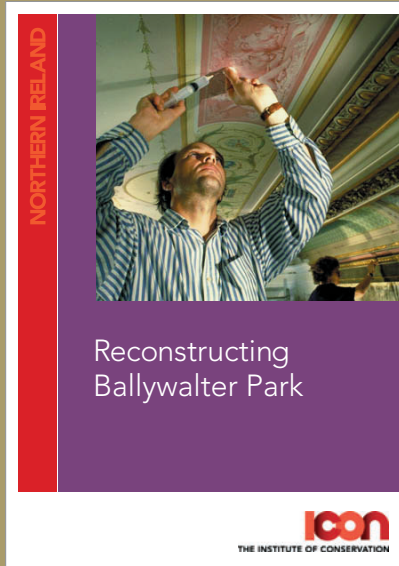
**5.1** Literature

**5.2** Images

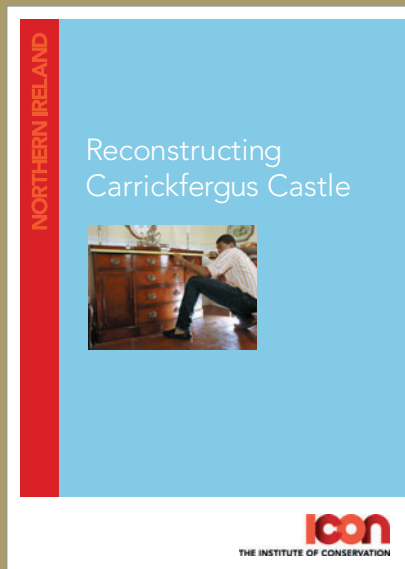
## 5.1 Literature

Specialist-level literature is designed to represent Icon below the organisational-level communications. It expresses a less formal impression and can use both the lead and supporting Icon colours. It allows for less formal presentations and can use both the lead and supporting colours. The example (*below*) shows a National group level cover with a boxed image.

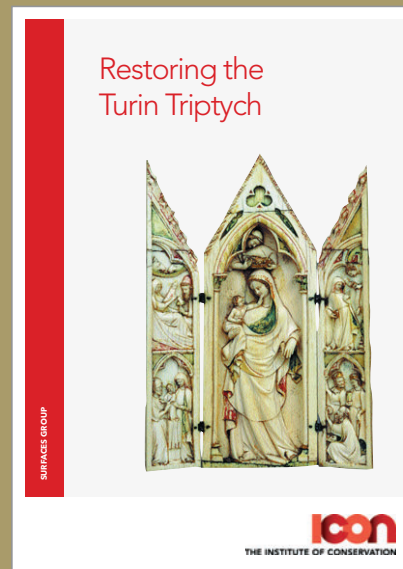




a Half-bleed image on A4 cover



b Boxed image



c Cut-out image

## 5.2 Using images

Shown on the left are four examples that best show how images can be used when creating specialist-level communications. Use these as a guide when creating your own designs.

### Using the keyline

If using a full-colour bleed (shown left in example b and c) use a 0.5 mm for A4 to divide the Identification band from the main cover area. A guide to keyline sizes for other-sized communications is listed below.

### Keyline measurement chart

Paper size	keyline width
A6 105 x 148 mm	0.25 mm
A5 148 x 210 mm	0.35 mm
A4 210 x 297mm	0.5 mm
A3 420 x 297mm	0.7 mm

An example of the application of imagery on an A5 landscape leaflet, at Specialist Group level, is shown below.



d Half-bleed image on A5 leaflet

# Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION NOVEMBER 2005 • ISSUE 100



## Celebrating the conservation of the Bilston enamels

---

### Also in this issue

Director's report: progress on the new institute

Managing change to the delivery of conservation work at HRP

## 6.0 Applied examples Publications – Icon news

Icon news magazine has a dominance of white ground and a set of basic elements.

- Magazine mast-head (fixed position).

- Magazine descriptor, and date and number (fixed position).

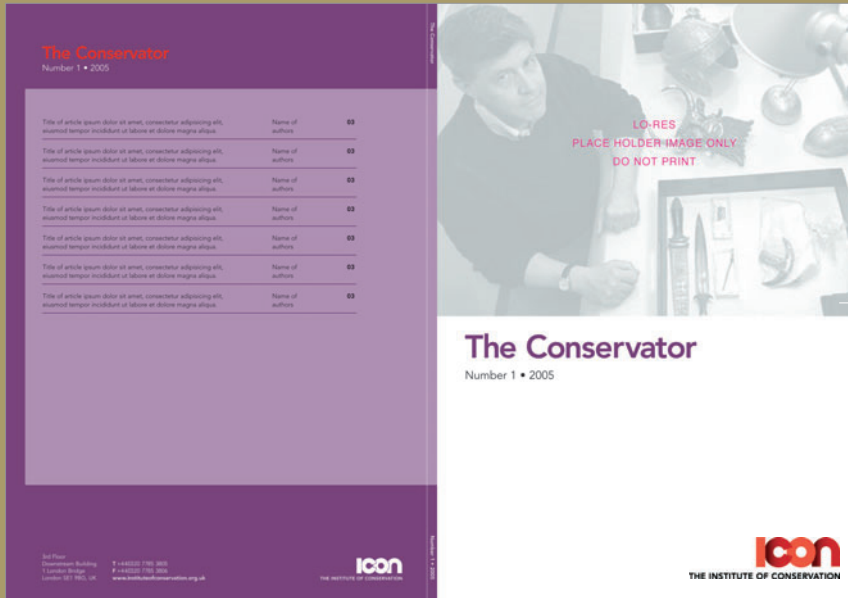
- The application of the image is flexible, relating to relevant lead features. This example illustrates the lead-feature immediately beneath.

- Lead-feature title with off-set rule, followed by smaller list of support features.

Important to keep text to a minimum and retain white area.

## 6.1 Applied examples Publications – Journals

The Conservator and The Paper Conservator journals each have a dominant colour (Icon purple and Icon yellow, respectively) and a fixed grid of elements.



- cover image tinted back to 50% black.

- Full-colour Icon logo on front cover and black Icon logo on back cover.



- Index of articles. On 50% tint panel of dominant colour

- Number and date of journal under title on front, back and spine.



# Supplied artwork

A selection of artwork has been created and supplied with these guidelines on CD. All artwork has been specially set up for print and must not be altered in any way.

## CD inventory

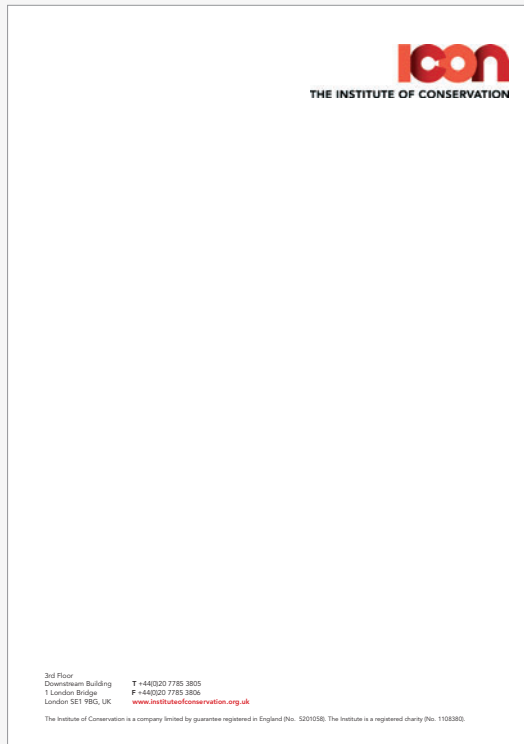
### Stationery

- Icon\_letterhead.eps
- Icon\_compliment\_slip.eps
- Icon\_businessCard\_front.eps
- Icon\_businessCard\_back.eps

### Icon logos

- Icon\_logo\_CMYK.eps
- Icon\_logo\_900px\_RGB.jpg
- Icon\_logo\_600px\_RGB.jpg
- Icon\_logo\_300px\_RGB.jpg
  
- Icon\_logo\_greyscale.eps
- Icon\_logo\_900px\_greyscale.jpg
- Icon\_logo\_600px\_greyscale.jpg
- Icon\_logo\_300px\_greyscale.jpg
  
- Icon\_logo\_solid\_black.eps
- Icon\_logo\_900px\_solid\_black.jpg
- Icon\_logo\_600px\_solid\_black.jpg
- Icon\_logo\_300px\_solid\_black.jpg
  
- Icon\_logo\_solid\_white.eps
- Icon\_logo\_900px\_solid\_white.tif \*
- Icon\_logo\_600px\_solid\_white.tif \*
- Icon\_logo\_300px\_solid\_white.tif \*

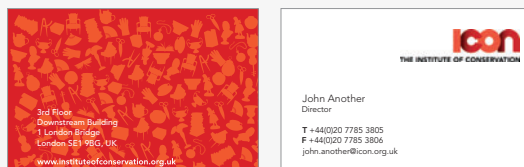
\* Note: The Icon logo solid white pixel version is supplied as a .tif file with an embedded alpha channel. This is used as a masking device, necessary when creating 100% white artwork elements.



• Icon\_letterhead.eps



• Icon\_compliment\_slip.eps



• Icon\_businessCard\_front.eps

• Icon\_businessCard\_back.eps



## Supplied artwork

If you weren't supplied a CD with these guidelines please contact The Institute of Conservation for a copy.

The Institute of Conservation  
3rd Floor  
Downstream Building  
1 London Bridge  
London SE1 9BG

T+44(0)20 7785 3805  
F+44(0)20 7785 3806

E-mail: [admin@instituteofconservation.org.uk](mailto:admin@instituteofconservation.org.uk)  
[www.instituteofconservation.org.uk](http://www.instituteofconservation.org.uk) [Taup](#)



- Icon\_logo\_CMYK.eps
- Icon\_logo\_900px\_RGB.jpg
- Icon\_logo\_600px\_RGB.jpg
- Icon\_logo\_300px\_RGB.jpg



- Icon\_logo\_greyscale.eps
- Icon\_logo\_900px\_greyscale.jpg
- Icon\_logo\_600px\_greyscale.jpg
- Icon\_logo\_300px\_greyscale.jpg



- Icon\_logo\_solid\_black.eps
- Icon\_logo\_900px\_solid\_black.jpg
- Icon\_logo\_600px\_solid\_black.jpg
- Icon\_logo\_300px\_solid\_black.jpg



- Icon\_logo\_solid\_white.eps
- Icon\_logo\_900px\_solid\_white.tif
- Icon\_logo\_600px\_solid\_white.tif
- Icon\_logo\_300px\_solid\_white.tif

## Further information

For any further information or questions you need to ask about applying the brand identity please contact the following:

The Institute of Conservation  
3rd Floor  
Downstream Building  
1 London Bridge  
London SE1 9BG

T+44(0)20 7785 3805  
F+44(0)20 7785 3806

E-mail: [admin@instituteofconservation.org.uk](mailto:admin@instituteofconservation.org.uk)  
[www.instituteofconservation.org.uk](http://www.instituteofconservation.org.uk)