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Her Majesty The Queen  
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**TAKING IT TO THE MASSES**

Kentish Delights, a touring  
exhibition with a difference

# NOTHING BUT THE BEST



TESSDEMOUNTABLE



**THE QUEEN ANNE  
SILVER-GILT CUP**

THE CUP IS BELIEVED  
TO HAVE BEEN A  
WEDDING GIFT FOR  
AN INFLUENTIAL 18TH  
CENTURY LINCOLNSHIRE  
FAMILY

# A CUP TO BE PROUD OF

Ayscoughfee Hall brings an important  
cup back home to Lincolnshire



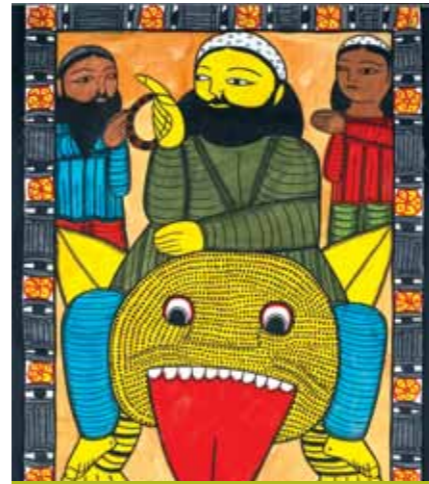
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# SUCCESS THROUGH SUSTAINABILITY



HELLO AND WELCOME TO OUR SECOND EDITION OF EVOLUTION. WE HOPE THERE'S PLENTY TO ENTERTAIN YOU FROM THE UNIQUE WORLD OF TEMPORARY AND TOURING EXHIBITIONS



TESS IS COMMITTED TO REDUCING OUR OWN CARBON FOOTPRINT AND ALSO THE CARBON FOOTPRINT OF MUSEUMS. SO WHAT DID WE DO IN 2010?

Firstly, we carried out a comprehensive review of our "greenness" by conducting a top to bottom investigation into our own recyclability. As a manufacturing company with a genuine concern for both our future generations and the environment, we have incorporated a rigorous environmental policy within our company ethos.

Our showcases are manufactured primarily from glass, aluminium, steel and timber substrates, all of which can be fully recycled when the showcase is no longer required. We also work very hard to ensure the raw materials we use to manufacture our cases are procured from sustainable sources.

Professional recycling companies currently remove nearly 70% of our manufacturing waste, and either re-introduce the raw materials into the supply chain, or use them to generate electricity via biomass plants, thus reducing their environmental impact and minimising our own carbon footprint. We also have recycling stations positioned throughout our factory and offices and

actively promote the recycling of non-manufacturing waste, such as plastic drinking cups and bottles, cardboard cartons, and stationery materials.

In addition to producing our sustainable showcase solutions, TESS is taking innovative steps on the road to becoming a carbon neutral company. All of our brochures and stationery are printed on sustainable and recyclable paper with vegetable based inks and we have also fostered a close association with a professional sustainability partner, Carbon Footprint Limited. Whilst printing brochures on recycled paper isn't new, our relationship with Carbon Footprint allows us to plant a beautiful broad-leaved tree for every single showcase we sell, steadily adding to the lungs of the world and off-setting our carbon emissions.

Secondly, we were invited to take part in an important seminar at the University of Leicester, Department of Museum Studies, during their four day Narrative Spaces conference in April. The seminar was entitled Museum Making as Social Practice and focussed on every conceivable approach to making museums greener from the ground up. Blind questions were introduced

to the panel of experts by the Chair in front of a live audience from around the UK and mainland Europe. With nowhere to hide and no forewarning of the content of the questions, each expert was asked in turn to describe in detail what they were doing to help make museums more sustainable. The panel were then subjected to questioning from the delegates. TESS was the only showcase manufacturer to be invited onto this illustrious panel and impressed the assembled audience with our genuine concern and active solutions to sustainability.

For TESS Demountable, sustainability is at the very core of our business. We believe it reflects our continual awareness of the economic, environmental and social impact of our activities and we take great pride in our efforts.

Preserving the past for future generations in more ways than one.

*Clive McCready*

General Manager

# PRACTICING WHAT WE PREACH

MANCHESTER WAS THE VENUE TO SHOWCASE HOW WE CAN STAGE A TEMPORARY EXHIBITION OURSELVES

HERE AT TESS, WE ARE FREQUENTLY ASKED FOR ADVICE NOT ONLY ON OUR RANGE OF SUSTAINABLE SOLUTIONS DEDICATED TO TEMPORARY AND TOURING EXHIBITIONS, BUT ALSO ON THE LOGISTICS OF SETTING UP A HIGH QUALITY TEMPORARY EXHIBITION.

Over the years we have accumulated a great deal of knowledge and contacts in the temporary exhibition world, so this year we thought we should practice what we preach and stage a temporary exhibition ourselves – that way we would not just be ‘talking the talk’.

The venue we chose was the Museums Association Show 2010, held in Manchester. We thought that if a ‘real’ exhibition could be staged here, amongst the hustle and bustle of a frantic exhibition hall with literally hundreds of contractors and other exhibitors milling around and building/dismantling their stands, laying carpets, installing lighting and AV equipment, fighting for access to the unloading bay etc., we would be well placed to offer genuine advice to our

customers who would normally be staging an exhibition under far more relaxed and controlled circumstances.

Our first step was to book a large area (32 square metres) inside the hall, immediately inside the main entrance to ensure the exhibition would be seen by all of the 1200 visiting delegates. Seating and catering areas were located immediately adjacent. So, we had a captive audience on hand and all we had to do now was give the delegates something different to look at over their tea and coffee.

With the floorspace booked, we talked to our friends at Protean who, amongst other things, supply a very high quality demountable walling system ([www.protean.uk.com](http://www.protean.uk.com)). Protean were happy to supply a very professional looking backdrop wall complete with crisp looking graphics and lighting which ensured the exhibition area stood out from the crowd.

We now had the space, the backdrop walling and graphics, and TESS would of course supply the showcases. Now all we needed were some high quality display items! Our first port of call was ▶



to our friends at TEG ([www.teg.org](http://www.teg.org)) who contacted their members for us. We very quickly received several genuine offers which was great bearing in mind this was just to be a two day exhibition with more logistical hurdles than you could shake a stick at.

After much negotiating and soul-searching, we settled on two totally different sets of exhibits from two totally different sectors. The first confirmed exhibitor was the sculptor Alexis Rago ([www.alexisrago.com](http://www.alexisrago.com)) who offered a selection of truly remarkable ceramic sculptures from his exhibition entitled *An Artificial Natural History* managed by Expositionis ([www.expositionis.com](http://www.expositionis.com)). These objects are, in equal proportions, incredibly fragile, bizarre and thought provoking: more importantly for us they looked absolutely stunning.

The second exhibitor was confirmed as Pop-Up Exhibitions ([www.pop-upexhibitions.com](http://www.pop-upexhibitions.com)) run by brothers Barry and Keith Chandler who provided two visually striking, complete warriors, and a fantastic selection of original weapons. The exhibits were a small part of the collection entitled *Way of the Warrior: Epic Movie Arms and Armour*. These exhibits provided a total contrast from the delicate nature of the sculptures provided by Alexis, with the warriors appearing to 'guard' the sculptures.

With everything confirmed on paper, all we had to do now was get it all to Manchester and put on a show...

The set-up for the exhibition was to be on the Monday, with the show lasting two days and ending at 4pm on the Wednesday afternoon. The first thing to be installed was the backdrop walling; this was completed within an hour or so of the hall opening by two of the super-efficient guys from Protean. We then assembled the TESS Evolution and PrismHD cases in the agreed layout.

Alexis Rago and his lovely wife Janet arrived perfectly on time with their exhibits



(all beautifully boxed and protected) and started installing the delicate sculptures with us looking nervously on. In the other cases, Barry Chandler and his (equally lovely) brother Keith were busy setting up their warriors and selection of weapons.

By around 6pm, with the cases all polished and gleaming against the backdrop walling, and the exhibits perfectly in place, we all stood back and agreed how well the displays complemented each other and how crisp the exhibition looked as a whole.

Over the next two days, the exhibition was attended by around 1200 delegates from all over the UK and overseas. In accordance with the show organiser's wishes, we let the exhibition speak for itself and did not loiter on the stand; we just enjoyed watching people admire what we had achieved together and simply answered questions when they were asked. We had a selection of information leaflets and brochures available for anyone who wanted them and we were happy to chat informally to one and all. This relaxed approach served us all very well and was appreciated by the delegates who paid countless compliments to the exhibition as a whole.

All too soon it was 4pm on the Wednesday afternoon and time to dismantle everything. With the dedicated help of Alexis and Janet, Barry and Keith, plus our friends from Protean, by 7pm you would never have known there had been an exhibition in the hall – a genuinely sustainable solution to staging an exhibition in one of the most vibrant cities in the UK, under the most trying of circumstances. We did of course have a few dramas (vehicles stuck in traffic, arguing for access to the hall, trying to stop people bumping into our things, plus all of the hundred and one other things which go wrong), but at the end of it all, around 1200 people had enjoyed an unexpected bonus at the Museums Association Show 2010.

Our heartfelt thanks to Alexis and Janet Rago, Barry and Keith Chandler, and Helen Oates from Protean. It was a great adventure and one we hope to repeat in the future.

TESS Demountable – walking the walk.

# ROMANACH REVITALISES MUSEUM SPACE

## THE ADDITION OF A NEW SHOWCASE FOR THE ANTEROOM IN THE SOROLLA GALLERY EXCITES VISITORS



SITED ON THE FORMER MANHATTAN ESTATE OF PAINTER AND ORNITHOLOGIST JOHN JAMES AUDUBON, THE HISPANIC SOCIETY OF AMERICA IS A MUSEUM THAT BOASTS A COLLECTION OF ART FROM SPAIN, PORTUGAL, AND LATIN AMERICA THAT IS UNRIVALED ANYWHERE OUTSIDE OF SOUTHWESTERN EUROPE.

In 1911, seven years after the Society's inception, Society Founder Archer Milton Huntington commissioned the famed Valencian painter Joaquin Sorolla y Bastide to create a series of mural paintings portraying the populations of the culturally diverse provinces of Spain. The monumental murals that Sorolla produced – fourteen in total – were completed in 1919 and installed at the Society in a grand octagonal gallery in 1922, where they remained largely untouched for eighty-five years.

In 2007, due to the imminent degeneration of the gallery's roof, the Society began an exhaustive renovation and restoration of the gallery, now known simply as the Sorolla Gallery. For the duration of the three year renovation, the murals travelled throughout Spain, attracting roughly two million visitors. While

the paintings were abroad, the Society undertook the renovation of the gallery, a \$5.5 million project, which included a brand new roof, an upgrade of the original mechanical systems, and the removal of some austere cabinetry. At the helm of the renovation stood eminent Philadelphia architects Maria Romanach and Burdell Buckley, of Maria Romanach Architects.

Romanach's plan for the revitalised space included the addition of a showcase for the anteroom to the Sorolla Gallery. When Romanach described her vision of the showcase (modularity, ease of installation and de-installation, and clean, unobtrusive lines), it quickly became clear that the ideal solution was Evolution, ClickNetherfield's line of demountable showcases from their specialist division, TESS Demountable. Based on the formal symmetry of the space, Romanach designed a single unit comprised of four Evolution cases joined together in a simple rectangle. She visually integrated the showcases into the anteroom by designing substantial wooden plinths that echo the wooden moulding that has been part of the Society's interior for nearly one hundred years. The resulting union of custom-crafted wooden plinths to the clean-lined Evolution is a single showcase that is timeless and sophisticated, an especially appropriate home for some of the Society's most valued treasures.

In April 2010, the Sorolla paintings returned to New York, where they were carefully remounted onto the original stretchers from which they had hung for nearly eight decades. To stand in the center of the gallery and behold the 230 linear feet of murals on the eight surrounding walls is nothing short of breathtaking. ClickNetherfield and TESS Demountable are honored to have played a small role in the renovation that welcomed one of the world's greatest art treasures home.

Ryan A. Skorch, Projects & Development Director  
Click Netherfield USA

# A LOOK BACK THROUGH THE AGES

THIS EXHIBITION CELEBRATED THE YEAR OF DARWIN, WHICH MARKED THE 150TH ANNIVERSARY OF THE PUBLICATION OF DARWIN'S *THE ORIGIN OF SPECIES*, AND THE ANNIVERSARY OF HIS 200TH BIRTHDAY



The badlands of Alberta, Canada are like no other place on Earth. The extraordinary terrain, often likened to the surface of the moon, is the result of the constant battery of natural elements eroding layers of sandstone and mudstone interwoven with shale sequences. This relentless process continues to erode the friable sandstone at a rate of roughly four millimetres per year, perpetually revealing hitherto undiscovered fossils and dinosaur bones.

Located in the heart of the badlands is Drumheller, a town known internationally as the Dinosaur Capital of the World. That distinction makes Drumheller a fitting home for the Royal Tyrrell Museum, the only museum in Canada that is dedicated exclusively to the study of palaeontology. Boasting one of the largest displays of dinosaurs in the world, the Royal Tyrrell Museum's mandate is the collection, preservation, presentation, and interpretation of palaeontological history, with a particular emphasis on Alberta's rich fossil heritage.

On May 16, 2010, The Royal Tyrrell Museum premiered an exhibition titled, "I Think..." (Charles Darwin, 1837) devoted to Darwin's revolutionary ideas about evolution, and the ways in which those ideas altered the course of modern science. This exhibition celebrated the Year of Darwin, which marked the 150th anniversary of the publication of

Darwin's *The Origin of Species*, and the anniversary of his 200th birthday.

When the Royal Tyrrell Museum began to plan the Darwin exhibition, they selected showcases from Click Netherfield's TESS Evolution line, a very appropriate choice, considering the subject of the exhibition. Evolution showcases are both modular and demountable, providing unparalleled flexibility when mounting exhibitions that are temporary in nature.

The thoughtfully planned exhibition took advantage of the system's inherent flexibility: a combination of suspended shelves and internal plinths were employed to display specimens, graphics were mounted both internally and externally, and a variety of single cases and double cases.

A "double" showcase is comprised of two single showcases joined together to form one larger unit. One of these double cases, dedicated to the theme of biogeography (the study of the geographical distribution of plant and animal species over space and time) housed a cast of the awe-inspiring skull of *Sarcosuchus*, commonly known as "SuperCroc." This skull, 1.7 metres in length and boasting 140 gnarly teeth, was a recent addition to the Museum's collection, acquired specifically for the Darwin exhibition. The Royal Tyrrell Museum is the only museum in Canada where the skull of "SuperCroc" can be seen.

Ryan A. Skorch, Projects & Development Director  
Click Netherfield USA

# KINROSS MUSEUM

THE LOCH LEVEN COMMUNITY CAMPUS WELCOMES A NEW MUSEUM WHICH FORMS PART OF PERTH AND KINROSS COUNCIL'S £136 MILLION INVESTMENT



THE OPENING OF THE LOCH LEVEN COMMUNITY CAMPUS IN MARCH 2010 HAS PROVIDED OUTSTANDING STATE-OF-THE-ART FACILITIES, INCLUDING A BRAND NEW MUSEUM, FOR THE PEOPLE OF KINROSS IN CENTRAL SCOTLAND.

Situated alongside a new community library and high school with modern classrooms and learning resources, Kinross Museum forms part of Perth and Kinross Council's £136 million investment in Learning Programme. Since it moved into the campus in October 2009, the charitable trust managing the museum has attracted visitors not only from the

surrounding area but from all corners of the world to exhibitions showcasing the heritage of the former Scottish County of Kinross. Winter sports on Loch Leven, local trades and manufacturers, along with wartime in Kinross, have featured during the first year in displays which have been mounted by local volunteers aiming to be as professional as possible. With guidance from Perth Museum and Art Gallery and support from Perth and Kinross Council, the volunteers at Kinross Museum have created a local heritage resource bringing together artefacts, manuscript archives and photographs as well as historic books and maps.

“ We have been so pleased with our choice of TESS that we are planning to expand our display area with two additional cases in the near future” .

Professor David M Munro, MBE,  
Chairman, Kinross (Marshall)  
Museum Trust

# A PLACE FOR OUR CUPS

AFTER DECIDING TO HOUSE VARIOUS ITEMS RELATED TO THE FOUNDER OF THE COLLEGE, PLYMOUTH UNIVERSITY APPROACHED US TO INSTALL A NEW DISPLAY CASE



IN 2005, THE SEALE-HAYNE CAMPUS OF THE UNIVERSITY OF PLYMOUTH WAS CLOSED AND THE COURSES MOVED TO THE PLYMOUTH CAMPUS AS PART OF A GRADUAL RELOCATION OF ALL THE UNIVERSITY'S SMALLER CAMPUSES WHICH WAS COMPLETED IN 2008.

As these campuses had been established for a long time, it was decided to name some buildings on the Plymouth Campus to ensure the history of the closing sites was celebrated. From July 2009, the Library became the Charles Seale-Hayne Library and was asked to house various items related to the founder of the

college and its history of achievements in agriculture. A portrait of Sir Charles and a copy of the family tree were hung on Level 2 of the library and it was decided to purchase a new display case for the other artefacts which would be in keeping with the architecture of the building.

As this was the first time the Library had required such a case, we approached the local museum for advice and they recommended a couple of possible companies. The response from Tess Demountable to our initial email was very encouraging and a site visit was arranged. Although this was a very small project, the company made us feel like valued

customers, giving us appropriate advice and support to ensure we purchased a case which met our needs and our limited budget. The delivery and installation of the case in November 2009 went very smoothly and it now houses the agricultural cups and medals, the trowel used to lay the foundation stone of the college in November 1912 and Sir Charles' manifesto when he stood as MP for Mid Devon & Ashburton in 1892.

Julia Paget-Woods  
Learning Environment &  
Information Services Manager  
The Charles Seale-Hayne Library  
University of Plymouth

# BROUGHT TO LIFE

## SUSAN LORD OF THE BURY ART GALLERY ON CREATING HIGH SPEC CASES FOR MAGNIFICENT ARTEFACTS

September 2010 saw the launch of the newly built Ramsbottom Heritage Gallery. An extension to Ramsbottom Library, it is the second of Bury Museum's satellite galleries.

The project was funded by the Learning & Skills Council, Bury Council and the Heritage Lottery Fund. The Gallery is also the new home for Ramsbottom Heritage Society. Staff at Bury Museum and Society members plan to work together to deliver a vibrant temporary exhibition programme.

With the opening of the new Ramsbottom Heritage Gallery it was felt appropriate that the inaugural exhibition should focus on Whitelaw Hill, Ramsbottom, in order to display for the first time in many years the beautiful Bronze Age artefacts which were discovered there.

During 1960-65 members of Bury Archaeological Group excavated an important Bronze Age Cairn-circle at Whitelaw Hill. Besides a large quantity of cremated bones, many were accompanied by artefacts and pottery of a relatively early date.

The cremated remains of a child were found in one of the crudely decorated 18" earthenware urns and a flint knife was ceremoniously broken and placed in the grave before it was covered with stones and earth. Brown in colour, the urn still

shows traces of pictorial representations of horseshoes, arrows and crescents.

### The Missing Bones

Some of the skeletal deposits discovered at the dig site were examined by Mr. E.L. Patterson at the Department of Anatomy, University of Manchester and some of the bones were later sent elsewhere for further investigation but failed to arrive. In May 2010, Bury Museum was contacted by English Heritage who had been working on a project at their store in Portsmouth to review the archaeological material that they held. During this review they discovered a group of bones simply called Irwell 814. By a process of elimination staff at Bury Museum, together with English Heritage, identified this grouping as the missing Whitelaw Hill bones, which had been sent away for analysis in the 1960s.

At the launch of this Whitelaw Hill Burial Mound Exhibition on the 10th of September 2010, English Heritage gave back the bones so that they could once again become part of the Whitelaw Hill archaeological collection at Bury Museum. We knew early on that the exhibition would require new showcases for these important artefacts.

It was important that the cases we chose would be flexible enough to accommodate the temporary exhibition programme and the variety of objects that

would go in them, so we decided to buy TESS Demountable Vista-4 showcases with adjustable glass shelves and a stone coloured case lining. Because the gallery is an unmanned space, case security is paramount. It was also important that the cases could offer us lockable, secure storage space in the plinth section in which the Heritage Society can store their pamphlets and objects. We also purchased a PrismHD showcase to display documents in and again TESS Demountable were able to supply us with lockable storage underneath. To accommodate the work that Bury Adult Learning Service wanted to display, we ordered 6 mono2D wall mounted lockable display cases.

Our project deadlines were tight; the launch date was set to coincide with Heritage weekend in September 2010. TESS was able to work to our deadline and they delivered and installed the cases on the 1st of September. The fitting team were quick and efficient and left the space clean and tidy. We have installed TESS Demountable cases in our main museum at Bury and our other satellite museum at Prestwich and we would have no hesitation to use them again in the future.

**Susan Lord**  
Museum Assistant  
Bury Art Gallery, Museum + Archives





# BRINGING IT HOME

A VERSATILE SHOWCASE WAS NEEDED FOR THE NEWLY ACQUIRED 1712 SILVER GILT CUP



AYSCOUGHFEE HALL MUSEUM IS HOUSED IN ONE OF THE EAST MIDLANDS' MOST IMPORTANT AND SPECTACULAR BUILDINGS.

Dating from the 1450s, this late medieval, Grade II\* listed townhouse boasts architectural features and styles from a range of different periods. The Museum tells the story of this building's history and development, as well as examining the lives and culture of those people who lived on Lincolnshire's Fens.

Many families have called the Hall home over the years, and the most famous of these was the Johnsons. The best known Johnson was Maurice the Antiquary, as he founded the Spalding Gentlemen's Society in 1710; this institution is Britain's

second oldest museum, having started twenty nine years after The Ashmolean.

It was an object connected with Maurice's great grandson, Theophilus Fairfax Johnson, that caused us to contact ClickNetherfield. In October 2008, the Museum became aware that a 1712 silver gilt cup bearing Theophilus' coat of arms was to be auctioned at a London sale the following month. The cup had been made by renowned silver smith Pierre Platel, one of many talented Huguenot refugees that settled in Britain at this time following religious persecution in France.

Our research showed that Theophilus had probably acquired the cup in 1846, which was when the coat of arms was added. This was around the time he became

Sheriff of Lincolnshire, and so it may be that he bought the cup as an object of some antiquity as a present to himself, or it may have been given to him as a commemorative gift by his family and friends.

Whatever the reason for the addition of Theophilus' coat of arms, once we acquired the cup, it was clear to us that a high quality exhibition case with excellent security levels was necessary to permanently display this item to its best advantage. We believe that the results (a highly secure and elegant TESS Demountable Mono-3d) speak for themselves.

**Richard Davies, Museum Manager  
Ayscoughfee Hall Museum, Spalding**

# PALAIS DE TOKYO

THE FRESH HELL EXHIBITION FEATURING 30 CONTEMPORARY ARTISTS NEEDED A SECURE DISPLAY CASE FOR ONE PRICELESS SCULPTURE



FOLLOWING SUCCESSFUL EXHIBITIONS CURATED BY UGO RONDINONE IN 2008 AND JEREMY DELLER IN 2009, THIS YEAR (2010/2011) THE PALAIS DE TOKYO GAVE CARTE BLANCHE TO THE BRITISH NEW YORK-BASED ARTIST ADAM MCEWEN.

Fresh Hell creates a dialogue between medieval sculpture and conceptual art, forgotten artists and those already blessed by history. When faced with this history, what stance can an artist take today? If everything has been done already, perhaps now is when the real work can begin...

Fresh Hell features work from over 30 contemporary artists – including British artists Sarah Lucas, Michael Landy

and Martin Creed – and incorporates medieval pieces from the Musée de Cluny. The exhibition dives into history, recent and distant, but not from A to Z. Rather, it offers a more unstructured and eclectic vision, generating many paradoxes. And yet, this breath of fresh air is continuously brushed away by the ghosts of the past. Fresh Hell is about the activity of making art, the relentless pursuit of the object that manages to connect the consciousness of the artist to that of the viewer.

Throughout the gallery the majority of the exhibits are on open display, but one particular (priceless) German sculpture dating from the 15th century, could only be displayed within a high quality display

case. TESS Demountable supplied an Evolution case complete with anti-reflective, anti-bandit glass, and high quality fibre optic lighting, to allow the sculpture to be displayed in clarity and safety. This is the second time the Palais de Tokyo have used a TESS Evolution case for a highly prestigious display and we are very pleased with the quality and service provided by the company.

**Palais de Tokyo**  
13 avenue du Président Wilson  
75116 Paris  
[www.palaisdetokyo.com](http://www.palaisdetokyo.com)

# A CHANGING LANDSCAPE



INTERVIEW WITH ERIC FUGELÄNG,  
MARKETING MANAGER AND HEAD  
OF COMMUNICATIONS AT THE  
SWEDISH TRAVELLING EXHIBITIONS

## About you

### Tell us something about the Swedish Travelling Exhibitions?

We're part of the Ministry of Culture, and our mission has been to produce and tour exhibitions as well as to impart knowledge about the exhibition medium for those who build and tour exhibitions. In the future we'll also focus on developing the exhibition as a medium, which means we'll probably develop fewer exhibitions ourselves and instead greatly develop our programme of seminars and training courses.

### How many touring exhibitions have you organised, and in how many countries?

Depending on how you define an exhibition, between 1500 and 2500. Some of these are exhibitions we both produced and toured with for several years, whereas others are exhibitions we took over from other providers, or are exhibitions that we took on a very short tour.

## IN NUMBERS

Exhibitions organised

1500-2500

Largest artwork in an exhibition

600m<sup>2</sup>

Smallest exhibition

40cm<sup>2</sup>

Over the years, we've done everything - from touring with Rembrandts and Picassos in a truck to showing contemporary art in trains. Our largest exhibition contained one giant 600m<sup>2</sup> artwork, and our smallest was only 40 square centimeters and our longest tour lasted 22 years, so as you can see, it is difficult to give you an exact count of how many tours we've done and places we've visited. All I can say is that we've taken very many exhibitions to very many places.

## How have you become so successful?

Obviously, many things have contributed to our success, but I think the most important factor is our huge experience. Touring so many exhibitions over so much time has given us a deep understanding of the 'how' and the 'why' of touring. I think it is this experience, added to our deep desire to make a difference, and to find new ways to develop the medium, that explains how we've got to where we are.

## The Scandinavian market

### Could you tell us more about the Scandinavian touring exhibition market?

We are the only organisation in Sweden that focuses on both the theory and practice of touring exhibitions, but there are a few other organisations which develop and manage tours. Often a museum, a gallery or a science centre, will develop its own touring show, either on its own or in partnership with a society or a local authority.



In Norway, the National Museum of Art, Architecture and Design arranges a series of touring exhibitions and other activities each year, organised through networks involving schools, galleries and museums.

### Tell us about the differences between organising touring exhibitions in Scandinavia and the UK.

I think that touring in the UK is probably easier. Our region covers countries with languages different enough to need three sets of translation to make sure that our materials are as accessible as possible - a problem you don't face in the UK. Also, Scandinavia crosses the EU boundary. Norway is not part of the EU, which means we have customs issues and

cross-border regulation that don't apply to organisations that tour within the UK (or indeed anywhere within the EU). And don't forget - some of our exhibitions travel as far north as the Arctic circle, so we probably have to deal with more severe weather than a UK touring organisation.

Demographically speaking, though, I suspect that there's little difference between Scandinavia and the UK.

If you want to know more about the Swedish Travelling Exhibitions, please do not hesitate to contact them:

The Swedish Travelling Exhibitions  
Artillerigatan 33A, Box 1033  
621 21 Visby, Sweden  
+46-498-79 00 00  
info@riksutstallningar.se  
www.riksutstallningar.se

# A RIGHT ROYAL TIME

THE BRITISH POSTAL MUSEUM & ARCHIVE NEEDED A FLEXIBLE SHOWCASE



THE BRITISH POSTAL MUSEUM & ARCHIVE (BPMA) IS THE LEADING RESOURCE FOR ALL ASPECTS OF BRITISH POSTAL HISTORY.

It is a combined museum and archive, bringing together The Royal Mail Archive, which has been 'Designated' as being of outstanding national importance, and a Museum Store. With collections ranging from staff records to stamps, poster design to photography and from transport to telegrams, it cares for the visual, written and physical records from 400 years of innovation and service, illuminating the fascinating story of British communications.

Recently, Royal Mail invited the BPMA to put together a display of historical artefacts for the new reception area at

Rathbone Place, the head office of Royal Mail Letters. In the display we wanted to show a variety of the objects held by BPMA, whilst illustrating the 'centuries of innovation and industry' that have made Royal Mail what it is today.

To do this we chose a Tess Demountable Vista Showcase. We felt that this created a safe and regulated environment in which to show a variety of objects ranging from a Mail Guard's timepiece through to a Scottish lamp-post mounted letter box, as well as some paper items. The flexibility in the shelving was a big bonus for us here; the ability to have different widths and depths of shelving meant that we could display objects of all shapes and sizes, whilst also leaving scope to update the display over the years. This is of particular importance to us as we have a limited

“ TESS Demountable were very helpful throughout the whole process, accommodating our requirements

Emma Harper, Cataloguer (Collections)

display space on our own premises and it is through smaller displays like this that we increase public access to our fascinating collection.

For more information about BPMA and our current exhibitions and events please visit [www.postalheritage.org.uk](http://www.postalheritage.org.uk)

For more information about Royal Mail please visit <http://www.royalmail.com>

# ON THE MOVE

A NEW CASE FOR ONE OF THE BULKIEST PIECES AT THE NATURAL HISTORY MUSEUM



BUILT IN 1889 TO HOUSE THE PRIVATE NATURAL HISTORY COLLECTIONS OF WALTER ROTHSCHILD, THE NATURAL HISTORY MUSEUM AT TRING DISPLAYS OVER FOUR THOUSAND NATURAL HISTORY SPECIMENS IN AN ORIGINAL VICTORIAN SETTING.

This authentic atmosphere and specimens are carefully maintained, but refreshed with a rolling programme of gallery refurbishment.

The redevelopment of one of our most specimen rich galleries, containing over 800 in total, threw up a new challenge - to relocate one of the bulkiest (well over a metre long and almost a metre wide) and heaviest specimens - a giant tortoise. In a gallery with fixed floor-to-ceiling and wall-to-wall antique cases, that wasn't easy.

We managed to find a suitable space, but required a brand new case that would fit with the galleries' traditional style, take the weight of the enormous tortoise, and provide a sealed environment against insect pest species that munch on natural history specimens. And crucially, the case had to be assembled in situ - the only access route at the time was via three flights of stairs.

Through the TESS Southern office in Thame, we arranged an initial meeting to discuss requirements, including the question of how to safely install a specimen that needed four people to even lift it! The solution was ideal - a sliding plinth in the base of the case, onto which the tortoise could be placed and then pushed/pulled into position without placing stress on the specimen, which

could have been cracked or damaged.

Throughout the process, from initial discussions through planning and installation, the TESS team listened and responded to our needs. The good-humoured installation team all the way from Bathgate moved and assembled the case on site before the Museum opened for the day so we didn't even have to close any areas to visitors. As many in the museum world know, producing exhibitions leaves a carbon footprint - I was pleased to see that we were able to offset this in some part through the TESS tree-planting scheme and hope it continues.

Alice Dowswell  
Interpretation and Learning Manager  
The Natural History Museum at Tring

# TAKING IT TO THE MASSES

“ Most of the cases have been installed while the usual business of the venue happens around them.

Jo Wiltcher, Museum Manager, Tunbridge Wells Museum and Art Gallery

KENTISH DELIGHTS, A TOURING EXHIBITION WITH A DIFFERENCE, IS CURRENTLY TOURING NON-TRADITIONAL VENUES ACROSS KENT.

This innovative project, funded by MLA Renaissance South East, was originated by Tunbridge Wells Museum and Art Gallery. The exhibition showcases objects from more than 30 museums across Kent in venues as diverse as pubs and supermarkets.

Kentish Delights originated as a project to engage hard to reach groups and non-museum visitors. The concept was simple. If people don't come to the museum, take the museum to the people. Put museum displays onto the high street where the majority of people spend their leisure time. Whilst the concept was simple, the practicalities and logistics for this project were complex. The key was to ensure that the venues met all the environmental and security criteria of the loaning museums, without compromising the project aims of taking museum objects to truly non-traditional venues.

Project Managers Polly Harknett and Suzie Plumb devised an exhibition that would site a single display case containing three

or four museum objects in a busy local venue. All venues were vetted for their environmental suitability and security arrangements. Museum quality, bandit proof, demountable display cases were ordered from TESS to ensure that the objects would be stable and secure in their new environment.

Installing the cases in non-traditional venues has been a challenging experience! People queuing for the post-office in Hythe mistook the display for a new photo-booth, while customers at a pub in Tunbridge Wells thought they had a new quiz machine. Despite the logistical difficulties, it has prompted many curious people to talk to the project team, and a dialogue about local history has ensued.

Once the decision had been taken to site museum objects in commercial settings, the project team realised that traditional museum interpretation was not going to grab people's attention, particularly in supermarkets where the visitors have limited time. And so the TESS display cases have been covered in eye-catching colours and each of the objects on display is visually striking or curious. When thinking about how to compete with the



racks of celebrity gossip magazines, an idea developed to create interpretation that spoke the same language as those magazines, with design to match. And so the Kentish Delights Magazine was born! With a style section, and celebrity features from Jo Brand and Vic Reeves, the free magazine sits in specially built magazine racks next to the TESS display case.

The touring exhibition is supported by a website, a touring trailer that visits the high street and a team of outreach staff working in the community. Feedback so far has been extremely positive: instead of talking about X Factor over a pint in the local pub, people are discussing the fact that the only two birds named after towns are from Kent.

To find out more visit our website: [www.kentishdelights.co.uk](http://www.kentishdelights.co.uk)



## NORFOLK ON A HIGH

IN 2004, AS PART OF A MAJOR FUNDING DRIVE FOR ELEVEN NORFOLK MUSEUMS, SWAFFHAM MUSEUM WAS THE GRATEFUL RECIPIENT OF GRANTS FROM VARIOUS SOURCES

Swaffham is a thriving market town in Norfolk dating back to the Domesday Book and beyond, and was the childhood home of the famous archaeologist Howard Carter, discoverer of the tomb of Tutankhamun in 1922.

In 2004, as part of a major funding drive for eleven Norfolk museums, Swaffham Museum was the grateful recipient of grants from various sources, including O2 Objective and the Heritage Lottery Fund, to completely refurbish our Museum. Part of these funds were used to commission new display cases from ClickNetherfield and upon our re-opening in March 2007,

these cases were shown off in all their glory to much acclaim from the public and museum professionals alike.

We have maintained a close and amiable working relationship with ClickNetherfield since the original installation, culminating in the subsequent purchase of two excellent TESS Evolution cases, the first of which was utilised in March 2009 for our magnificent collection of ancient Egyptian artefacts, on a three-year loan from the British Museum. A prime consideration of the loan was a suitable and approved display case; the TESS Evolution system (which is also used by the British Museum

for their own temporary exhibitions) easily met those needs. The purchase was jointly funded by a grant from the MLA and from the Friends of Swaffham Museum. A great example of close co-operation from three different agencies, showing what can be achieved by a smaller museum which does not normally benefit from outside funding and is mainly staffed and maintained by a team of dedicated volunteers.

**David Wickerson –  
Chair - Friends of Swaffham Museum  
[www.swaffhammuseum.co.uk](http://www.swaffhammuseum.co.uk)**



## THE POLAR EXPRESS

THE POLAR MUSEUM AT THE SCOTT POLAR RESEARCH INSTITUTE, UNIVERSITY OF CAMBRIDGE HAS HAD A MAJOR REFURBISHMENT OVER THE LAST YEAR

The old museum, its displays not much changed since the 1980s, closed in April 2009 and re-opened on 1 June 2010 – the hundredth anniversary of the sailing of Captain Robert Falcon Scott's ship *Terra Nova* en route for Antarctica. Museum staff were keen to open in time to commemorate the centenary of Scott and his four companions' fateful journey to the South Pole. The museum, just 320 square metres in size, has been transformed into a cool white space in which artefacts, such as Captain Oates' sleeping bag, sledges, skis and the last letters of the Polar party, speak vividly of the Heroic Age of Antarctic exploration.

Though the main museum gallery is devoted to permanent displays on the Arctic and Antarctic, as well as environmental science in the polar regions, it was always a priority for Heather Lane, the Librarian and Keeper of Collections, to have a temporary exhibition gallery. This was achieved by using the foyer of the Institute, which, though not ideal, offered a space in which special exhibitions from the Museum's extensive reserve collections could be mounted. As part of the £1.75 million refurbishment, six demountable showcases were purchased from Tess. Heather Lane said, "Having the flexibility

“ Having the flexibility to have any combination of showcases and/or wall space is important.

Heather Lane, Librarian and Keeper of Collections

to have any combination of showcases and/or wall space is important. Our first special exhibition consisted of new pieces of Inuit Art, needing all six showcases, but the following display of Sidney Nolan's Antarctic paintings only required two of the table cases. The next exhibition, Return to Antarctica: the British Graham Land Expedition, again using all six cases, opened in January 2011.



# PARTNERSHIPS AND TOURING EXHIBITIONS

National Museums Liverpool (NML) has wide experience of working in partnership on a regional, national and international level across all areas of museum practice. This article will outline two examples of recent exhibition partnerships that illustrate different models and approaches.

As part of NML's partnership programme we have been involved in bringing together a group of regional museums and galleries to discuss how we might work together to develop ideas for touring exhibitions in the North West, drawing upon national and regional collections, which will offer new opportunities and benefits for hosting venues. Through this network we hope to develop sustainable, long term relationships with partner institutions.

Six Bengali story scrolls, created by contemporary artists from India, are the

highlight of our first tour beginning in 2011, funded with support from NML's partnership programme. They were acquired by the Ethnology team and have never been exhibited before. Host venues have the opportunity to showcase these vibrant new works and to engage local audiences by drawing on the connection between traditional art forms and contemporary people and practice. For NML the benefits go far beyond raising our profile in the region. It provides us with the opportunity to reach a much wider audience that will hopefully inspire visitors from across the North West to see for themselves what NML has to offer. The responses we get from these new audiences and from our partners across the region will also give us fresh ideas for future exhibitions.

From the outset we agreed as a group to develop content, interpretation and

supporting materials collaboratively. It was essential that the resulting exhibition reflected the needs of each venue, specifically in terms of audience engagement, and dialogue has been constant throughout the exhibition development to ensure our shared objectives have been met. Such collaborative working has enabled both host venues and NML to share resources, skills and experiences. Despite the challenge of changes to the tour schedule we have found new partners who have shared the same ethos to develop a successful collaborative exhibition.

On a different scale altogether Plantastic! is a new interactive exhibition devised by NML and produced as part of a European consortium. This science exhibition reveals the wonderful world of plants and shows how they interact with

people, animals, insects and each other. Through the Ecsite network we secured four international partners to share costs and expertise: the Museon and the exhibition production company Bruns from the Netherlands; Technopolis® in Mechelen, Belgium and Le Vaisseau, in Strasbourg, France.

The exhibition was project managed by NML but each partner contributed equally to the cost and the development of Plantastic! ensuring that it reflected the requirements of all partners in terms of audience, design and content. The text for the exhibition is multilingual with each venue having three language choices. Plantastic! attracted over 310,000 visitors during its seven month run in Liverpool and is now on tour between the four museum partner venues until Autumn 2013 when it will be available for commercial hire.

By developing the exhibition collaboratively, we have been able to draw on the varying strengths and expertise of the partners. This has led to the creation of a strong visitor attraction, greater innovation and creativity, professional development opportunities and cost efficiency. Despite cultural differences and practical challenges,

each venue has achieved far more by working in partnership than it could have produced on its own.

In the current climate, the benefits of partnership working amongst museums and galleries will become increasingly important. Although not without challenges, the process of working in partnership has brought huge benefits to NML. By working with a wide variety of organisations within the cultural sector it has enabled us to improve our performance, to develop a broader

perspective and to gain insight into other business practice. This has resulted in exhibitions which are more considered and richer in content and approach than may otherwise have been possible. Groups such as TEG can provide excellent networks and opportunities for collaborative working to prepare the way for future, long term partnerships.

**Catherine Johnson**  
National Museums Liverpool  
Exhibitions Department



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 national 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 and seminar programme visit [www.teg.org.uk](http://www.teg.org.uk)

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