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**Home Sweet Museum: Investigating the overlap between
museum and residence at The Lindfield Victorian House Museum**

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PLAGIARISM DECLARATION

I hereby declare that *Home Sweet Museum: Investigating the overlap between museum and residence at The Lindfield Victorian House Museum* is my original work. All sources I have used or quoted have been indicated and acknowledged by means of complete references.



Nancy Mae Collett

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ABSTRACT

The role of conservation within museums is well-established and can be viewed as straightforward due to the ability to control and regulate environments, access, and use of objects. It is far more complex and challenging to reach the same levels of control in open heritage sites, heritage buildings, and period house museums. These spaces combine conservation of the historic structure, as well as furnishings and objects which do not fit neatly within glass display cabinets where light, dust, pollutants, pests, and other so-called agents of deterioration can be kept out or minimized. When a period house is managed as a museum, there are generally controls set in place to mimic the control found in more traditional museum environment: walkways are delineated and carpeted so as to cause minimal damage to original flooring, objects are kept out of reach, furnishings and sensitive areas of a room are cordoned off. Through regular monitoring, maintenance and cleaning, deterioration and damage are kept to a minimum.

The Lindfield Victorian House Museum in Auckland Park, Johannesburg is open to the public as a museum – however, it is also home to owner and curator Katherine Love. Love has looked after the beautifully curated home for decades now, maintaining the house and its Victorian and Edwardian contents to blue heritage plaque status. This intersection between home and museum is a complex balancing act. There are certain practices and daily activities performed within the home that are, by their very nature, hazardous to the objects that are within the house. Conversely, it is this day-to-day living, and the very presence of Katherine Love, that brings the museum to life and gives it its quirky edge, making the Victorian past seem present and important.

This research offers a chance to examine the house and its contents, identify potential risks to the continued survival of the collection and offer Love some guidance and potential solutions to mitigate these, so she may continue to care for her home-museum hybrid.

Keywords: site museum, period house museum, home-museum hybrid, lived-in museum, preventive conservation

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OUTLINE OF CHAPTERS

Chapter 1: Introduction to the home-museum hybrid and the Lindfield Victorian House Museum

This chapter provides background and context to my study. It introduces the idea of the hybrid of home and museum, as well as Katherine Love who owns and lives in the LVHM. I give a brief history of the house and how it came to become what it is today. I speak about Victorian aesthetics and the evolution of the idea of home, placing housekeeping within the context of the Victorian home. I also investigate the idea of South African Victorian objects and why I believe the protection and conservation of the LVHM is important. I discuss what is contained within the LVHM and the current presentation of the LVHM. I close the chapter by outlining my problem statement, research questions, and aims and objectives to show what my research aimed to achieve.

Chapter 2: Literature review

Chapter 2 speaks about the material and messaging of the LVHM and how these ideas need to work together. I look into the importance of stability of conservation practices within a museum, and how this leads to an understanding of the importance of preventive conservation. I then outline certain key concepts including conservation, preventive conservation and interventive or remedial conservation, and I explain the agents of deterioration. Through this, I aim to explain how and why I am investigating preventive conservation as a solution to the preservation of the LVHM. I investigate managing change within objects, as well as how monitoring and documentation play a crucial role within preventive conservation. I then discuss resources and the limitations that affect conservation practices with museums, and how housekeeping can potentially be part of preventive conservation plan that overcomes these limitations.

Chapter 3: The home-museum hybrid

This chapter defines the idea of heritage objects and what that means within the context of my study. I give a short history of the LVHM and talk about memory and nostalgia being important parts of the LVHM as both a home and a museum. I further

discuss how conservation of the objects within the museum is affected by the fact that it is also a home. This chapter also speaks about the concept of period museums, and outlines the unique challenges faced by period museums within the context of South Africa.

Chapter 4: Comparison of the Melrose House Museum and the Lindfield Victorian House Museum

In order to highlight the unique context of LVHM, I will look at a formal museum as another case study of the same time period, namely Melrose House Museum, using it as a comparative tool. I analyze the similarities and differences between the MHM and the LVHM and how conservation is affected by these factors. I evaluate the agents of deterioration in both museums by doing a direct comparison, going into detail of the different aspects and specific challenges found in the museums. I also assess the dissimilar ways that the public is allowed to navigate both museums and discuss why this is an important factor to consider when considering a preventive conservation framework.

Chapter 5: Risk Assessment and risk management methodology

This chapter discusses my risk assessment at the LVHM. I outline the aims behind a risk assessment, as well some limitations I faced while performing said assessment. I speak about the findings with regards to every agent of deterioration. My further findings detail whether the conservation needed at the house would fit into the scope of preventive conservation framework. This chapter also speaks to the overlap of home and museums and how this affects risks to objects within the museum. I also briefly overview health and safety in the LVHM, and where this might need to be reviewed. Introducing the phases of my risk management methodology, I explain each step and why each one is important.

Chapter 6: Results and recommendations

In this chapter, I give my recommendations - separated by the agents of deterioration - after assessing the results of my risk assessment. I also introduce my Lindfield Victorian House Museum Housekeeping Handbook. I consider potential long-term recommendations. I use the risk management methodology established in chapter 5,

continuing with the evaluation and mitigation stages. I discuss sacrificial objects and unpreventable loss and what that means within the framework of preventive conservation.

Chapter 7: Conclusion

This final chapter summarizes my findings derived from the investigation of the overlap between museum and residence. I also underscore my findings that preventive conservation is the best way to proceed with in terms of risk management. I will look at the potential future of the LVHM and how the implementation of preventive conservation will help secure this future. I highlight further areas of study that can be done around the conservation of the LVHM. I then end the chapter with brief look at the viability concept of home-museum hybrid and discussing whether this is a feasible model that could be emulated in the future.

***“Life begins well, it begins enclosed, protected,
all warm in the bosom of the house.”***

Gaston Bachelard,
The Poetics of Space (1994:43).

CHAPTER 1: INTRODUCTION TO THE HOME-MUSEUM HYBRID AND THE LINDFIELD VICTORIAN HOUSE MUSEUM

1.1. Introduction

I first visited the LVHM in February 2021 and was greeted by Love dressed in a Victorian maid's outfit which immediately made this a far different museum experience. The house is expansive and immaculately decorated. It was clear to me that there is a great deal of love and care taken to maintain the house. After the tour, Love and I struck up a conversation about my conservation studies. She was delighted to hear that there was an interest in preserving objects within younger generations. This led to my proposal to assist Love in formulating a plan that could preserve her ultimate labour of love, which began my research.

This chapter introduces the history of the Lindfield Victorian House Museum and examines the social and cultural specificities of the Victorian era. To do this, there also needs to be some contextualization of Victoriana within a larger global context. I touch on the evolution of the idea of home, as this has great influence on the development of the aesthetic and improvement of the Victorian home. I then further explain how this all relates to the South African context, which guides my argument of the importance of the preservation of Victorian houses and objects that remain within the country.

1.2. Background and context

The Lindfield Victorian House Museum (LVHM) can be found at 72 Richmond Ave, Auckland Park, Johannesburg. The house is currently owned by Katherine Love. The original house was built by a Dr and Mrs Stanwell, which was a small cottage designed by the acclaimed English architect Herbert Baker (1862 – 1946). The second owner of the house was President of the Chamber of Mines, Henry O'Kelly Webber. He enlisted the help of an architect AJ Marshall (1879 – 1955) to expand the house further (Love, 2022). These renovations more than doubled the size of the house. Following that, the house has been added-on to many more times. Unfortunately, the original plans have been lost through a fire at a municipal building. However, through her knowledge of the house, as well as interviewing previous owners, Love was able to redraw the plans so as to reflect the various iterations of the house (see Appendix C).

The Love family moved into the house in 1967 when Katherine's grandmother purchased the property. The history of the LVMH is intrinsically linked with Katherine Love, her family, her childhood, and her memories of these parts of her life. The family moved in after their house, just one block away, was expropriated by the University of Johannesburg - then known as Rand Afrikaans University ("Rand Afrikaans University is established", n.d.). While the house had been modernized at that point, the family were able to transfer Victorian era doors, windows, fireplaces from their old house to their new one. Originally called Grey Roofs, the house was renamed "Lindfield" after an old family home¹ in England (Love, 2022). Love's mother had always collected antiques. Delighted friends and acquaintances dubbed the house the "Love Museum". Because of this, the family began to make it more and more like a museum, and so the collection grew. In 1998, Love began giving tours to the public (Love, 2022).

1.3 The Lindfield Victorian House Museum today

Over the years, Love has carried on adding objects and furniture to the house, and at the same time, adding to the museum collection. The house displays a vast collection of Victorian² and Edwardian³ furniture, art, decorative objects, curios, and functional items. There are a total of 22 rooms with 18 of these being open to the public. What makes this period house museum so interesting is that Love still resides in the house, which she calls home. This creates a complex and challenging environment for conservation, as items are used and lived with in a much more interactive way than if they were merely displayed in a static museum context. Love considers it her life's work and still has many plans for projects she wishes to achieve within the house and on the property.

¹ The home was purchased by Love's grandmother in the 1960s. Their previous house - just one block away - was named Lindfield, after the previous owner's town of birth in England. That house was demolished during of the building of the University of Johannesburg. The Love family managed to retain many fittings from the original house that are now part of the current Lindfield house (Love, 2022).

² The Victorian Era refers to the period in which Queen Victoria (1819-1901) ruled the British Empire. The term 'Victorians' generally refers to her subjects (1837 – 1901), including British Empire colonies inhabitants. However, the styles and customs of the time had international reverberations. The exact dates are much debated but can be placed around 1820 – 1914. It was succeeded by the Edwardian Era (Lombardi, 2019).

³ The Edwardian Era refers to the short time period of 1901-1910, in which King Edward VII reigned in Great Britain. The term 'Edwardian Style', however, has a slightly broader meaning and can refer to objects between the years of 1901 and 1919 (Timeline: Edwardian era, 2012).

In terms of museum practices, Love is aware of the fortunate position she finds herself in, which is to be able constantly monitor any changes within her collection. She does not have any formal training but has implemented ideas from the *National Trust Manual of Housekeeping* (Sandwith & Stainton, 1991). She has help in the form of a housekeeper and a groundskeeper for the upkeep and maintenance of the house. However, decision making and the weight of maintaining the museum financially falls upon Love. It is both a provincial (“Formal Protection - Lindfield House”, 2012) and Johannesburg heritage site (“Historic Sites and Buildings to Visit”, 2021), receiving a blue heritage plaque in 2016 (“Victorian House Museum Awarded Jo'burg Heritage Plaque”, 2016). The LVHM receives no funding from the government and is not a member of the South African Museums Association (SAMA).

Katherine Love is a very capable woman. She is incredibly knowledgeable and passionate about keeping her curated home as authentic as possible. She continuously improves and restores objects in her house as well as adding to the museum collection to create a complete picture of a middle- to upper-class Victorian family. In addition to creating beautiful embroideries, Love also restores Victorian era textiles, although she has not received any formal restoration training. She has taught herself how to restore ceramics as well as other skills that are needed to keep her house running and remain a working museum. Admittedly, she has concerns about the future of her home and possessions and would like to ensure their continued survival and appropriate conservation.

1.4. Victorian aesthetics and the evolution of the home

To understand the importance of the survival of Victorian objects, it is important to situate them culturally and historically. The aesthetics of the late 19th and early 20th century have an echo that still resounds throughout the western world. It was a time of rapid change due to the rapidly advancing technology, and new opportunities arose with the transition to a more industrialized society. In different places, this socio-economic movement was called different things and had slightly different associated time frames, but the three main influential iterations of this movement were:

- The Victorian Era (1837 – 1901), in Britain (Lombardi, 2019).

- The Belle Epoque (1871 - 1914) in France (Wilde, 2020).
- The Gilded Age (1870 - 1900⁴) in United States of America (Shrock, 2004:xxv).

Regardless of specific location, it is possible to see a common look and ethos behind the architecture and design of the time. As a result of rapid industrialization and urbanization, the need for urban residence increased (Wires, 1977:60). Moving away from the utilitarian aesthetics of the rapidly multiplying factories there was a need for a sense of beauty to be injected back into the cities in which people now lived. These utilitarian aesthetics were at odds with the prevailing sense of the time – in many places (including France and the USA), the era was seen as being one of enjoyment and optimism, particularly for the middle- and upper-classes (Houghton, 1957:50). In the case of the Victorians, it was this of order that helped to maintain a sense of optimism amid concerns of a rapidly changing world (Karusseit, 2007:169).

In England, the Victorian era welcomed the broadening of the middle-class. While classes were still very divided into aristocracy, middle-class and working class, the larger middle-class now gained power both financially and politically (Tosh, 1999:13). The free time that was afforded to this broadening section of society resulted in the separation of work and home. Therefore, more time and money were being given to these personal spaces. It was also during this time that the idea of childhood became more significant, and nurseries and other child-friendly spaces became part of the home (Tange, 2010:244). The idea of the western family became more emotional. Linguistically, the term evolved from the notion of lineage to be redefined as denoting the nuclear family (Tosh, 1999:17 and 23). Home was now bound to family, peace, and security (Houghton, 1957:343 and Ruskin, 1865).

Aesthetically, Victorian objects are often extremely ornate and attractive. Many of the Victorian aesthetic ideals came out of the Arts and Crafts movement, which started

⁴ This was named after the term used by Mark Twain in his 1873 book *The Gilded Age: A Tale of Today*. In it, he pointed out how the thin layer of gilding was hiding very serious social and economic issues. While Twain was referring to problems in the United States specifically, there were certainly many similar issues in the other large Western countries, and the continued plight of poorer people should be kept in mind when considering the changes and progress in society that predominantly benefitted the rich (Shrock, 2004:xxv).

around 1860⁵ (Triggs, 2009:8). One of the most recognised leaders in this movement is textile designer William Morris (1834 – 1873) (Makhail, 1901:2). Morris was a socialist and this can be seen in the fundamental ideas behind the movement, which included bringing joy to work, sharing ideas, and encouraging people of to find beauty in everyday objects (Triggs, 2009:18). This movement was more than just a style, but a philosophy with political roots that aimed to empower the poor with a design space that was made accessible by the industrialization of society (Crook, 2009:18).

However, this was not the only influential movement of the time. Art Nouveau was certainly inspired by the Arts and Crafts movement. As a reaction to the dullness of the industrial revolution, Art Nouveau championed making everyday objects beautiful, while the Arts and Crafts movement returned to the celebration of handcrafted objects (Atkins, 1993:64). Art Nouveau was not only was it also inspired by nature, it blurred the lines between art and design. It was dramatic in its presentation (Waldek, 2020). In the art world especially, it was seen as a rejection of the more academic art that had had a revival in the 19th century (Atkins, 1993:63). Highly decorated, Victorian designs and buildings did not see functionality and decoration as disharmonious. Umberto Eco comments on this, stating,

“Victorian aesthetics was therefore the expression of a basic duality arising from the introduction of practical function to the realm of Beauty... Beauty ended up by coinciding no longer with the superfluous, but with value: the space once occupied by the vague, by the indeterminate, was now filled by the practical function of the object.” (2004:363).

This decoration and ornament became a way for people to feel closer to the beauty of nature, further emphasizing the peacefulness and sanctity (Houghton, 1957:346) that the home had come to represent.

⁵ The term “*Arts and Crafts Movement*” can only be traced back to 1888, following the formation of the Arts and Crafts Exhibition Society. However, the ideas and practices started earlier in the century, drawing inspiration from the works of philosopher and art critic John Ruskin (Atkins, 1993:64).

1.5. South African Victoriana and the importance of preservation of the LVHM

These ideas and aesthetics naturally spread to the colonies of the associated countries. As South Africa was a British colony at the time (Thompson, 2001:110), this is how Victorian homes such as the LVHM came to be. In the context of 21st Century South Africa, Victoriana may seem out of place - and in many ways it is. The often lavish Victorian style does not reflect the lives of most South Africans alive at the time of its construction, and certainly not for the majority of current day South Africans.

Indeed, in the context of South Africa (and perhaps for every former colonial state), the Victorian era is representative of colonialism, elitism, oppression and exclusivity. Being that the Victorian era followed the Anglo-Zulu wars, as well as both Anglo-Boer wars, the British had come to see themselves as the elite of the country (Thompson, 2001:115). Victoriana could thus be seen as a glorification of a lifestyle that could only exist because of the colonisation of the country and its people, making an emphasis on its preservation a contentious issue.

Given these views, why is preservation of the objects within the LVHM important at all? The two primary arguments stem from a lack of alternative sources of documentation of the era in the South African context and from the fact that ethical arguments aside, the objects reside in a person's home. This means that the objects pose a fairly unique practical problem from the viewpoint of tangible heritage conservation. If answered, benefits of this investigation would extend beyond the LVHM. In addition to this, the fact that the LVHM is partially a Herbert Baker design adds to its significance.

There are not very many museums in South Africa that cater to the documentation of everyday Victorian life in South Africa. The LVHM is one of the few that is open and available for visitation in Gauteng, alongside the Melrose House Museum and the Sammy Marks Museum. It therefore holds a unique position in the preservation of this part of South African history. The house itself is recognized heritage for both the province of Gauteng and the City of Johannesburg. The objects within the house are representative of the same era of history that earned the home its recognition. The

loss of these would represent a substantiative loss of documentation of the historical record.

1.6. Presentation and contents of the house

Although the house is called a ‘Victorian House Museum’, as with many historic buildings it has had additions and changes to it to continue to be fit-for-purpose as a home. This is because it was a home before it became a museum. An example is a gas stove in the kitchen that dates around 1940. Some changes to the house such as retiling have been done in a way that is not out of place within the house but cannot be strictly labelled as ‘Victorian’. Many ‘modern’ amenities such as the indoor toilet were added before the family had moved into the house in the 1960s. In addition to this, since opening her home as a museum, Love has added some post-Victorian objects and features to the house. There are also recreations of period outfits that Love has sewn herself, as well as crucial modern innovations such as an electric fence that surrounds the property. Modern appliances and technology are present, but are almost always out of view. It is notable that Love uses period furniture such as chairs, beds and sewing boxes⁶ as functional elements of her home.

All Victorian homes were characterised by large rooms crowded with furniture and objects. Because of the large size of the house (22 rooms) and the numerous objects it contains, there are a multitude of different materials and material combinations to consider when contemplating conservation or maintenance. The contents of the house include (but are not limited to) in no particular order:

Organic materials:

- Wooden furniture
- Textiles
- Lights and lamps
- Books
- Photographs
- Taxidermy specimens
- Wet natural history specimens
- Dry natural history specimens
- Rugs and carpets

⁶ These objects are both inherited and new additions by Love.

Inorganic materials:

- Glassware
- Silverware
- Sculptures
- Iron furniture
- Geological specimens
- Ceramics

Mixed materials:

- Paintings
- Furniture
- Clocks
- Trinket boxes
- Toys
- Musical instruments
- Medicinal bottles and containers
- Clothing and accessories

1.7. Problem Statement

All cultural material degrades albeit in different ways and at different rates. These rates are drastically altered depending on use and access (“Maintaining Your Historic Home...”, 2009:2). However, Appelbaum notes that, “The use of objects is not the antithesis of preservation”, but that instead, slowing the rate of deterioration means extending the utility of the object (2012:20-21). In this case study, it is important to consider that the occupant of the house interacts with these objects as any normal household would. The degree of interaction, coupled with the fact that objects are being used and not housed in ‘ideal’ environments become problematic factors within a home-museum hybrid. There will be agents of deterioration⁷ that are less avoidable in a regular home environment. Light, incorrect temperature, incorrect humidity, pollutants, and physical forces are the most apparent and hazardous. These are different from those in a museum that has been prepared to display and store objects. This difference means that special attention needs to be paid to some agents of deterioration over others that would be better controlled in a traditional museum setting.

The very nature of this house museum implies the presence of a variety of objects. In typical museums, these are generally displayed and stored by material type to place

⁷ Cultural materials are exposed to deterioration agents that can damage or lead to partial or even complete loss of the object (“Preventive conservation and risk management”, n. d.)

objects and materials with similar conservation requirements together⁸. In the context of a period house museum, it is a greater challenge to cater for the needs of individual objects, even while there is an effort to protect the objects from harm.

The fact that the LVHM is a residential space means there is not the same environmental control as one would find in a museum setting. Temperature and humidity fluctuate with the weather, dust will enter through open doors and windows, and hazards during cleaning and renovations will present a threat to delicate artifacts. The immersive nature of this house makes the development of inventive and practical solutions crucial. However, formal guidelines for navigating this unusual home-museum hybrid are few in general, and there is a lack of locally relevant and appropriate research and experience with this hybrid museum model⁹.

Another challenge was how to present all the objects within the house as 'realistic' Victorian examples without compromising the conservation of the objects. An example is the silverware. In a museum setting silver objects in storage are either allowed to tarnish, or if resources allow, they are placed in protective sleeves to prevent tarnish. In the context of a more 'traditional' house museum, the objects might be displayed in a slightly tarnished state. Because the LVHM acts similarly to an actual Victorian house, the silverware is regularly polished as it would have been the custom in Victorian times. However, consistent polishing with modern household polishes results in the slow degradation and even loss of the objects - both the abrasive polishing action and chemicals in the solutions slowly remove the thin layer of silver plating. The need to balance conflicting requirements of authenticity and conservation within a home-museum hybrid is what characterizes the LVHM.

⁸ Many organic materials such as wood have very specific temperature and humidity requirements as they are hygroscopic. This means they absorb and release moisture and consequently swell and shrink. This dimensional change, albeit slight can eventually lead to stresses if the fluctuations in temperature and humidity happen too quickly or frequently and thus acceptable temperature and humidity should be well controlled with slight gradual changes. As these environmental requirements vary according to different materials, storing similar items together simplifies preservation strategies (Michalski, 2018).

⁹ Almost all research done in this area is based in Europe and America. The problem with this is that this research doesn't consider South African issues, specifically those based around climate and lack of funding.

1.8. Research questions

The research was centered on one main question - how can long term preservation be promoted within the context of a home-museum hybrid? To answer the research question, the following sub-questions also needed to be considered:

1. What specific objects or areas were taking the most strain in the house, based on the location and/or the sensitivities of the materials?
2. What sources of change or deterioration were identified in the house or its contents, namely what agents of deterioration are at play and in what capacity?
3. How could Love lessen any potential further damage to critical objects or areas?
4. Were there any hazardous objects or areas identified in the house, and could their risk be lessened or mitigated?
5. How could daily care and maintenance of the house and its contents be carried out with preventive conservation in mind?

1.9. Aims and objectives

Ultimately the research aimed to assist Love in implementing certain changes in her daily routine. Her interest in this study is finding ways to optimise the longevity of her 'collection', whilst keeping the sense of place and sense of authenticity of her home museum. I also documented small acts of preventive conservation Love performs daily within her home. Through this, I aimed to improve current practice through offering guidelines specifically formulated for the LVHM, as well as to ensure that Love's daily housekeeping practices are documented. Through this documentation of conservation and the conservation requirements of the contents of the house, my hope is that it will assist caretakers and custodians to prevent or mitigate damage, deterioration, or loss. This can in turn preserve objects' aesthetics, and historical and monetary values, as well as continue functionality of the objects.

CHAPTER 2: LITERATURE REVIEW

2.1. Introduction

This chapter focuses on some fundamental concepts that need to be applied when reviewing the LVHM, including an explanation of conservation, preventive conservation and interventive or remedial conservation. The chapter further discusses why these interventions are necessary and outlines the concept of a preventive conservation framework. I also discuss how context (i.e., type of museum and display) of objects affects their housing and how conservators need to work within these limitations. To better understand the necessity for this I will also give an overview of the causes of deterioration of heritage objects. Understanding of restrictions of materials as well as resources are discussed, as this forms the basis for my approach to conservation within the LVHM in further chapters.

2.2. Material vs messaging

In her book *Conservation Treatment Methodology* (2012:10), Barbara Appelbaum notes that conservators often have a bias towards the material, but that this bias needs to be balanced out by regard for the non-material aspects of the object. This balance is especially important within the context of the LVHM. While there are many ways to provide scientifically 'ideal' housing for each object, it is not realistic nor desired at LVHM, as the house and its contents are showcased as a lived-in home. The house and its contents are one entity that by their nature require to be treated as parts of a whole. While this may seem more difficult on the conservation front, this is when we need to be reminded of the non-material aspects (historical and sentimental) of the objects within the LVHM. House museum expert Rosanna Pavoni (2001:19) points out that the narrative of a house museum is foundational to its success, with visitors viewing the house as 'real' "because it reflects a cognitive code that has been applied and tested in everyday life". It is at this intersection of desire for conservation, and the importance of retaining the authenticity of the setup of the LVHM, that we find the need to have a set of guidelines that will ensure the longevity of the house, its collection and history.

It is important to remember that the need for a safe environment for the objects should not interfere with the messaging of the museum. The *ICOM Code of Ethics for Museums* reminds us that, “museums are responsible for the tangible and intangible natural and cultural heritage” (2004:2). Part of the intangible heritage encountered in the LVHM is the interplay between the objects and rooms. The immersive nature of the house is where it gains so much value (Pinna, 2001:4). The home was an extremely important part of defining changes that came with the Victorian era, post the Industrial Revolution. Houses and their contents of this time were set up very deliberately, reflecting particular social expectations (Tsoumas, 2016:21).

2.3. The aim for stability

In any museum environment, there is one key aspect to conservation - to do whatever is possible within the context to prevent degradation. A simple way to do this is to maintain a focus on stability (Bachman in Fenn, 1994:2). In this context, stability refers to the absence of active deterioration occurring within an object. All staff dealing with the objects within the museum should be aware of the dangers of active deterioration, although the definition of ‘good condition’ may differ between a conservator and other custodians (Appelbaum, 2012:175). A conservator has a particular way of looking at the materiality of objects to define their stability and state of preservation. When ruling on the condition of an object, conservators look at the potential for the object to change as a result of deterioration, as well as the length of time it takes for the object to change. According to the South East Museums’ *Object Condition Assessment Framework* (n.d.), a conservator may consider an object to be in a good condition if it exhibits minor amounts of damage or loss of original surface but is unlikely to change in 5-10 years. The same object may be classified as in an excellent condition to the untrained eye, or conversely in poor condition because there is some loss of original material. It is thus important to standardize terms and descriptions to ensure collective understanding.

Stability according to this framework includes no change expected to occur within the next 10+ years, potentially unstable objects are not expected to change within 5-10 years in the same conditions; objects that are unstable are classified as gradually deteriorating and change is expected to be noticeable within 1-5 years, whilst objects

classified as highly unstable will exhibit signs of change within a single year (“Object Condition Assessment Framework”, n.d.). All parties need to ensure a collective understanding of what is being addressed when this ‘stability’ is being address, especially in documentation.

There are many ways of performing preventive conservation as means to improving the long-term stability of objects through environmental control. Good housekeeping and understanding of its role in the preservation of objects is part of preventive conservation. Housekeeping refers to day-to-day cleaning and upkeep of the museum environment - it does not refer specifically to any conservation practices (Foreword by Winfield in Sandwith and Stainton, 1991:9). *The National Trust Manual of Housekeeping* which is seen as a seminal text when caring for historic collections, particularly in house museum settings, highlights this fact through the lack of the word ‘conservation’ in the title of the text (Sandwith and Stainton, 1991:15). Put simply, ‘cleaning’ in the context of housekeeping bears a different definition to ‘cleaning’ in the context of conservation. However, this maintenance, done correctly, goes hand in hand with preventive conservation (“Homeowners’ Guide to Preservation and Maintenance”, n.d.). For example, if a museum is regularly cleaned this greatly reduces the contaminants such as dust that could end up on objects. Through constant upkeep of the museum’s interior and exterior needs, there is less potential for damage to objects.

2.4. Defining conservation

Conservation is the act of preserving, safeguarding and stabilizing objects so that further loss of material (and historically significant cultural information), is prevented. (Petzet, 2004:9). This protection, maintenance, preservation, and sustainable use of an object must be dealt with in an ethical way, with authenticity and integrity being the basis of any conservation decisions made (Wirilander, 2012:33). Objects will go through changes over time, as a normal part of the life of an object. Changes in function, environment, physical conditions, and the expectations of the condition of the objects are normal and speak to the ability of an object to carry meaning through to multiple contexts.

Before the mid-20th century, the term 'conservation' referred only to the act of collecting (Cloonan, 2007:134). As the idea of heritage grew, so the definition became more specific within the industry¹⁰. The term 'conservation' is an umbrella term that has various subdivisions. They include:

1. Preventive conservation:

Preventive conservation is a term that dates back to the 1980s (De Guichen, 1999:4). Preventive conservation requires that the most effective means of promoting long-term preservation of cultural objects be employed. This means creating guidelines that need to be followed when considering the object's continued use and care, handling, transport, conditions for storage and exhibition, and safe transportation ("*Our Code of Ethics*", 1994). Preventive conservation is a more indirect approach to objects in as much as measures and actions do not alter the appearance of the object, nor do they interfere with the materials or structure of the objects ("*Terminology...*", 2008). Everyone working at a museum should be aware of the preventive conservation plan (Merritt & Reilly, 2010:1) and it should be an ongoing project (Putt & Slade, 2004:4).

2. Interventive (also known as remedial conservation or stabilisation)

Interventive conservation is applied directly to an object and is thus more invasive in nature and therefore should only be executed by a trained professional. Interventive conservation will involve techniques that arrest current damaging processes or reinforce the structure of an object ("*Terminology...*", 2008). Risk is the possibility of loss (Michalski, 2004:52) and in the case of interventive conservation, the aim is to decrease this risk.

3. Restoration

This is the most invasive of all the subsections of conservation. This should only be an option when deterioration or past restoration has hampered the

¹⁰ When speaking of conservation as a profession, one may be referred to as a conservator-restorer. This is because restoration relates very closely to conservation, and most often, one person will perform both parts of the job. The terms 'conservator' and 'restorer' are used to mean the same thing, depending on the language ("*Definition of the profession (1984)*", 1984).

function and/or the significance of the object being treated. This requires deep understanding of the object, its origins and use. All peoples involved in making the decisions that concern the restoration of an object need to have clarity regarding the significance of the object, as this impacts risks taken when making restoration decisions (*Terminology...*, 2008). In recent years, there has been movement towards minimal intervention when possible (Wirilander, 2012:37).

While conservation is broken up into three categories, there is often a large amount of overlap within these categories. For example, consider the removal of unwanted material such as dust. Under humid conditions, dust can be a contaminant and therefore an agent of deterioration. Here, cleaning can be both preventive and interventive. The demarcation lines between the various types of conservation are often blurred. When regarding the LVHM, preventive conservation concepts need to be applied to prolong the lifespan of the objects. A large difference between preventive and interventive conservation is that preventive conservation applies to an entire collection or collection space, whereas interventive conservation is usually applied to individual objects or small numbers of similar objects at a time. Due to this fact, any remedial treatment requires more resources in terms of skills, time, and finances. The LVHM needs more constant and widespread conservation making it a perfect candidate for preventive conservation.

In *Preventive Conservation: A Key Method to Ensure Cultural Heritage's Authenticity and Integrity in Preservation Process*, Heidi Wirilander notes that, "Planning based preventive conservation applications are also a cost-effective way to reduce deterioration and to maintain integrity and authenticity of cultural heritage" (2012:38). This is the main aim of my intervention in the museum. Adopting an approach of "prevention is better than cure" is an ideal way of dealing with an environment as complex as the interior of the LVHM. Being proactive towards the potential threats to the objects will ensure less work in the future on restoration or interventive conservation. Preventive conservation plans need guidelines that structure the continuous observation and applicable documentation of objects of concern, which will be tailored to the specific needs of the museum (Putt & Slade, 2004:8).

2.5. Why do we need conservation?

To understand the importance of preventive conservation, it is necessary to understand what threats the objects face. These threats are outlined by the Canadian Conservation Institute (CCI) as the *10 Agents of Deterioration*. With these in mind, we can begin by accessing Appelbaum's idea of the "ideal state", which is the state in which the object best represents the object's values within its historical state (2012:168). Using the understanding that change is essential and normal within the life of an object, there is realization that there is no one period of time in which an object is best or most important. Importance can evolve, and as society progresses, an object can be noteworthy for different reasons than it was originally. This concept also ensures potential bias that one might have regarding the perceived importance of an object is removed from conservation decisions (Appelbaum, 2012:170). When understanding the 10 Agents of Deterioration, we must understand that deterioration will be a part of an object's ideal state. However, this should not stop us from making informed decisions that will delay or slow down future deterioration (Wirilander, 2012:38)¹¹.

The CCI's *Agents of Deterioration* (2017) are:

1. Physical Forces

Physical forces can come in many forms, including impact, shock, vibration, pressure, and abrasion. From a tear in a book, to a vase cracking during transport, physical forces can result in many different types of damage to objects. Forces can directly cause deformation to the object through the aforementioned stressors. Alternatively, damage to objects can be caused indirectly through objects knocking one another, or object parts bumping against each other (Marcon, 2018).

2. Thieves and Vandals

Theft refers to the illegal removal of an asset. This can be either a planned or opportunistic act. It can happen to large or small objects. Internal theft can be a concern because staff have a deeper understanding of security measures

¹¹ The caveat here is that some objects will be made to degrade, for example specific art pieces. In this situation, I am referring to objects where this was not the intent, but rather degradation is seen as destructive to the original object.

that are put in place in order to deter thieves. Vandalism refers to a person causing damage to an object willfully. In some instances, this act may be premeditated, such as in the case of a political artwork being vandalized by an activist. Measures to stop thieves and vandals will be dependent on where the object is being displayed (Tremain, 2020).

3. Fire

Due to the extremely devastating degree of destruction fire can cause, it should be given the highest priority. In addition to buildings and collections that can be lost, fire can result in loss of life. Efforts to prevent fires - and minimize damage caused should a fire happen – are paramount. Organic materials are particularly susceptible to combustion, but inorganic materials can still be badly affected, becoming brittle or discolouring. Even if objects survive through fires, they are often badly damaged by smoke, soot, and high temperatures. Most often, fire will be extinguished with water, leading to further, different damage to the object (Stewart, 2018).

4. Water

One of the more regular types of damage that can be found in museums, water damage can result from several sources. These can be classified into three groups: Natural occurrences (e.g., flooding during a rainstorm), technological hazards (e.g., a burst geyser leaking through a roof), and mechanical failures (e.g., water damage caused by putting out a fire). Many heritage objects are extremely susceptible to water damage. Maintenance of buildings, storage, and display protocols, as well as strict procedure during renovations and construction are some of the ways to help mitigate this agent (Tremain, 2018).

5. Pests

These are organisms that can destroy or disfigure material. These are chiefly insects, rodents, and microorganisms like mould, although birds and bats can also pose a challenge in some cases. Pests eat away at material, leave acidic waste, and can burrow into materials. They can also pose a health risk through gas released from waste. Because of their small size (particularly in the case of insects and microorganisms), pests can go unnoticed for a long time and are

sometimes only discovered when substantial damage has already been done (Strang & Kigawa, 2022).

6. Pollutants

These are substances that can cause unwanted chemical reactions with objects. They can be gases, aerosols, liquids, or solids. These can be airborne, such as silver tarnishing due to sulphur compounds in the air. They can also be transferred through contact, such as a paper clip leaving corrosion product on a piece of paper. An intrinsic pollutant is when a composite object has parts that consisting of materials that can be hazardous to the other parts of the object. A “secondary pollutant” is the result of a chemical reaction between incompatible materials (Tétreault, 2021).

7. Light – infrared and ultraviolet

Because we need light to see, this agent needs to be managed well. Too much light will fade objects, resulting in the loss of information. Ultraviolet light (UV) can cause yellowing, chalking, and weakening of materials. Infrared (IR) causes heating of objects which can also be dangerous due to the effects of incorrect temperature on those objects. Some pigments and materials are more susceptible to light damage than others, and objects should be monitored for change (Michalski, 2018).

8. Incorrect temperature

Different materials have different needs when it comes to temperature. While low temperature is beneficial to many objects, some materials, such as paints can become more brittle. Unstable objects such as paper and plastics benefit from a cooler environment as there is less chance of chemical reaction. The main concern in any environment, however, is temperature fluctuation. Changes in temperature can result in damage (such as fatigue cracking) from materials having to rapidly adjust to their new environment (Michalski, 2018).

9. Incorrect relative humidity

Relative humidity (RH) refers to how dry or damp the air is. As moisture can have different effect of different objects. Certain materials will be more sensitive

to moisture changes within the air. There is a direct link between temperature and RH. For the purposes of risk assessment, RH is divided into 4 different types: Damp (over 75% RH), RH above or below a critical value for that object, RH above 0%, and RH fluctuations. Some collections will be sensitive to only one of these, some to all four, and some to a mix of two or three (Michalski, 2021).

10. Dissociation

This refers to loss of objects, object data, or an associated object with data. Both actions (e.g., transcription error) and failure to act (e.g., objects are not tracked) can result in this separation. Loss of information can result in objects losing context and meaning within the scope of a collection. Dissociation can happen during a catastrophic event, resulting in loss of data and objects. It can happen in sporadic events wherein data, objects, or object values are lost, or through continual losses via processes and events (Waller & Cato, 2019).

While I refer mainly to the CCI's Agents, I will also be referring to an additional concept – **inherent vice**. This refers to the intrinsic characteristics of an object that may result in its degradation, or this weakness might result in further break down of material through other agents of deterioration. Inherent vice can range from the use of incompatible materials to weak construction, to the natural degradation of an organic material ("Inherent Vice", 2021). This is an important term to utilize as conservation action needs to take into account every aspect of an object, and decisions may have to be made regarding objects that are intrinsically unstable.

2.6. Managing and minimising change

Art and Crafts figurehead William Morris himself spoke of putting "protection in the place of Restoration, to stave off decay by daily care" (1877, as cited in Staniforth, 2013:6) - this is become known as the "little and often approach". Managing and minimising change in objects requires policies and guidelines that prevent damage and deterioration. These guidelines assist with consistency and standardization and should be tailored to the needs and capabilities of the museum and its staff (Rose, Hawks & Waller, 2019:37). Having 'ideal' guidelines that are not attainable and everyday tasks that are not achievable will not be helpful. Instead, smaller, easier

changes that make a cumulative difference should be made. Time, budget, and skill limitations must be kept in mind. If these variables are not considered, the preventive conservation policies will not be upheld.

As things age and society transforms, each generation of conservators and custodians will have unique challenges (Foreword by Boyd in Slocombe, 2017:4). Nonetheless, the application of the most foundational structure of conservation will remain throughout. These foundations are outlined in the CCI's "*Framework for Preserving Heritage Collections: Strategies for Avoiding or Reducing Damage*" (2021).

Each stage allows a version of control over the agents of deterioration, depending on the circumstances.

These stages of control are:

- 1. Avoid:** This is where the most fundamental ideas of preventive conservation begin. It is always best to avoid agents of deterioration if possible. An example of this would be to avoid using messy and erosive furniture polish spray, rather replacing it with a more suitable, controllable substitute. If an agent cannot be eliminated, efforts should be made to control the agent to the best degree possible.
- 2. Block:** Preventing an agent from reaching objects, where degradation will happen, is the next stage of control. This will include actions as simple as locking doors to prevent theft, to much more expensive and drastic measures, such as installing firewalls.
- 3. Detect:** If neither of the above are possible, the presence of an agent must be able to be detected. Focusing either directly on the agent, or on the deteriorative effect of the agent will allow early detection of any unwanted changes in an object. An example of this would be to regularly inspect for insect frass or rodent droppings, in order to catch any infestations before they worsen.
- 4. Respond:** Once the presence of a destructive agent of deterioration has been noted, it is time to act. Actions to be taken will be determined ahead of time. Timeframes and expectations will be outlined, and urgency decided. Response

can only end when the agent has been mitigated. For instance, if a piece of wooden furniture is fumigated, it can only be regarded as ‘treated’ once it has been established that the infestation is completely cleared. After response, it is important to continue avoiding, blocking, and detecting further problems within the object. (*“Framework...”*, 2021).

Passive intervention such as HVAC¹² systems and Integrated Pest Management¹³ systems pre-empt destructive conditions and eradicate them before they have a chance to affect change in objects (al-Saad, n.d.). Likewise, security procedures and correct housekeeping will form part of the framework that allows the museum to constantly maintain the level of control needed when dealing with change in historical objects.

2.7. Monitoring and documentation

Monitoring objects is a key element of preventive conservation. Noticing change in objects as soon as possible allows immediate action can be taken. This would in turn mean that the intervention would most likely be less intrusive in nature, possibly only intervening with minor treatments or adjustments (Appelbaum, 2012:280). Environmental monitoring means that objects are kept in the best environments for their specific material composition, which may need to be adapted depending on if there is any change in the object due to the 10 agents of deterioration. Record keeping ensures that should any change be noted, the source of the problem can be found (*“Conservation Advice...”*, 2022).

If monitoring does not happen regularly, there is a chance that changes within an object will only after the loss of material, information, and value (Appelbaum, 2012:334). Reaching the ‘detect’ stage of control as quickly as possible is preferable. Through this, there can be communication within an institution, to manage expectations and come to an understanding of what is regarded as an ‘acceptable’

¹² HVAC stands for heating, ventilation, and air conditioning.

¹³ Otherwise known as IPM, this is a decision-making process that helps museum workers in deterring pests by providing clarity on if, when and where pest suppression is needed within a museum. It aims to protect the museum and its collections from pests while reducing the number of pesticides used (al-Saad, n.d.).

amount of deterioration. This is especially applicable to less 'dangerous', more visually disturbing deterioration (Thomson in Staniforth, 2013:341). An example of this is the tarnishing of silver objects. While this may not be immediately dangerous for the object, there should be an understanding of when the tarnishing is unacceptable from an aesthetic perspective (Appelbaum, 2012:233). Likewise, there should be an understanding that constant removal of tarnish is not good for the object, and a degree of tarnish can and should be viewed as acceptable. Documentation can allow a standard to be maintained.

Documentation is necessary in all areas of conservation but is particularly valuable for monitoring and noticing change over time. Information that is provided about an object will be necessary in making the safest decisions when regarding the object's conservation. Risk assessments are integral to this documentation, as they aid the prediction of future events by observing the present (Ashley-Smith, 2016:16). Within the framework of preventive conservation, this prediction of future damage leads to the installation of ways to avoid this deterioration. The avoidance of damage is paramount, and close attention will be paid to current degradative agents and practices. According to Robert Waller as cited in Wirikander (2012:39),

“Risk analysis, material research on cultural heritage items and more precise definition of deteriorative parameters effects on cultural heritage have enabled the use of risk management applications in preventive conservation methods”.

Extensive documentation, especially with visual aids and photographs, allows easy comparison between past and present, making any changes apparent. These photographs should be planned, and every part of the process should be easy to duplicate to get the most consistent documentation (Thomson, 1986:247).

Untrained peoples may feel that leaving an object alone would be the best way to ensure its longevity (Lloyd & Staniforth, 2000:121). Although in some cases this may be true, oftentimes, this can be dangerous as incremental deterioration can occur within an object, sometimes imperceptibly (Johnson, 1999:4:7). Monitoring objects is necessary even if they appear to be stable. The concept of inherent vice becomes

notable here as even in the most ideal circumstances, degradation can happen within such an object. An instance of this can be seen in the conservation of Marcel Duchamp's *Boîte en Valise* (1936 – 1941) (“Marcel Duchamp...”, n.d.). Kept in the dark in a climate-controlled area, the leather covering the box started to split and crumble (“Marcel Duchamp’s World in a Box...”, 2012; “Inherent Vice”, 2021). Even in ideal environmental conditions, an object can still fall victim to the agents of deterioration. Here, the combination of a critical eye (Johnson, 1999:4:3) as well as good documentation in the form of condition reports must be utilized consistently.

2.8. Material variations

Objects are not made to last forever, though some materials are more likely to survive purely due to their chemical makeup. There are three classifications of material make-up: organic¹⁴, inorganic¹⁵, and composite objects¹⁶. Organic materials are generally viewed as the most susceptible to deteriorative elements (Plenderleith & Werner, 1971:1). Inorganic materials can be harder but can have other issues, for example, glass objects are easily broken because they are brittle. Each object has its own limitations. Because of this it is up to the conservator to find a balance between appreciating the object through display and preserving the integrity of the materials (Lloyd & Staniforth, 2000:118-120).

This can sometimes be a very challenging task, and particularly within the context of a house museum as there is less specificity to object housing and display. Preventive conservation plays the most important role in these circumstances. Fortuitously, in the context of Victorian objects, there is a long legacy that can assist us in this endeavor (Lloyd & Staniforth, 2000:119). This protection through regular monitoring and maintenance is often referred to as ‘*housekeeping*’ (Wirilander, 2012:38). Restoration is costly, time consuming, extremely specialized, and sometimes simply not possible due to loss of information (Appelbaum, 2012:282). There is much we can learn by looking at past housekeeping practices and reinterpreting them into modern

¹⁴ Organic materials can include wood, textiles, paper, leather, and natural history specimens (Grabow, Holbrow, Croatt, 2013). These materials are derived from once-living organisms.

¹⁵ Inorganic materials can include metals, glass, stone, and ceramics (Holbrow, 2012).

¹⁶ Examples of composite objects would be a doll with a plastic head and fabric body, or a lamp that has a ceramic base, metal bulb fitting, textile lamp shade, plastic wire, and a glass bulb.

environments. Through conservation science-based guidelines given to staff, housekeeping will ensure the need for restoration is lessened through controlling the *Agents of Deterioration* (Lloyd & Staniforth, 2000:118).

2.9. Resources and limitations

The ability for people to see and enjoy heritage objects is the reason for their preservation. In more challenging conditions, creativity is needed when producing protective environment and practices. Appelbaum suggests that solutions should be tailored to the needs of the object within its situation. While there may be ways to “better” conserve an object, it is important to deal with current realities and limitations (2012:372). Museums undertake the care of objects, and are sometimes faced with difficult circumstances, be it financially or otherwise. In these cases, there is still conservation protocol that must be followed (Butcher-Youngmans, 1993:50). This is where inventive thinking is needed. Similarly, strict and educated prioritization is a necessary obligation. Specifically in South Africa, access to archival and conservation grade materials can be costly and difficult. When documenting objects, time frames and distinctions of rates of decay are crucial. With limited resources, pinpointing where to spend time and money should be easily identifiable (Appelbaum, 2012:62).

Funding plays a large role in the amount of time that will be devoted to each individual object within a museum. Not only are materials used, but manhours and training are needed. Looking for alternative solutions is the best way to negate difficult restrictions. Preventive conservation saves money in the long-term (Harvey & Mahard, 2014:62). It further saves money through the ability to work it into a housekeeping framework. In this framework, there will be less need for very specific expertise. In contrast to restoration especially, preventive conservation practices can be performed by individuals without conservation training. Further, it requires less tools and particular materials. All these benefits combined solve all the resource limitations while also protecting objects from requiring these resources in the future.

CHAPTER 3: THE HOME-MUSEUM HYBRID

3.1. Introduction

In this chapter, I will define what a heritage object is, and how it comes to be understood as such. To begin the process of creating guidelines that will suit the LVHM, it is important to understand the overlap between a residence and a museum. These ideas will inform which problems might be faced by the objects within the museum, and how everyday living might contribute to the degradation of the material of cultural objects. I also look at other types of museums, such as period house museums and living history museums. The unique challenges these types of cultural establishments face help in pinpointing similarities that the home-museum hybrid of the LVHM has to these establishments. I can then use these similarities to inform suggestions and recommendations I make when drawing up the guidelines for the LVHM.

3.2. Heritage objects

The South African Heritage Resources Agency (SAHRA) defines a heritage item as, “any moveable property of cultural significance which may be protected in terms of the provisions of the National Heritage Resources Act, No 25 of 1999 (NHRA).” (“Heritage Objects”, 2020). This differs from a heritage resource, which includes buildings and natural spectacles within the broader definition of “a place or object of cultural significance”¹⁷ (National Heritage Resources Act, 25, of 1999:8). There are different ‘grades’ of heritage resources, which will have to meet certain criteria.

The NHRC defines these resources as follows;

- “a) Grade I: Heritage resources with qualities so exceptional that they are of special national significance;
- b) Grade II: Heritage resources which, although forming part of the national estate, can be considered to have special qualities

¹⁷ The term “cultural significance” alludes to “aesthetic, architectural, historical, scientific, social, spiritual, linguistic, or technological value or significance” (*National Heritage Resources Act 25, 1999:8*).

which make them significant within the context of a province or a region; and

c) Grade III: Other heritage resources worthy of conservation...”
(1999:10).

The protection of the LVHM extends only to the building itself (“Formal Protection – Lindfield House”, 2012). The objects inside it are not considered as ‘heritage objects’ within the bounds of governmental classification. Because of the time period most of the objects are from, many colloquially refer to these as “antiques”.

Due to the fact that Love lives in the LVMH, there will be some objects that will not be particularly valuable in terms of heritage. These objects do not need to be looked after in the same manner as heritage objects. Conversely, the day-to-day usage of some heritage materials may not be able to be avoided. An example of this is the bed that Love sleeps on. While it could be considered a museum object, it is more sacrificial in nature due to the wear and tear that will undoubtedly occur with use. Love does not have to abide by any museum ethics or codes as this is not a public museum and there is no one who enforces a particular standard of compliance. This is part of the charm of the LVMH and understanding this is important when considering how conservation can be applied to the objects within the house.

3.3. House vs home – nostalgia and memory in a museum setting

Love has understandable concerns about the future of her home-museum. She feels that there is no correct institution that will be able to take over her museum when she is no longer able to look after it. After over 50 years of living there, Love no-doubt knows the best way to maintain her property in the way she intends it to be maintained. More than just her home, these objects have come to symbolize her life. Often, memories and histories of individuals can be twisted when the narrative is given over to the public (Lindeque, 2018:14). The preservation of the house is the preservation of her home, and all the ideas that the concept of home means to her. In *The Victorian Frame of Mind* (1957:343), Walter E. Houghton sums this up saying, “In the recoil from the City, the home was irradiated by the light of a pastoral imagination. It could seem a country of peace and innocence where life was kind and duty natural“. Much like the

Victorians, Love's ideas of security, family and peace have come to be encompassed by her home. Getting Love's input into how the museum should be preserved acts as a secondary layer of protection to the memory of her house, and through this, her *home*.

When something or someone that is culturally significant is involved, there is more likely tourism, art and culture authorities that can ensure the longevity of the museum. Without these authorities, the responsibility falls completely on the custodians. This responsibility ranges from acquisition of assets, documentation, to touring duties (Cabral, 2001:51). When considering a home-museum hybrid, all these tasks are the onus of the owner of the establishment. In addition to that, a house museum can be a very complex space to present. The most basic tasks of a museum are preservation, investigation, and communication (Cabral, 2001:51). The home - a very private place – takes on more meaning. While it is important that our nostalgia for this romantic notion of 'home' does not cloud our ability to think critically of the past (Pickering and Keightley, 2006:926), the preservation of the LVMH should ultimately also be a way of encapsulating Love's museum. Preventive conservation is an ideal tool to ensure this happens, especially if Love herself is able to provide information around her own housekeeping practices.

3.4. The overlap of museum and residence

The difference between a traditional museum environment and the home-museum hybrid can ultimately be summed up by understanding that there is not a lot control that can be obtained in this hybrid situation. However, it is also the lessening of boundaries that gives the LVHM its charm. Therefore, this is something that must be understood rather than changed. I have broken down this issue into five parts, each of which corresponds to several of the agents of deterioration that were outlined in Chapter 2.

- **Lack of restriction to access of objects:** A variety of objects are on open display. This means that objects can be easily bumped or leant against, that they're open to being damaged during cleaning or during tours and that anyone who enters the house can touch them. It is especially within the informal and

familiar context of a house that people will be more likely to touch a cultural artifact (Merritt & Reilly, 2010:39). The corresponding agents of deterioration are physical forces, and thieves & vandals.

- **Lack of specified locations:** Loss of objects – or parts of objects – is a concern within a house museum. This is not so much the loss of information or separation of the object from its records, but rather loss through damage that results in an element or fragment of a damaged object being misplaced or accidentally discarded. As objects are on open display, parts of or whole objects can be moved and thus ‘misplaced’. Loss of objects can also be the result of theft¹⁸. The corresponding agents of deterioration here are dissociation, thieves, and vandals.
- **Lack of environmental control:** Some rooms may be harsher environments for objects than others. However, even in rooms seen as more suitable to house heritage objects, all objects (regardless of material) will be subjected to the same environment within that room. As different materials have different weaknesses, some objects may degrade faster than others. There is also no barrier between the environment and the room, which means that anything in the air can end up on or in the object (Merritt & Reilly, 2010:39). There is no data to understand how conditions may fluctuate, as these aspects are not monitored. The corresponding agents of deterioration are pollutants; light, ultraviolet and infrared; incorrect temperature; and incorrect humidity.
- **Lack of object-specific housing:** Within more ‘traditional’ house museums, objects will be housed, stored, and displayed in ways that are safe for the specific materials. Custodians go to great lengths to keep objects away from others that may off-gas, or to ensure that the changes in one material will not affect another. This is simply not possible to a great an extent in a house museum, and is especially difficult in a home-museum hybrid where objects are not only for display but are also in use (Merritt & Reilly, 2010:53). The livable set-up of rooms dictates that there will often be objects touching other objects.

¹⁸ This is something that Love has spoken to – small objects that belong to a larger set being taken (Love, 2022). This causes the comprehension of a collection to be compromised.

Additionally, some object types might be kept in close proximity or alongside other types of objects where the materials may be at odds.¹⁹ The corresponding agents of deterioration are physical forces; pests; pollutants; light; ultraviolet and infrared; incorrect humidity; and dissociation.

- **Lack of disaster planning:** In most formal museum environments, there is likely to be a plan laid out that can be followed should an emergency occur. Any reasonable, conceivable event that endangers the objects should be considered, and instructions can be drawn up (Merritt & Reilly, 2010:60 & 149-153). In a home-museum, like the LVHM, there is less likely to be a plan in place. Thus, if disaster does strike, there is likely to be considerable and indiscriminate loss to both the building and its 'collection' as there may be little to no preventive measures in place. The corresponding agents of deterioration are fire; water; physical forces; and dissociation.

3.5. Period house museums

Considering these elements, what does this apparent lack of structure and control mean for the objects in the LVHM? The most appropriate answers will come from examining similar museums. Melrose House Museum is an example of this and will be discussed in chapter 4 for comparison. Period house museums generally do not have as many everyday living needs to work around as a home-museum hybrid like the LVHM does. What they do have in common is the challenge to conserve objects in an environment that is not always technically 'ideal'. There are differences that can be found when assessing period house and living museums against the home-museum hybrid. In house museums, it is customary that certain rooms and areas are roped off to prevent the public accessing them. This ensures that people cannot touch and interact with the objects and the space (Merritt & Reilly, 2010:53). This is not a functional idea at the LVHM as Love moves around the house as anyone would in a home and should not be restricted. This is part of the problematic lack of restriction to access of objects.

¹⁹ An example of this would be a wooden sewing box housing embroidery fabric and thread. The varnish on the sewing box is very likely to have a deteriorative effect on the textiles due to off-gassing. It could make the textile acidic (Dancause, Wagner and & Vuori, 2018). Furthermore, the sewing box is likely to be kept closed, making a microclimate within it.

Another difference is that period house museums are more formally run. As museums are usually public places, they might have an overseeing body that governs decisions. Often, period house museums have become important places because of a significant historical figure or event. In the article, *“Exhibiting and communicating history and society in historic house museums”*, Magaly Cabral states that,

“the image of whomever used to live there or own the house, associated with the collection and the building, exerts an attraction and fascination that acts on the imagination” (2001:42).

Period house museums most often have permanent exhibitions, much like the permanent open exhibition at the LVHM. Because objects are seen and interacted with every day, they sometimes suffer over-cleaning at the hands of custodians that are hyperaware of the less-than-ideal conditions these objects remain in (Merritt & Reilly, 2010:39). Unless there are other buildings on the property, museums that are in houses often have an issue with storage. This storage may be needed for many reasons – paperwork, long-term cleaning, or restoration projects, and supplies to name a few. Storage needs to be navigated in a resourceful way, especially if any cultural objects are to be stored. Regular monitoring of objects in any type of storage is crucial, but especially if they are stored in a make-shift way (Merritt & Reilly, 2010:39). Further discussion around the challenges of house museums can be found in Chapter 4, where I compare the LVHM with the Melrose House Museum.

3.6. Challenges

There is little literature that speaks about period house museum care within the context of South Africa. When gathering information about period house museum maintenance, housekeeping, and conservation, relevant resources are mainly from Europe and America. As there are different ideologies, funding opportunities and legal requirements needed in South Africa, these sources will require tailoring to fit the needs of the LVHM as guidelines.

Working around this will mean finding ways of controlling those aspects that are controllable. For example, it is not possible to keep every book separate and

individually packaged but is possible to put a de-acidifying barrier of tissue paper between the books and the wooden bookshelf. By looking further into traditional museum practices, it is possible to draw out the fundamental theories of preventive conservation techniques, therefore regaining control over the degradation rates.

The main challenge is to find a balance, knowing when to intervene or when to leave the object on display as it is. Ultimately, conservation within a house such as the LVMH is a balancing act – the satisfaction of visitors, conservation of objects (Scaon, 2001:55), and the lifestyle of the inhabitant(s) of the house need to constantly be reassessed. By doing this, the hope is that the museum does not become a “victim of its own success” (Scaon, 2001:52), meaning Love has a sustainable lifestyle within the home, the objects are safe, and the visitors are still able to get a full and immersive experience when touring the LVHM.

CHAPTER 4: COMPARISON OF THE MELROSE HOUSE MUSEUM AND THE LINDFIELD HOUSE VICTORIAN MUSEUM

4.1. Introduction

Coming up with viable preventive conservation solutions requires conservators to assess similar situations. By looking at case studies, we can gain possible solutions for similar scenarios as well as come up with more structured plans for future management (Rowley, J, 2002:16). To better understand the circumstances and challenges at LVHM, I looked Melrose House Museum (MHM) in Pretoria as a comparative study. There are many similarities between the two houses and therefore much can be learnt from the management of MHM and the manner in which agents of deterioration are dealt with within a Victorian era house²⁰. It was also helpful for me to see what condition the MHM was in, as it gave me a good idea of what I might expect when doing a risk assessment on the LVHM. The different approaches that have been taken in the two houses is an interesting comparative tool. To understand how a case study of the MHM will help in my formation of a preventive conservation plan for the LVHM, it was necessary to find similarities (and differences) in both museums. It is then possible to look more deeply into the agents of deterioration at play. This provided insight into whether having the LVHM as a lived-in space has been exceptionally damaging to the objects in Love's house, or whether her methods of risk mitigation have been successful.

4.2. Melrose House Museum as a case study

Melrose house was built in 1886. It was built by George Heys (1852-1939). The house remained in the family as a family home until 1968, when it was then purchased by the City Council of Pretoria ("Melrose House...", 2019). It was subsequently turned into a museum in 1971 (Lindeque, 2020). The house's significance lies in it being where the *Peace Treaty of Vereeniging*²¹ was signed in May of 1902 (Berger, 2009:83). The

²⁰ It is important to note that the climate of Pretoria and Johannesburg – the locations of the MHM and LVHM respectively – are very similar. There is also a very limited budget in both cases. This therefore makes this case study's results more applicable than many European and American house museum studies.

²¹ This ended the South African War/Second Anglo Boer War (Berger, 2009:83).

house and its garden are both protected by the National Heritage Resources Act 25 of 1999. It is important to remember that the MHM and LVHM became museums for different reasons. While the MHM is a historic museum house, the LVHM falls under the definition of a collection museum house (Young, 2007:63). While conservation is equally important in both situations, the reason the museums get visitors may vary.

When considering site management and preservation, it is necessary to look at the environment surrounding the structure. For the purposes of this dissertation, I will not engage with the preservation concerns of the gardens. As I had limited my research to the house and the preservation concerns that surround its structure, it was required that I look at the gardens and grounds only as a source of potential damage and deterioration to the house. The garden is a concern at the LVHM in a few ways. Firstly, the trees are old, and roots can be an issue if they grow too close to the house²². This can become a concern if they grow into the foundations. At the MHM, this problem has been largely solved by stopping the water to the house, as the trees are not growing towards a water source that is part of the house. In addition to the potential problem that the roots posed, the numerous plants bring insects, birds, and other living organisms in close proximity to the house. Bird droppings are acidic and need to be cleaned from any surfaces frequently before they cause damage (Alderson & Greene, 1995:18). When reviewing these observations, it is made apparent that there are only some areas that can be controlled when dealing with a house museum. This is even true for a more 'traditional' house museum model²³.

Being over one hundred years old, there are some structural concerns in the MHM including leaks that have led to large amounts of mould (Lindeque, 2022). Mould eats cellulose-based material including wood and paper (Fenn, 1994:12); this is evidenced in the wallpaper being affected, drastically in some rooms, such as the yellow bedroom and the nursery, as well as the dressing room. Certain rooms on the west side of the

²² 2. (viii) of Chapter 1, Part 1 of the act states that there may not be any development that results in "(e) any change to the natural or existing condition or topography of land; and (f) any removal or destruction of trees, or removal of vegetation or topsoil..." ("National Heritage Resources Act 25", 1999:8)

²³ What I am referring to here by using the phrase 'traditional' house museum model is the idea of access restriction to the rooms, and a more typical museum experience. Even though a visitor is in a house, they are not able to move around this house in the same manner one would move around a lived-in home.

house can get very hot, being in full sun for many hours of the afternoon. One of these rooms is the nursery. When combined with the perpetual dampness of the walls, this made an ideal environment for the growth of mould. The hottest area of the house is the attic. Luckily this area is mainly exposed wood and is therefore much more stable than the wallpaper covered walls of the ground- and first floors. Here, we see the concern of incorrect temperature as a direct result of the lack of environmental control.

4.3. Similarities and differences



Figure 1: Front view of the Melrose House Museum.



Figure 2: Front view of the Lindfield Victorian House Museum.

Both houses were built around the same time, modern adjustments made, and had to be restored to a similar style of previous years. While the official dating of the MHM reflects a slightly earlier time than the LVHM, both houses share the same aesthetic period, namely the transition from Victorian to Edwardian (*“Melrose House Museum”*, 2015). The desire for them to look like Victorian houses on the interior again started in 1968 for both establishments²⁴. For both houses this coincided with a change in ownership of the property. For the MHM, the restoration was a direct result of the purchase of the property by the government, whilst for the LVMH it was when the Love family moved into it. Both houses initially served as family homes, and with that there would have been a constant fluctuation in heat and humidity from everyday activities, particularly in the bathroom and kitchen. However, while the water to the house was

²⁴ This could have been influenced by the reinvigoration of the Art Nouveau style through the popular psychedelic aesthetic of the time (Cascione, 2019).

turned off in the 1970's at the MHM (Lindeque, 2022), the water remains on at the LVHM as it is needed in the home.

The LVHM does not suffer from the same structural issues found at MHM. Damp from leaks caused by rain is a serious and consistent problem at the MHM that needs a large amount of funding and expertise to fix. Because of the historical significance of the MHM, it receives funding from the government. While this comes with its own legalities and limits, there is a designated amount that will ensure the salaries of staff get paid. There will also be money for necessary upkeep²⁵. While the LVMH does not have this guaranteed amount of money coming in every month, the fact that it is a private residence can often be beneficial when deciding on how to spend capital. Love is able to use money to fix a leak quickly and without having to file paperwork.

Both properties face very similar kinds of security concerns. Because the houses contain large amounts of metal, this can become a target. Silver, copper, and other metals are sold for scrap metal. The MHM has had break-ins in which silver and ceramic objects were taken. While this is an issue, burglar bars cannot be added to the house under the National Heritage Resources Act 25 of 1999 as this would have a substantial effect on the aesthetics of the building. Under the heading of *Structures* (1999:58), the Act states, "34. (1) No person may alter²⁶ or demolish any structure or part of a structure which is older than 60 years without a permit issued by the relevant provincial heritage resources authority". However, it is important to consider that this is much more concerning in the case of the LVHM as any burglaries can be directly dangerous to Love's wellbeing.

4.4. Agents of deterioration comparison

As outlined in chapter two, there are several potential factors that pose risks to collections, referred to as agents of deterioration. Using this list of potential threats, I

²⁵ This is by no means implying that the government funding is enough to maintain the MHM properly. There are many challenges that the MHM faces, especially considering the structural problems the building is facing.

²⁶ The Act defines (i) "alter" as "any action affecting the structure, appearance or physical properties of a place or object, whether by way of structural or other works, by painting, plastering or other decoration or any other means" (1999:6).

compared the LVMH and the MHM in some significant areas of concern. Using this structure, it was easier to see where similarities occur:

1. Physical Forces

	MHM	LVHM
Buildings	<p>The Melrose house was constructed using brick and mortar.</p> <p>Structurally, the building is not totally stable. It is sinking slowly, due to the clay-type soil of the area (Lindeque, 2022). The constant pressure has - and will - continue to lead to “cumulative deformation” (Ashley-Smith, 2016:218). In Figure 1 of Appendix D, we can see the cracking of a window, as a result of this downward force. This can be seen further in movement of the tiles on the wall near the window (see Figure 2 of Appendix D).</p> <p>The damp that affects the building is cause for great concern, as this long-term moisture has a degradative effect on the building, and therefore can further affect structural integrity. Interior walls are most affected as they do not have a chance to dry out sufficiently. An example of this can be seen in the yellow room (see Figure 3 and 4 of Appendix D).</p>	<p>The house was constructed with brick and mortar.</p> <p>The building is structurally sound. As a large amount of the house was added on in the 1960's, this is newer than the first structure that was built (Love, 2022).</p> <p>There are some small cracks in some parts of the house indicating there has been some movement.</p>
Objects	<p>Objects are placed in order to ensure no damage is done through excess weight. There is little possibility that any object will be touched or broken due to the</p>	<p>There is little physical restriction of visitors touching objects. The only area of the tour that Love has blocked off is the pantry. This means that visitors could</p>

	<p>restriction of access to the rooms. This restriction is done by roping off the rooms at the doors so that visitors cannot walk around freely (Figure 5 of Appendix D). There are a few objects that it is possible for visitors to touch, including paintings and a statue.</p>	<p>potentially bump objects, although Love says this has not happened as yet.</p>
<p>Staff training</p>	<p>Staff are trained on how to correctly handle the objects.</p>	<p>Love handles objects with care but has not received any formal training in this regard, although she has her own copy of the National Trust’s Manual of Housekeeping, which guides her actions.</p> <p>The woman who helps clean the house used to work in an antique shop so has a certain degree of understanding of how to correctly handle objects. However, this handling is not always in line with generally proposed conservation guidelines. Some objects would need special care and understand. Without training, there is more likelihood of employees unknowingly putting strain on fragile areas of an object. An example of this would be moving a porcelain jug by its handle. While this may seem like a logical place to grab the object, it is, in fact, a point of weakness due to the joins in the ceramic that were made during manufacture.</p>

<p>Storage of objects</p>	<p>Much of the storage is found within furniture in the house. There is a degree of understanding of acidity of varnishes, and tissue paper is used in-between objects where needed.</p> <p>The attic is full and serves as the collection repository when not on display. Objects are spread out, meaning they are easy to locate, there limited direct interaction between materials, and there is no strain being forced on the objects due to weighty objects on being placed on top of them (see Figure 6 of Appendix D).</p>	<p>The storage in the LVHM is also found in closets and drawers within the period furniture. Unfortunately, it is limited, and Love sometimes needs to compress many objects (usually textiles) within one cupboard. The forces associated with being tightly folded and packed tightly within a small area can be very damaging to fabric threads.</p> <p>The attic is extremely full and cluttered, and objects have been stored on top of one another. While many of these are not strictly museum objects, it is worrying that any that are museum objects could become crushed, or could be damaged through bumping, or even through objects toppling over.</p>
<p>Vibration</p>	<p>Two very busy roads are located on either side of the property. However, this is fairly far away from the house and vibration from cars should not be an issue, although this has not been measured and quantified in any way.</p> <p>What is problematic is that the house is located on the flight route for the South African Air Force, which results in aircraft flying overhead on weekdays. This vibration is dangerous for both the house and its contents.</p>	<p>The location of the house is at least two blocks away from a main road on either side. It is located in a suburb with minimal traffic, so very little vibration would reach the house.</p>

Floors	The MHM has wooden floors that appear to be stable and in good condition. They are able to bear the weight of furniture and visitors walking around the house without noticeable movement.	The wooden floors are stable and able to bear the weight of both furniture and people within the house without noticeable movement.
Other	Hail was a problem for the roof of the conservatory. Some glass panels needed to be removed and replaced with metal ones (see Figure 7 of Appendix D).	

2. Thieves and Vandals

	MHM	LVHM
Break-ins	<p>There have been burglaries in the past.</p>	<p>Love has had a few burglaries of her home, but nothing very valuable has been taken. More recent attempts have just been to get onto the property to take objects from the garden, rather than an attempt to enter the residence.</p> <p>There is an additional person who lives on the property – an employee who attends to the garden. He is helpful in securing the property should a burglar find a way to enter.</p>
Deterrents	<p>The sightlines around the house are very good (see Figure 8 of Appendix D). There is a fence around the periphery of the property, with some barbed wire at more vulnerable areas.</p> <p>There is a security officer who welcomes you in the car park when the property is open. Another security guard is stationed at the front of the house. Rotating shifts ensure there is 24/7 protection of the grounds. There is a general presence of people working there.</p> <p>There are no bars on the windows (see Figure 9 of Appendix D), cameras, or alarm system in the</p>	<p>The sightlines around the property are fairly good, apart from the rose garden, where there is some concealment.</p> <p>As previously mentioned, the gardener stays on the property and helps with ensuring the property is safe.</p> <p>There is a precast wall topped with an electric fence. The gates are secured with padlocks. There is no alarm system, nor is any private security company utilized.</p> <p>Bars are secured around all windows in the house, apart from the conservatory.</p>

	house (alarm and camera system is in the process of being upgraded).	
Petty theft	There are documented thefts that have occurred at the MHM. Insurance has paid out for these thefts.	Love has noticed a few smaller objects go missing during tours. These include – very small silver salt spoons, a silver ladies' notebook (both from the dining room), and a calling card (entrance hall).
Vandalism	There have been no reports of vandalism at the MHM - this would be reported within thefts and attempted break-ins.	Love has not experienced any vandalism at the LVHM.

3. Fire

	MHM	LVHM
Fire extinguishers	There are strategically placed fire extinguishers throughout the building (see Figure 10 of Appendix D).	Love has one extinguisher which is kept in the kitchen.
Post-fire evacuation plan for objects	This protocol is in place and has been written into the guidelines of the museum, as is necessary for insurance purposes.	Love currently has no specific plan for the objects should a fire occur.
Safety	<p>There are exit signs designating where visitors can leave the building, as well as fire alarms found throughout the house.</p> <p>As per national legislation and safety regulations, annual inspections are made by fire marshals, health, and safety reps, first aid reps etc. Everything needs to be checked due to OHS regulation and policies (Lindeque, 2022).</p>	The LVHM has a fairly confusing layout and getting to an exit is not always simple. As the windows have bars on them, this is not a viable option for exiting the house.
Likelihood of fire	<p>There have been some electrical issues in the house in the past. This is shown when looking around lights, there is a blackening of the ceiling paint, which can be seen most prominently in the dining room and the exhibition room (see Figure 11 and 12 of Appendix D).</p> <p>Because there are no fires or cooking that take place within the</p>	<p>As Love is almost always in the house, she is aware if there is any smell of burning or smoke. She is very careful with candles and while cooking.</p> <p>No fires in fireplaces are lit within the house, and she does not make sure of heaters at all.</p> <p>Love does not allow any smoking in the house.</p>

	<p>house, likelihood of a non-electrical fire is nonexistent.</p> <p>Smoking is prohibited by law. Even in the event of filming, no cigarette can be lit, and no smoke machines are permitted within the house (Lindeque, 2022).</p>	
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4. Water

	MHM	LVHM
Damp	This is a major concern within the house, as the walls have become waterlogged in some areas. This has resulted in peeling and moulding of wallpaper (see Figure 13, 14 and 15 of Appendix D).	There are very few signs of damp within the house, apart from one wall in the kitchen. Love only uses one bathroom in the center of the house. It has recently been redone and shows no signs of damp.
Leaks	The corrugated zinc roof is the main problem in the MHM, due to the v-shaped gutters where sealant is peeling away. This has resulted in many leaks. At times, this has affected the objects around the leaks (see Figure 16 of Appendix D). This is a direct result of competing needs between the maintenance of the house falling under one department in the municipality, whilst the garden falls under another.	Love has had a few leaks in the house. They are usually attended to very quickly.
Internal water use	The water within the MHM was shut off completely in the 1970's (Lindeque, 2022).	Water is still used daily within the LVHM. Some rooms, such as the butler's pantry, have taps that are not in use, but still have the potential of use.
External water use	Watering the garden is unavoidable. Unfortunately, this can mean that poorly positioned sprinklers can result in water entering the house and causing damage. In Figure 17 and 18 of Appendix D, we can see extensive rotting of the wood in	The garden is watered regularly. There are no automated sprinklers.

	<p>the conservatory due to a sprinkler that gradually resulting in the rotting by introducing moisture to the wood every day.</p>	
<p>Gutters and awnings</p>	<p>New gutters have been added in some areas, with the modern gutters being installed alongside the older ones that are no longer in use (see Figure 19 of Appendix D). Legislation prevents the removal of the old, rusted gutters, but the function of gutters is crucial and therefore adding new ones is permitted.</p> <p>The awnings are wooden. Unfortunately, these suffer a fair amount of degradation from rain (see Figure 20 and 21 of Appendix D).</p>	<p>Gutters are well maintained.</p>
<p>Ceilings and roofs</p>	<p>All the buildings on the property have roofs made of painted corrugated zinc.</p> <p>The ceilings are painted wooden ceilings inside the house main living areas of the house. Some remain unpainted, such as attic.</p>	<p>The roof is corrugated metal and fairly well sealed in most areas.</p> <p>The ceilings are a mixture of modern ceilings (usually a drywall, which is coated gypsum) and the original moulded ceilings of the early 20th century which are made of paneled iron.</p>

5. Pests

	MHM	LVHM
Birds	Dead birds are sometimes a problem on the skylights.	Hadada ibis like to greet Love on her veranda, as she feeds them there, but do not seem to be problematic.
Rats	Rats are a problem within the house, and poison is left in discrete areas (see Figure 22 of Appendix D). Rats are known to gnaw at objects in order to make nests. Any objects and materials in their paths while they are searching for food will be soiled by their excrement. Any objects made of starch, protein, or fat are particularly at risk (Strang & Kigawa, 2022).	Love reports that she has heard some rats in the ceiling, but she has not seen them within her house.
Termites	There has been some termite damage in the MHM, especially to wooden benches found on the porch area. and the summer house. The solution is seen rather to fix the summer house and not treat the termite problem. (see Figure 23 of Appendix D).	No reports of problems with ants or termites.
Other insects	All insect life is discouraged.	Love does not remove spiders very often as she is happy for them to eat other insects. As there is a fair amount of taxidermy specimens on display in the house, both in cabinets and out of them. Pests could be a problem in these objects.

Mould and fungi	Mould has been noted in various areas in the house (see Figure 24 and 25 of Appendix D).	No mould was noted on day of inspection.
Animals	Some cats frequent the grounds, although there is no evidence that they find their way into the house.	Love has a cat, Pickles, that lives in the house. Pickles has certain areas where he likes to sit, and those areas are more prone to be slightly dirtier and have cat hair left on them.

6. Pollutants

	MHM	LVHM
Pollutants	<p>The main roads produce pollutants from traffic. There is a fair amount of space from the roads to the house but still a high chance that the house is affected by this pollution. There are also new buildings being built and maintenance done to surrounding buildings. Also consider the site where MHM is situated. It is only 5 km from Groenkloof and Fort Klapperkop nature reserve and every year they need to do veld fire prevention and burn parts of the reserve.</p>	<p>While there are main roads near, the trees are numerous and prevent a large amount of traffic pollution from reaching the house.</p>
Dust	<p>This is unavoidable in both cases. Old houses, particularly ones with wooden floors are very dusty. Dust accumulation must be constantly monitored as moisture is attracted to it.</p>	<p>Rooms are dusted thoroughly on a cyclical basis. Presence of dust and dirt can accelerate chemical degradation if not dealt with (Ashley-Smith, 2016:194).</p>
Dirt	<p>Dirt is brought in by visitors. They are only able to touch the walls and other objects in certain areas, such as on the stairs. This is not allowed but adherence to this rule is low.</p>	<p>Visitors, as well as workmen bring dirt into the house. People touching objects can result in them becoming dirty. Objects like tapestries are often touched by visitors as they do not recognize them as an object in the same way they might recognize a ceramic or a painting as delicate.</p>

7. Light – infrared and ultraviolet radiation

	MHM	LVHM
Natural light	<p>The MHM has more natural light coming into it than the LVHM. This is contributed to by the skylights and large windows. Skylights are situated in the passage outside the billiards room, in the kitchen, and on the landing of the first floor (see Figure 26 and 27 of Appendix D).</p> <p>Many of the windows are hand painted stained glass²⁷, which means that the light is diffracted and therefore gentler on the objects.</p> <p>There is unavoidable fading of the colours on the windows due to UV exposure, as seen in Figure 28 of Appendix D.</p>	<p>There does not seem to be much direct light that enters the house, due to the overhang of the roof.</p> <p>One area of the house where sunlight is let in is in the conservatory.</p>
Curtains	<p>The MHM makes use of lace curtains in the bedrooms. There are no curtains in the kitchen or conservatory. There are also regular curtains, although these are usually open.</p>	<p>The LVHM has lace curtains on the window in the bedrooms in particular and in the drawing room. In addition to this, there are regular curtains, although these are usually open.</p> <p>Love keeps the house as dark as possible while still being pleasant and livable. This is in order to prevent fading and damage to her collection. The large window in the main bedroom also has blinds to</p>

²⁷ These windows were imported from England and Belgium. They are dated around 1886-1888 and are situated throughout the house, which lines up with the building timeline (Lindeque, 2022).

		<p>prevent too much light from coming in.</p> <p>The window in the girl's bedroom has fabric draped behind the lace curtains as it was allowing too much light into the room.</p>
Use of electric lights	Electric lights are kept on during the day when visitors are viewing rooms. The exhibition room makes use of lights that are of low lux.	Generally, all lights are kept off except for when the room is in use. There are no lights that are purely for display purposes.
Use of camera flash	This is banned within the MHM. There are signs reminding visitors of this (see Figure 29 of Appendix D).	Love does not prohibit flash photography.
Other window coverings	Wooden awnings cover the windows at the back and side of the house, while the porch provides coverage for the front. The upper windows have shutters that are closed at night and when the museum is closed during Christmas and New Year (see Figure 30 of Appendix D).	There are no awnings.

8. Incorrect temperature

	MHM	LVHM
Fluctuations	<p>The fluctuations in the first-floor rooms that face west are the ones that are most affected when the temperature is high, as this is where the afternoon sun hits.</p> <p>The resulting expansion and contraction of the wood is of concern (Ashley-Smith, 2016:202).</p> <p>The MHM does not monitor temperature due to lack of equipment.</p>	<p>The house is only one floor, and the temperature remains fairly cool and even. There doesn't appear to be any particularly warm areas of the house besides the attic, which gets very hot. This is because it is higher than the rest of the house and it has no through draft.</p>
Areas of concern	<p>The attic is very warm with little ventilation.</p>	<p>The attic may be an area of concern, as it becomes very hot, especially in summer.</p>

9. Incorrect relative humidity

	MHM	LVHM
Areas of concern	<p>Incorrect relative humidity is a concern, particularly in rooms that have damp problems. Combined with any warmth, this could create a humid environment.</p> <p>This is a worry for the safety of the objects, particularly textiles, wood, and paper.</p> <p>This is also a concern regarding human safety due to mould.</p>	<p>There may be a problem with humidity fluctuation in the bathroom, from hot baths. This may also be a problem in the kitchen from steam created by the kettle and through cooking.</p>

10. Dissociation

	MHM	LVHM
Accession numbers	All of the objects at the MHM are accessioned and have numbers.	Objects are treated as they would be in a home, therefore they do not have any numbers or records from when they entered the house.
Record keeping	Records are kept of the objects and provenances are able to be traced.	Because the house has no formal record of its contents, there is no way that lost items can be traced, or even noted down. Love has a complete idea of what exists within the house and has immediately noticed theft of even very small items within the home. This would not be possible if someone else were to take over the care of the LVMH.
Frequent audits	Frequent audits are completed at the MHM, due to the fact that it is owned by the government. This is done through the GRAP103 ²⁸ auditing process.	There are no audits done at the LVHM.

²⁸ GRAP103 is a legal requirement for all government institutions with South Africa. This Standard was originally issued in July 2008 by Accounting Standards Board, and has undergone several amendments since (Accounting Standards Board, 2015:5).

4.5. Further findings

MHM has its own challenges, but there are some ways that risk is mitigated by the MHM, that could inform guidelines for implementation at the LVHM. A significant problem I have noted through this exercise of comparison is that the LVHM is lacking in the more “formal” areas of the museum, namely fire safety and record keeping. This is complicated to address because it is still a private residence for Love. Interestingly, the actions of Love living in the house does not seem to translate to adverse consequences nor add to the presence of any of the agents of deterioration.

4.6. Public navigation of the museums

The objects at the MHM are much less susceptible to being touched by visitors due to the roping off of the rooms to restrict access. Therefore, damage or deterioration potentially caused through direct physical forces created by the public are of less concern when navigating the museum, as are contamination through dust, dirt and pollutants transferred through touch. Reducing touch is in line with preventive conservation measures, as it reduces any further problems with the object through lessening of destructive agents that are not inherent to the object or its environment (Appelbaum, 2007:158). The forces of concern are more related to inherent issues within the house. In Figure 3, we can see the southside kitchen window cracking due to the pressure of the slowly sinking building bearing down on the glass. Roped off areas mean that there is less chance for visitors to see the whole room, and more possibility that any areas of concern can be kept out of public sight. Staff are then responsible making sure they are checking the areas of concern often to keep a record of what degradation is occurring and at what pace. This is in contrast with the LVHM where checking areas of concern would be part of daily living.



Figure 3: A crack in the southside kitchen window as a result of the pressure of the sinking building.

In the MHM there is a more formal exhibition room, where objects are locked inside glass cases so that visitors cannot touch them. This room has a more traditional “museum” layout to it. I think this is a helpful tool to allow visitors to appreciate individual objects. While it is interesting to see the objects in situ in the house, it is also a learning tool to be able to study the objects closer and learn more specifically about them. This same educational approach can be achieved in the LVHM as the objects are accessible to visitors. In this way, the lack of barriers allows the learning to possibly happen in a more natural way, although they would have to ask Love specifically about the object, as Love has no printed text added to the displays.

CHAPTER 5: RISK ASSESSMENT

5.1. Introduction

This chapter centers around a risk assessment performed at the LVMH. I start by explaining my risk management strategy to give an idea of why I needed to execute this assessment, and how it will fit in with my overall methodology. I point out what I was looking for during my assessment and proceed to discuss my findings, including recurring problems I noted, other interesting findings, and the considerations of the risks within a very complex hybrid environment. I also touch on potential future challenges within the environment that became apparent through my assessment. These findings are essential, as they will form the basis of my guidelines for caring for the LVMH discussed in chapter 6, based on previously established preventive conservation principles.

5.2. Risk management strategy

When considering my plan to introduce preventive conservation into the LVHM, I needed to have a guide on how to proceed. In *Assess and manage risk in collections care: A Collections Care How To Guide* (Hillhouse, 2012), the author proposes a four-step plan as a decision-making tool. This aims to manage risks to health and the environment, thereby making the implementation planning process more efficient (Hillhouse, 2012:). I used this plan as a basis for my own strategy but combined steps 2 and 3 and added an additional step that deals with the logistical obstacles that will have to be overcome. Outlined below are the original four steps.

- **Step 1: Identifying potential threats**

This step refers to the completion of the risk assessment of the LVHM (see Appendix F for the full assessment). Risk assessment focuses around identifying the 10 agents of deterioration as discussed in chapter 2. Risk assessments are an important foundational part of preventive conservation. They do not just point out immediate risks, they also allow us to use informed guesses to predict a possible future for an object (Ashley-Smith, 2016:22,18). Through this prediction, it is possible to use previous knowledge to guide collections management and conservation, with recommendations on how to

proceed within a specific context and any limitations present. Because these are informed guesses, these assessments are not an exact science. However, these evaluations are still important as they allow us to plan, prepare and make decisions based on specific data (Ashley-Smith, 2016:23).

This approach is especially helpful within the framework of preventive conservation, as it helps allocate time and funds to areas that will need it. If the object is not at immediate risk but requires some remedial intervention, this approach should ideally save money in the long-term as well as allowing the object to be treated with minimal interference (Appelbaum, 2007:278). In the case where no action should be taken, even this “carefully considered inaction” (Slocombe, 2017:12) should be the result of a comprehensive risk assessment. My risk assessment was based on current conditions - not considering any further plans that Love may have for the LVHM. If any renovations or changes are made, they can be done so with clarity of these potential hazards in mind (Muething, Waller, & Graham, 2005:242).

- **Step 2: Evaluation of risk assessment, probability, and impact**

Evaluating risks is easier when there is a method with which one can quantify said risks. Assigning a number to the type of risk is a way to compare the severity and probability of all the challenges found during the risk assessment (see *Table 1: Types of risk*). Objects and rooms in the collection that vary widely can be compared through this quantifying (Elkin et al., 2011:2). These risk types will be used in many planning situations, ranging from emergency planning to collections care (Hillhouse, 2012: 6). Probability and impact are easier to assess when there is existing data on the museum, but research-based estimates can be used when needed (Hillhouse, 2012: 7). These two factors work together, as seen in *Table 2: Probability and impact score*. Estimating probability is often reliant on professional knowledge and common-sense, while estimating impact will be dependent on understanding the collection (Hillhouse, 2012: 7).

Using this data on the collection, it is then easier to see exactly which objects are in most danger (“Risk Assessment, n.d.). It will also assist in finding any

trends in deterioration that I may have missed when surveying the LVHM, as the numbers would form a pattern around different objects affected by the same agents of deterioration. Having done the case study assessment on Melrose House Museum prior to my risk assessment of the LVHM was useful to me here. Seeing the problems that another Victorian era house museum deals with and their mitigation strategies for these challenges allowed me to perform this evaluation with more clarity.

- **Step 3: Identifying mitigation strategies**

Mitigation strategies are the next step, where each risk is assigned a mitigation technique (“MAS Tip Sheet...”, 2022:3). I have been analyzing the LVHM within the framework of preventive conservation, and therefore these mitigation strategies will all follow the wisdom of preventive conservation. Because of this, most strategies be will more long-term, and there will be little to no intervention with the objects. I will detail these mitigation strategies by inserting them into a table with my results in chapter 6.

Within more traditional museum contexts, these mitigation strategies would be viewed from an institutional perspective (“MAS Tip Sheet...”, 2022:2). However, in this case, Love would be the person to have to implement and fund any strategies. As such, it is very important that the suggested strategies be feasible.

- **Step 4: Prioritisation, costing, and benefits**

When arriving at this step, any mitigation that pertains to health and safety of Love and her staff are paramount and would be short-term goals. Thereafter, it is crucial that the continued well-being of the building is maintained, as it is Love’s home and livelihood. These would be mid-term goals as they would require some investment, and costing is an important factor to consider when understanding the timelines of the potential introduction of the proposed mitigation strategies. Lastly, the long-term risks that are identified as the biggest threats to the collection should be prioritised (“MAS Tip Sheet...”, 2022:3). As with the mitigation step, the feasibility of the costing is very important, as Love

would be funding any changes within the LVHM, which is why detailing the benefits of each mitigation strategy is important.

5.3. Aims of the assessment

Before performing a risk assessment, I needed to establish what I was looking for within the LVMH. Using the agents of deterioration as a foundation for my queries, I aimed to find out:

- Which objects or areas are in immediate danger?
- Which items are showing signs of deterioration?
- Are there specific areas of rooms/the house that show more deterioration than others?
- Which agents of deterioration are recurring problems?
- Are there any precautionary measures that Love has taken that have mitigated any specific agents of deterioration?
- Are particularly delicate or valuable objects out of the way of danger?
- Is there enough space to move around the objects safely without bumping anything?

These questions were answered through the process of my risk assessment (Appendix F). Once I was able to answer the above-mentioned questions, and pinpoint areas of deterioration, I could then begin to see a full picture of the problems that exist within the house. While my findings are very detailed, I must still see them through the lens of preventive conservation. In-depth research, as well as interventive conservation and conservation on specific objects of concern is out the scope of what is currently possible within the LVHM.

5.4. Limitations within study

There were some limitations to my study that prevented me from gaining the most complete picture possible.

1. Temperature and humidity

Temperature and humidity monitoring were omitted from the present study for a number of reasons including lack of equipment, time constraints and financial

challenges. The latter referring to the financial constraints at the LVHM which would mean that any possible remedial action - in terms of controlling the environment - would not be able to be implemented. Usually, temperature and humidity are monitored for at least 18 months to get a good sense of fluctuations over time and through seasonal changes. Due to time constraints and lack of equipment this kind of monitoring was beyond the scope of the dissertation but may be important to investigate as part of future research. However, from the results of the risk assessment, temperature and humidity concerns were not on the top of the list of concerns within the house.

2. Light

Monitoring of light is dependent on costly imported materials and equipment including blue wool indicators and UV meters. Similarly, the solutions for preventing light damage are so expensive (e.g., UV filters and UV glazing) (Ashley-Smith, 2016:232) and would therefore not be a feasible recommendation for the preventive conservation for the LVHM. Because of these reasons, these recommendations were also omitted, with the exception of more general notes and recommendations as it became clear during the risk assessment that Love has gone to great lengths to avoid light damage to objects within a livable space.

The general level of light is kept low within the house which itself was part of the Victorian aesthetic. Lace curtains are used on the windows in the bedrooms, and in the drawing room and hall which cut most of the natural light filtering in through the windows. If a curtain is left open, it is only opened in an area where no direct sunlight can enter the window and for particularly bright windows, extra coverings are added - with the exception of the servant's hall and the conservatory where direct sunlight streams inside, but this is done purposefully. Electric lights are switched off when the room is not in use.

Objects including light sensitive photographs and prints are not kept away from light purposefully, but they are never exposed to direct sunlight. Fading of prints and textiles is not checked for regularly.

Despite these limitations, my assessment was broad enough to get a decent overview of the troublesome areas and challenges that are faced regarding the LVHM's conservation and could always be repeated in future to monitor any further changes or target specific concerns.

5.5. Recurring problems

The following are the results of identified risks and potential problems identified during the risk assessment at LVHM which form part of Step 1 of the strategy. The remaining three steps will be attended to in chapter 6.

1. Direct physical forces

Most of the objects in LVHM are not behind any protective barrier, although there are some cabinets where objects are kept behind glass. Even so, these cabinets are also museum objects and thus need their own level of protection. As such, the collection at LVHM is at risk of damage through physical forces associated with people. People looking at one object might bump into another. They might also lean against objects or walls, or even absent-mindedly touch something. For example, the wall hung tapestry in the hallway could be abraded with repeated brushing up against it (Figure 4). Some objects in the hallways and near doors are particularly vulnerable to being bumped or knocked, particularly if there is a larger group of



Figure 4: Tapestry in the hallway.



Figure 5: Japanese vases located in the narrow hallway.

people, for example the Japanese vases in the narrow hallway. These include the tapestry and vases in the hallways, which can be seen in Figures 4 and 5.



Figure 6: *The bookshelves in the library are very full.*



Figure 7: *Books piled up in the day nursery.*

Direct forces that can negatively affect objects can also be found in other areas of the house, such as in the library. Too many books are tightly packed in a bookshelf which can result in damage as the squeezing of spines can loosen pages and trying to access the book can result in tears in the spine through opposing forces (see Figures 6 and 7) (“Caring for Books”, n.d.).

Other places that direct physical force could result in breakage is in seemingly more ‘secure’ areas, such as the drawing room. There is no barrier between the objects and the visitors, and anyone could touch or bump a fragile object. Figures 8 and 9 show only a small portion of objects within the drawing room that would be open to damage through someone picking something up or knocking it over.



Figure 8: *A collection of porcelain in the drawing room.*



Figure 9: *The drawing room has a multitude of objects of different materials.*



Figure 10: An authentic Edwardian era dress in the music room.

The same could be said for other objects such as the dresses exhibited in the music room (see Figures 10 and 11). Textiles are susceptible through damage through touching. Even if the person has clean hands, oils on the skin can soil the garment, as textiles are largely porous and gloves are preferable when handling them (Ashley-Smith, 2016:177). Furthermore, existing dirt could be pushed further into the textile fibers (Mason, 2014). In this case, direct forces could lead to more problems due to other agents of deterioration.



Figure 11: Another dress is kept near the window, which is sometimes opened.

Books and photo albums are some of the objects that Love notes people have broken by handling them, despite her prior request not to, as they do not have the knowledge of how to handle the fragile spines. Although contact can be controlled, this has a direct effect on appearance and ambience (Ashley-Smith, 2016:249), and is completely out of line with the concept of the LVHM which is a lived-in house. Not everything is completely secure in terms of stability, and objects are often easily moveable.

Some objects are leant against others and furniture plays host to a variety of objects, sometimes piled up on one another.

Crowding of rooms is part of the Victorian aesthetic and thus cannot be avoided while retaining that 'authentic' Victorian appeal. In most cases there is adequate space to move around the rooms without having to touch any objects. Some items are kept on the floor and could potentially be bumped due to them being fairly small and not always in one's immediate line of vision such as the ceramic

amphora below the basin in bathroom 2, which could inadvertently be kicked and broken (see Figure 12).



Figure 12: Amphora under the basin in bathroom 2.

2. Dissociation

As there is no formal record of what is in the house, it is very easy for objects to be dissociated. This is even more pertinent when considering how many rooms the house has in it, and how many objects are contained within these rooms. Even considering only the number of books in Love's collection, one might find this lack of accessible information about each object concerning. It is possible that an object may be moved away from the objects it is housed in, thereby losing context. For example, a pair of shoes could be moved from the museum (see Figure 13) to the girl's bedroom (see Figure 14). If this were to happen, there is no record to dictate that these shoes were of interest due to their origins, rather than just being part of a collection of Victorian women's shoes.

There can also be dissociation through loss or misplacement in storage (see Figure 15). If there is no way of telling where something is stored, an object can be seemingly lost forever if Love is unable to reveal its location. Although Love has



Figure 13: Various shoes and other objects in the museum.



Figure 14: Shoes kept in the girl's bedroom.

information about each object including dates of manufacture and acquisition, provenance and prior restorations or changes to the object, this information has not yet been committed to paper and attached via accession number (or otherwise) to the relevant objects. Loss of this data can result in a very significant loss of value to the object, as it lacks historical, monetary, cultural, and even sentimental contextual background (Waller & Cato, 2019).



Figure 15: *The attic is used for storage.*

3. Storage

My two previous points - namely dissociation and physical forces as source of damage and deterioration - combine when looking at the challenge of storage space within the LVHM. While a vast majority of objects are kept out on permanent display, there are objects that are placed in storage. Because there is no formal record or inventory of what is in the house, there is no way of tracking where an object is stored, should Love not be able to assist. Given that space is limited, there are often many objects of different materials kept in one area. Additional and unnecessary handling would be needed to unpack areas in which objects are stored to find them. In addition to this, these stored objects are often crammed tightly into closets or drawers in order to fit everything in.



Figure 16: Victorian clothes are kept in the cupboard in the main bedroom with no support.

These physical forces can be very damaging to objects, which can get broken, bent, deformed, and damaged. For example, textiles which have been folded and stored in heavy piles can result in stretched and broken fibres (see Figure 16), especially if they are unfolded quickly and incorrectly after being under pressure for an extended amount of time. This may happen with more frequency if objects are moved within the drawers and cupboards. If each object does not have a specifically allocated place either on display or in storage, it is easy for one to be crushed by another, especially if they are concealed in some sort of wrapping or storage enclosure.

4. Pests



Figure 17: Insect frass seen next to the nail of dried elephant's foot.



Figure 18: Similar frass can be seen next to a tortoise shell that is also sustaining damage from the pests.

There is currently no quarantine implemented when objects are introduced into the collection. This is concerning as destructive pests can easily be brought into the house and cause damage to objects. The museum room contains many organic objects. While conducting my risk assessment, I observed insect frass next to the elephant's foot (see Figure 17) and a tortoise shell (see Figure 18).

This was an interesting observation, as thicker, harder keratinous materials are generally at less risk of infestation than other organic materials such as skin and fur (Dignard & Mason, 2018). As such it would appear that the observed damage was the result of a protein feeder, and likely a carpet beetle larvae (Trematerra & Pinniger, 2018:236), however no specimen was visible for confirmation. There should be precautions taken when dealing with natural history specimens, as residues of pesticides could be present on objects or adjacent surfaces. Especially considering that older pest management systems often made use of substances that may be toxic (Trematerra, & Pinniger, 2018:229), the use of personal protective equipment is strongly advised when handling these objects (Dignard & Mason, 2018).

Of course, insects can also easily infest other areas of the collection. Due to the amount of furniture in the house, any type of wood boring beetle would be threatening. Insects such as the common furniture beetle and termites can be extremely destructive (Trematerra, & Pinniger, 2018:240). Drywood termites and fish moths also feed on paper (Trematerra, & Pinniger, 2018:241), which would be detrimental to the safety of the library. Another concern would be textiles within the collection. Most destruction to textiles is done by carpet beetles or clothes moths (Trematerra, & Pinniger, 2018:236). Especially within concealed areas of the collection and storage (such as in wardrobes), an infestation could go unnoticed, and objects could be badly damaged, or even destroyed.

5.6. Further findings

At times preventive conservation needs to cross over to interventive conservation as in the case where an object will continue to experience a rapid rate of loss should no immediate action be taken²⁹. The act of immediate intervention then becomes a preventive conservation action itself, as it prolongs the life of the object. Interventive

²⁹ It should be noted that not every object in the house will always be treated with this mindset. The objects that Love uses daily such as dishes, are bound to experience a degree of wear and damage and may even break. Conservation of the collection is needed overall, but it is neither reasonable nor viable to extend this way of thinking to absolutely everything within the LVHM disregarding importance or value within the collection.

treatment must always be well researched and should ensure the security of the values and functionality of an object (Wirilander, 2012:40). Especially in situations where there is limited budget, intervention should be crucial. Whenever there is intervention, the risks depend on predicted value (Ashley-Smith, 2016:285). Ethics and risks associated with intervention in the LVHM are complicated even further by possible deterioration as a result of being in a home environment, where degradation is a natural process of wear and tear as part of living and using objects.

Spending time with Love while touring the house and discussing areas of concern or specific objects, I was reminded of the subjectivity that must always be addressed. Collecting and displaying objects always involves subjective judgements (Ashley-Smith, 2016:48). This is particularly true in the case of the LVHM as it is a home. Love has attachments, and the values she places on objects may not have any relation to age (Appelbaum, 2007:112-116). Appelbaum (2007:119) contemplates this fact, stating,

“the ‘overall value’ of an object— whatever that may mean—is ordinarily not a useful concept for conservators. It is the types of value that an object has that affect treatment decisions.”

As an outsider, I might regard some objects as needing to be protected more than others. My indication of value could be based on an object’s historical or monetary values, or an object’s rarity (Appelbaum, 2007:78-79). Love will have her own hierarchy of importance. This could be based on sentimentality, or even something as straightforward as her own personal aesthetic preferences. Nostalgia centers the positive accounts of the past (Pickering & Keightley, 2006:923), which Love would most likely want to be the focus of her home’s collection.

5.7. Considerations of the overlap of museum and residence

Within museums and similar institutions, there are certain rules that the public need to follow. Many of these rules are unspoken in nature³⁰. Love does not give any particular rules when starting her tour, but she does ask visitors not to touch the objects. This is

³⁰ Due to the fact that guests need to book to take a tour of the LVHM, Love does not generally have visitors wanting to eat or drink during the tour.

a rule that will be encountered in almost any museum, beside displays and installations that are meant to be interactive. The lack of visitor guidelines is something that poses a problem at LVHM, as the relaxed movement around the space, which feels like a home, tends to invite unwanted touch. This is challenging to deal with, as touch brings with it many problems, including contaminants and potential breakage. However, it has been highlighted by many scholars that touch is a wonderful tool to engage an audience (Duranti, Spallazzo, & Trocchianesi: 2016:161). This perceived honour of touching a part of history can be a wonderful mechanism to engage visitors (Alvarez, 2005:3). Being able to see objects up close invites questions and can allow a sense of immersion, and the intangible value can be fully realized (Duranti, Spallazzo, & Trocchianesi: 2016:163). The public is largely aware of the delicate nature of aged objects, although this awareness may wane when in a house, as opposed to the heightened social ideas linked with the institutional grandeur of a larger museum (Dudley, 2010:4).

Of course, one person who will need to touch objects is Love herself. Part of her living within the LVMH will mean that some damage and breakages will occur, no matter how careful she is. This occasional damage and ongoing deterioration is naturally a part of the home-museum hybrid that she has created. Humidity and heat fluctuations are unpreventable. While Love does not use heaters or light fires, heat and steam from the stove, kettle and bathroom will be unavoidable. However, there is no visible deterioration that can be seen as a result of these activities. Use of detergents on surfaces that need to be free of bacteria in the bathrooms and kitchen are inevitable, and the damage that these may cause is part of the limitations in which a preventive conservation plan must be formed. Similarly, wear and tear on doors, floors and windows must be accepted.

5.8. Health and safety

This is an area of concern that will not necessarily be addressed, as the LVHM is still a private residence. There are no disclaimers relating to public safety on site. However, looking at the house with the mind that the public interacts with it, the house would likely benefit with some health and safety precautions, which I have listed below:

1. Fire exits

When looking at the layout of the house (see Appendix G), we can see that there are some “dead ends” that one could find oneself at. Examples of these are the dressing room, the kitchen and the grandmother’s bedroom. There are four exits to the house including the doors in the dining room, the cleaning storage area, the front door, and the door out of the conservatory. The former two are always locked, thus the front door and conservatory are the only possible emergency exits.

2. Tripping hazards

In general, rugs and carpets have the tendency to slide on wooden floors, and because of this, they can bunch up easily. The older and thinner they get, the more easily this can happen. It is critical to have an even walking surface, as a visitor (or employee) tripping can be dangerous. Firstly and obviously, it can be dangerous in that it can cause bodily harm. Over and above this, it can be dangerous to the objects in the vicinity. Someone who is falling could knock something over or pull down a piece of furniture in an effort to slow down their descent, causing damage to the collection and themselves. Even in more “sterile” museum environments where ropes and guards protect objects, there have been cases of people losing balance and causing damage (Holmes, 2015; Jones, 2006)

3. Attic safety

As attic stairs often are, the stairs to the attic at the LVHM are narrow. On the upper portion of the stairs, there are objects being stored. This makes moving up and down very difficult, and tripping and falling could easily happen as a result. Correspondingly, the attic is very full. This could be a hazard as piled up objects could topple over. It is also a falling hazard as losing one’s footing is easy with no defined area in which to walk. Visitors are however not allowed into the attic and therefore this is not generally a risk to the public, but as Love is elderly and lives alone, this could be a concern for her own safety.

CHAPTER 6: RESULTS AND RECOMMENDATIONS

6.1. Introduction

The contents of this chapter are based off the findings of my risk assessment. Through my methodology, I was able to formulate a plan of action for mitigating risk. Following on from Step 1 of my strategy as seen in Chapter 5, I now can proceed with Step 2 (evaluation of risk assessment, probability, and impact), Step 3 (identifying mitigation strategies) and Step 4 (prioritisation, costing, and benefits) of my strategy. Through this process, I was able to provide preventive conservation recommendations. As part of these recommendations, I have drafted The Lindfield Victorian House Museum Housekeeping Handbook, which clarifies the way in which the house could be cared for as a historical house within the framework of preventive conservation. I also speak about possible long-term changes that can be made and how these will provide a safer environment for the objects within the house. I will investigate the idea of “sacrificial objects” and the unpreventable loss or damage these objects will incur through having more handling than others.

6.2. Evaluation of risk assessment, probability, and impact

Step 2 of my risk management strategy allows for analysis of specific problems within the house. There are two parameters that risk can be measured by – namely, probability of occurrence of the risk, and the impact of the risk (Kuzucuoglu, 2014:280). Table 1 illustrates types of risk. It shows the intersection of severity and frequency that allows a measured judgement of any specific threat within the context of a museum.

Table 1: Types of risk

		<i>Frequency</i>		
		Constant	Sporadic	Rare
Severity	Catastrophic			Type 1 risk: potentially high impact with low frequency
	Severe		Type 2 risk: intermediate events	
	Mild	Type 3 risk constant and gradual processes		

Type 1 risk:
 Catastrophic and rare

Type 2 risk:
 Severe and sporadic

Type 3 risk:
 Mild and constant

(Hillhouse, 2012:6, Elkin *et al.*, 2011:5).

An example of each risk type within the LVHM below further explains this table. All risks will be assigned a rating in Appendix G.

- A type 1 risk would be potential for a fire. This is not an event that would happen every day, but the event would mean a huge loss for the museum.
- A type 2 risk would be danger of a ceramic vase being knocked over. This would result in loss, but the events would be sporadic in nature, and would not be as disastrous as a type 1 risk.
- A type 3 risk would be the risk of constant abrasion of the tapestry in the hallway. This risk results in gradual degradation of the object.

Table 2: Probability and impact score

		Probability				
		1 Very unlikely	2 Unlikely	3 Quite likely	4 Likely	5 Very Likely
Impact	1 Negligible	1	2	3	4	5
	2 Slight	2	4	6	8	10
	3 Moderate	3	6	9	12	15
	4 Severe	4	8	12	16	20
	5 Disastrous	5	10	15	20	25

(Hillhouse, 2012:6, Elkin *et al.*, 2011:5).

Table 2 relies on existing data in order for it to be applied to the given scenario (Hillhouse, 2012:6). It also requires a degree of understanding of the operations of the museum and how the objects are interacted with. Applying it in Appendix G, I could compare risks factors. A risk higher on the scale is damage from pests. From past experience, I was able to ascertain that not only is the probability of pests high (there is currently an active infestation in the museum cabinet), but the impact of an infestation would result in severe loss to the collection. Therefore, this becomes a concern that needs to be dealt with urgency and prioritization as soon as is possible .

Table 1 and 2 allow impact to be measured, therefore helping with the prioritization and timelines that will come out of Step 4. Appendix G demonstrates the application of these tables. Steps 3 and 4 of the are strategy are also filled out in Appendix G. It is a convenient way to have an overview of the problems within the house. From my work on Appendix G, it is apparent to me that there are certain risk factors (agents of deterioration) that are more prevalent within the house, which will be highlighted by the repetition of certain agents of deterioration. This suggests that there may be a

solution to these factors that is broader than simply remedying the concerns on a room-to-room basis.

In the context of the LVHM a complete preventive conservation risk management strategy would be inappropriate as this would entail the complete removal of all the risks that are present. This enforcement of a more controlled environment would have a negative effect on both the ambiance and authenticity of the museum, in addition to having a negative effect on Love's lifestyle. Instead, monitoring and regular review would be the best way to deal with these risks, rather than implementing a mitigation strategy (Kuzucuoglu, 2014:282). My findings throughout this research have suggested that in the context of the home-museum hybrid, the hazard source often cannot be dealt with in a straightforward manner through complete removal. A prime example of this is physical forces which cannot be removed from the environment as the charm of the LVHM are its open displays and immersive experience. Thus, potential damage from physical forces should rather be mitigated with a more restrained approach. Having said this, Appelbaum (2007:338) asserts that "being careful is no substitute for sound decision-making". It is essential that any mitigation strategies – no matter how restrained - still be planned out and proposed as actual solutions and implemented as such.

More complex risks or those with high cost may need more in-depth planning before being carried out (Hillhouse, 2012:8). The starting point when dealing with risks is to make sure the most pressing matters are attended to first. Being aware of all the risks present and their potential impact helps to prioritize actions. It is also during the stage of impact reporting that one can assess any risks that may be a health and safety risk, either to Love or to her guests, as these would be the most pressing priority.

6.3. Recommendations

These recommendations are the Step 3 of my risk assessment strategy (see Appendix G). Identifying possible mitigation strategies are the most fundamental part of implementing a preventive conservation plan (Hillhouse, 2012:8). The type and likelihood of risk must be remembered as outlined in tables 1 and 2. Within the framework of the LVMH, health and safety should be the first concern. Following this,

more time and resources should be spent on the gradual, mild, and constant risks. Thinking about the day-to-day activities within the house, these are the more likely factors that will result in the deterioration of pieces within the collection and so should be the focus. This approach is particularly pertinent within the LVHM as it harks back to Morris's foundational commitment to staving off daily decay within the household (1877, as cited in Staniforth, 2013:6). These recommendations are mainly focusing on remedying the recurring problems that were detailed in Chapter 5. I have grouped my suggestions under the agents of deterioration, and colour coded them according to level of priority and resources involved. There is often an overlap of agents, which can be seen clearly in Appendix G.

1. Physical Forces

- Loose carpets can be secured with anti-slip mats to prevent tripping.
- Signs could be placed within the house where Love has noticed that people tend to touch objects, such as where visitors enter the house and on the table in the library. These visual reminders can be aesthetically cohesive with the house.
- Visitors could be asked to leave bulky bags in lockers or within a secure location in the house to prevent anything from being accidentally knocked over.
- Unstable objects can be moved out of pathways to ensure they are not bumped over. An example of this is the vases in the hallway.
- If Love does not wish to move these objects, Perspex stands could be obtained in order to provide additional support.
- Employees should be trained in handling and cleaning heritage objects. For ease of reference, this information is detailed within The Lindfield Victorian House Museum Housekeeping Handbook.
- Books in the library should be repacked into the bookcases. Extra storage or alternative configurations could provide extra support to the structure of the books and reduce slow warping.
- Storage solutions in the attic could help tidy up and prevent clutter that could result in the damage of unsupported objects.

2. Thieves and Vandals

- Asking visitors to leave bags in a separate area may help with potential theft of small objects.
- A sign could be put up informing people of the damage they do to the collection when pieces are stolen.

3. Fire

- Acquiring another two fire extinguishers would be useful. They should be easily accessible. These could be kept in the hallway, the kitchen, and the day nursery. This way, they are spread throughout the house, but are also always close to an exit.
- Have an exit plan from every area of the house.
- A map of the house on display when entering could be useful to help visitors orientate themselves in relation to the emergency exits.

4. Water

- Access to water in taps that are not used could be cut off. This would reduce risk of water damage from faulty pipes in these areas.
- Chimneys should be sealed properly to reduce rain entering.
- Objects kept on the floor such as the dolls in the day nursery should be relocated to a higher area.

5. Pests

- Taxidermy and other biological specimens should be dusted and vacuumed regularly to ensure no pests have time to destroy any material.
- Cabinets in the museum should be cleaned.
- Cabinets in the museum should be checked regularly and if any frass is noticed, the affected objects should be immediately removed. They should then be placed in a black plastic bag in the sun to kill any pests. If this does not work, further fumigation may be needed. These should not be returned to the collection until there is no indication of any remaining insect.
- Staff should be aware of signs of pests, such as frass.

- Non-pest insects should be removed from the house, as these could attract pests when they die.
- Hanging of pest traps to identify the presence, type, and frequency of insect activity within the house can help gain further insight into any potential pest problems.

6. Pollutants

- A mat should be placed at every door that leads outside, to trap extra dirt and dust.
- A record should be kept of when objects were last cleaned. This will prevent over cleaning and can also alert Love and/or employees if something is causing objects to become dirty quickly.
- Doors and windows should be kept closed on very windy days to prevent excess dust from entering the house.
- Display cases should be opened regularly to air out. While this is happening, objects should be checked thoroughly for any deterioration to ensure there is no off-gassing occurring within the cases.
- Sealing the chimneys correctly could reduce the amount of dust and pollutants entering the house.
- Objects stored in plastic bags should be rehoused to prevent any damage through the degradation of the bags.

7. Light – infrared and ultraviolet

- Purchasing blue wool indicator cards in order to see any fading in artworks and textiles would be helpful to see if there are areas that are receiving too much light.
- Correct documentation of objects is also crucial to track any changes or fading of objects.

8. Incorrect temperature

- Relative humidity and temperature readings should be taken in each room and catalogued.
- Ensure circulation of air throughout the house by opening windows.

9. Incorrect relative humidity

- Relative humidity and temperature readings should be taken in each room and catalogued.
- Small mobile humidifiers/dehumidifiers can be purchased if found necessary.

10. Dissociation

- This will be dealt with under long term recommendations.

6.4. The Lindfield Victorian House Museum Housekeeping Handbook

Love's main concern was what would happen to her collection when she is no longer able to care for it. As a solution to this, I have included as an output of this dissertation a handbook based off the National Trust Manual of Housekeeping. However, my book will give guidance specifically for the LVHM. Dealing with its needs and limitations, suggestions made are tailored to the environment. This will detail how Love looks after house, tweaking the content where necessary in order to follow the preventive conservation practices I have been looking in to throughout this paper. This handbook is not a preventive conservation plan, but rather part of it. It allows the everyday housekeeping of the LVHM to become part of what keeps the house and its contents in stable condition. It is part of the mitigation phase, that allows methods of control to be established (Wirilander, 2012:40). These are solutions to everyday problems and tasks that are encountered in households, and the guidelines are the best practice suggestions given for the specific context of the LVHM. This handbook can be found in Appendix G.

In an article entitled "*Preventive conservation and 'a madness to gaze at trifles': a sustainable future for historic houses*", the authors note that "successful 'innovations' of modern conservation science and preventive conservation often result in regimes of care for objects that reflect traditional practice" (Lloyd & Staniforth 2000:121). It is this intersection of the traditional way of caring for objects, and the scientific advances that we gain understanding of the best way to maintain historical houses. Historical contextualization is paramount to this process. The need for Victorian housekeeping

practices rose out of frugality and the need to look after the precious raw materials that many objects were made of during this time (Beeton, 1861:2). As technology progressed, conservation became reliant on many modern luxuries that required vast amounts of resources. It is because of the need to cut down on energy and resources globally, that conservation has turned back to these ideas (Staniforth, 2013:xii).

6.5. Long-term recommendations

1. Accessioning objects

Whether it is an individual or an organization that eventually takes over the LVHM from Love, having an inventory of exactly what is contained within the house is necessary. This is for both financial and practical reasons. Auditing and accessioning of the objects in the house would no doubt be a long and laborious task. However, it is necessary to obtain all the information that Love has currently stored only mentally. The objects would need to each be labelled with an accession number. Corresponding data could be entered into a spreadsheet. This information would include:

- Name of object
- Photographs of object from different angles, with scale and colour chart
- Brief description
- Year of manufacture
- Year of acquisition
- Place of acquisition
- Provenance and extra information.

Love has a vast knowledge of the objects. When speaking to her about them, she often can point out other similar objects around the house or can compare objects using her knowledge of the changes in fashion from year to year. This information would be extremely valuable should the LVHM carry on as a museum. Because it is a personal collection, I feel that retaining the information that pertains to Love and her family is of the utmost importance. The fact that the museum grew from its beginnings as the “Love Museum” is something that

should be carried on as part of the charm and attraction of the museum, even after Love stops being the person caring for it.

Accessioning the items would allow a more concise view of which items are of monetary value and which objects have other value. If Love chooses to leave the doll house as part of the collection, it will remain valuable. To Love, the doll house has personal and sentimental value, whereas a new museum custodian would most likely see it as valuable in a more historical manner (Appelbaum, 2012:94-121). This is because the doll house would become part of the history of the house. In my opinion these types of values need to be highlighted when the house is transitioned to new ownership, as this is what makes the LVHM unique, particularly if the house becomes a “full-time” museum with no live-in occupants.

In addition to these previously mentioned benefits, accessioning will assist with recognizing changes and degradation within objects. Condition reporting will be able to reference back to photographs and determine if any changes have occurred within the object. Through this, more mitigation strategies will be able to be formed and implemented, therefore ensuring further preservation of the objects.

2. Storage solutions

Within the house, there is a lack of storage - or rather, the lack of storage space for adequate conservation measures. This lack of space is putting objects at risk of:

- Physical forces – through objects being tightly packed in small spaces.
- Pests – due to the inability to detect whether change is occurring in crowded spaces, as well as lack of housing of objects. Mould can also become a problem.
- Pollutants – through the objects potentially affecting each other where different materials are in constant contact.

- Disassociation – this would occur when the location of a particular object is not apparent. Without housing, it is easy for objects to become separated from pieces it belongs with.

Storage solutions can be costly, especially if they are museum grade. In this case, storage would have to be provided in any way possible. This can be upgraded when there is adequate funding to do so. The solutions developed through this four-step process are required to be reasonable and practical. As such, they should provide the largest amount of risk reduction within the bounds of any allocated budget (Waller, 1995:12).

6.6. Prioritisation, costing, and benefits

Due to its nature as a private residence, the LVHM does not receive funding. Love uses the money generated at the door by reinvesting it back into the house through maintenance costs. When estimating costs for my mitigation strategies in Appendix G, I included only costs that would apply to materials or contractors needed to fulfill tasks. This is applicable for 2022, but these estimates may change in future. If there were employees of the museum, an additional expense would be to determine how many hours these tasks would take for employees to achieve, as this would impact the feasibility of the mitigation strategies (Waller, 1995:15).

The benefits of performing risk assessments are not always just the resulting mitigation strategies, but they can benefit the museum in many other ways:

- It allows a full-scale picture of the health of the museum's contents.
- It also shows patterns of specific factors that are contributing to deterioration.
- Rates of occurrence and deterioration are written down and can be referenced in future.
- Decisions can be made more easily when the outcomes and priorities. (Waller, 1995:15).

It is necessary to complete risk assessments in the case of the LVHM, as despite Love's presence and constant reassessment of her collection, things can still be missed. A thorough assessment of the collection may bring to light developing

problems and, more importantly, regular assessments may result in small incremental changes being made that will ensure the rate of deterioration of objects is slowed down.

6.7. Sacrificial objects and unpreventable loss

Within the house, there may be objects that would normally be viewed as objects that need to be conserved, but that play a different role. That is the role of a sacrificial object – an object that is used outside of the bounds and rules enforced upon others within the house and usually accepted to have a finite life that will be used up preferentially. Love does not worry about all the objects in her home in the same way. Ones that she deems less valuable to her collection, she is not willing to spend resources on and accepts they may be damaged. The large wall hung tapestry in the hallway is one such example, as unless it is moved, it is likely to be touched, caressed, rubbed up against. However, this particular object may have to become a sacrificial object where a certain amount of damage is expected in order to preserve the Victorian aesthetic staged in the LVHM.

Ironically, allowing people to touch objects may be the best way to prevent damage. By making it clear that it is not the norm, this will reinforce the ‘no touching’ rule throughout the rest of the house. People also feel special when they are allowed to touch objects that are old and unusual to them. Challenging objects could be a learning tool. If this was used as a chance to educate, the degradation could be pointed out, educating the visitors on how this would happen, possibly highlighting other agents of deterioration. By bringing some attention to the importance of looking after historical artifacts, it should provide some insight into how much thought and work goes into a house like the LVHM. Through this, the intersection of museum and house becomes clear. People are forced to think about how Love has managed to live in the house and keep it in such good condition despite the restraints. This might help solve Love’s biggest concern, which is what will happen to the LVHM when she is no longer able to look after it

When dealing with heritage objects, there will be degradation and loss, no matter the amount of conservation. This is part of the nature of all cultural material. The idea of

loss brings up the concept of the “ideal state” covered in chapter 2. Because the ideal state is chosen by the object’s custodian, it is closely related to values (Appelbaum, 2012:168-170). Some loss – as well as wear and tear – will have to be accepted as a part of the way the household runs. This means that there always must be an understanding that mitigation strategies are simply not feasible for some areas of the house, given that the ideal state is one in which the object has use value (Appelbaum, 2012:104).

CHAPTER 7: CONCLUSION

7.1. Introduction

Throughout this paper, I have investigated how conservation can be performed within a space that overlaps the needs of a museum with the needs of a residence. The needs of homes demand accessibility, which is often the very opposite of recommended museum practise. To navigate these difficulties, it was paramount that I understand what exactly the agents of deterioration and methods of potential damage within the LVHM were. In this chapter I summarise my research process and findings. I also investigate my study outcomes and what possible further studies could be done adjacent or supplementary to this one.

7.2. Research process and findings

Through my observations made during the risk assessment, I am now able to answer the sub-questions outlined in my introduction,

1. What specific objects or areas were taking the most strain in the house, based on the location and/or the sensitivities of the materials?

The objects in the house are in generally in good condition. Love's ability to look after the objects and her constant observation of the objects has resulted in change in materials, or problems (such as a leaking ceiling) being solved quickly. Rather, the idea of slow degradation or once-off events became apparent as the most concerning risks. It was at this point that investigating preventive conservation strategies became apparent as the best way to proceed with my study.

2. What sources of change or deterioration were identified in the house or its contents, namely what agents of deterioration are at play and in what capacity?

I identified the main agents of deterioration through step 2 of my evaluation, as seen in Appendix H. These were physical forces, pests, pollutants, and dissociation. I was able quantify them by using numeric allocations type of risk,

as well as their probability and impact. I did so by using the tables seen in Appendix G.

3. How could Love lessen any potential further damage to critical objects or areas?

My evaluation brought me to a point where I could start formulating ideas of possible mitigation. These mitigation options had to keep in mind the limitations I had previously encountered, of which, limited funding and the “livability” of the house became clear as the most pertinent. No changes and additions in the house are ones that cannot be maintained (Thomson, 1986:267).

4. Were there any hazardous objects or areas identified in the house, and could their risk be lessened or mitigated?

My risk assessment made me aware of the physical dangers present in the house. The risk of fire is present. This is particularly dangerous if visitors who have no idea of the layout of the house are not able to find an exit. More pressing than this, however, is the risk of Love or a visitor tripping or falling. Loose carpets are a factor here. In the case of Love’s storage areas, the fact that they are very full means that overflow and unstable objects piled up on one another are of potential danger to her when she navigates these areas.

5. How could daily care and maintenance of the house and its contents be carried out with preventive conservation in mind?

My thoughts on this were detailed in my evaluation form seen in Appendix H, as well as my suggestions in Chapter 6. Many of my mitigation ideas make use of small changes that prevent further degradation that may result loss, and therefore the need for restoration (Brandi, 2005:81). Thereby the adoption of preventive practice becomes an essential to the future by being part of everyday functioning of the museum (De Guichen, 1999:5).

7.3. Study outcomes

Victorian house museums such as the LVHM exist in many parts of the world, but the conditions that the LVHM is contained within are fairly unique – namely, being in

Johannesburg, South Africa. Climate and access to materials are two factors that I had to consider. From my research, I was able to provide locally relevant and appropriate mitigation strategies. In addition to this, I was able to understand the importance of housekeeping in the role of preventive conservation. Remarkably, this is very much a part of the Victorian way, with guides to household management being commonplace in many Victorian houses such as *Cassell's Household Guide* (1896) and *Mrs Beeton's Household Management* (1861). Housekeeping guides have also been written for many museums, *The National Trust Manual of Housekeeping* (1984) being one that is held in esteem.

This discovery supported my findings that Love has maintained the house and its contents well throughout the years. The main concern Love raised involved a future where she would no longer be able to look after the LVHM. In an attempt to mitigate this, I created a housekeeping handbook (Appendix H) that outlines how to correctly maintain the house while still upholding conservation standards. This is important, as contents of the house are not classified as heritage objects, there will be no government intervention in the way of conservation resources. When someone else needs to make decisions on how the house is run daily, having some simple, reliable, and cost-effective guidelines may help prevent poor but well-intentioned cleaning or housekeeping practices from becoming contributing factors to the deterioration of the house and its collection. Instead, following these guidelines should result in a continuity of care as Love intended and in addition may serve as reference for other similar period homes.

7.4. Possible further study

Given the scope of the LVHM, there are many areas of possible study within the house. Practically, a study on how the safety could be upgraded without affecting the home's heritage status would be beneficial. More study around light and humidity would also be welcomed, as I was not able to cover these sufficiently within my research. Time and instruments permitting, an investigation into these factors may provide more insight into ways of mitigating these agents of deterioration.

One of the key areas requiring investigation is in how to effect changes when there is so much personal memory, and sentimentality attached to the museum. Within this study, the backdrop of clinical museum cases and white gallery walls are replaced with the day-to-day life of one elderly lady – and the contrast of these two settings will undoubtedly affect other home museum hybrids. While the balancing act of understanding the importance of heritage and looking after the objects that she lives with is one that Love does well, would this balance still be possible if it was a family with young children, and what kind of measures would need to be in place in order for it to continue being a museum?

Additionally, given the unique context of the home museum hybrid, there are areas of ethical consideration to explore. Questions around how much a person should be accountable when running a private museum are complex and remain unaddressed in this study.

7.5. Concluding remarks

In a paper titled “*Is There a Museum in the House? Historic Houses as a Species of Museum*” (2007:60), Linda Young ruminates,

“Houses are intricate objects, comprising real estate, physical fabric, arranged or decorated settings, items of furnishing, household equipment and fittings; not to mention the load of human associations past and present.”

This very complicated concept becomes even more complex when the boundaries between house, home and museum are blurred. The fact that Love’s life is so intertwined with the objects that reside inside of the LVHM is what makes their conservation challenging, but also what makes the LVHM such a unique place. Through my research, I was able to see that too much intervention within the museum will conflict with the LVHM’s other primary function – being a home.

Implementation of preventive conservation practice is a way to ensure the safety of the objects, thereby ensuring less need for interventive conservation in the future, while still allowing Love to maintain her lifestyle with minimal disruption. Love’s life can

continue well in her home, the contents of her museum remaining protected in what can truly be termed 'A Labour of Love' (Bachelard 1994: 43).

APPENDICES

APPENDIX A: RESEARCH AND INTERVIEW CONSENT FORMS

1. Letter requesting research access and permission



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

School of the Arts
Tangible Heritage Conservation

30 June 2022

Letter requesting research access and permission

Dear Sir/Madam

You are herewith invited to participate in a Masters mini dissertation by Nancy Mae Collett for the requirements of the M(Soc)Sci Tangible Heritage Conservation at the University of Pretoria. The study is provisionally titled *Home Sweet Museum: Investigating the overlap between museum and residence at The Lindfield Victorian House Museum*.

The research aims to assist Katherine Love of the Lindfield Victorian Museum House (LVHM) in implementing certain changes in her daily routine that will optimise the longevity of her 'collection', whilst keeping the sense of place and sense of authenticity of her home museum. I will also strive to document small acts of preventative conservation Love performs daily within her home.

Permission is requested for a visual examination and risk assessment to be completed at the LVHM, which will include photographic and written documentation.

An in-person interview is also requested, which will be recorded to audio, and later transcribed.


Any questions you may have about this study can be directed to Nancy Mae Collett at 079 493 1670 or nmcollett@gmail.com, or the dissertation supervisor Isabelle McGinn at 083 953 0587 or isabelle.mcginn@up.ac.za.

Regards



Nancy Mae Collett

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SCHOOL OF THE ARTS
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

2. Research consent form

Research Consent Form

Statement of voluntary consent:

When signing this form, I am agreeing to voluntarily participate in the research entitled *Home Sweet Museum: Investigating the overlap between museum and residence at The Lindfield Victorian House Museum.* I have had a chance to read this consent form, and it was explained to me in a language which I understand. I have had the opportunity to ask questions and have received satisfactory answers. I understand that participation is voluntary, unremunerated and that I can choose to opt out, or withdraw at a later stage even if I initially opted in. By signing this form I also agree that data generated during the research process will be kept at the School of the Arts, at the University of Pretoria for 15 years and can be accessed by requesting permission from the researcher or the dissertation supervisor.

Opting in (Circle which is appropriate) YES NO

Signature of participant: *K. Love*

Print name: *KATHARINE LOVE*

Capacity: *OWNER*

Date: *15/03/22*

Place: *AUCKLAND PARK*

By signing below, I indicate that the participant has read and, to the best of my knowledge, understands the details contained in this document and has been given a copy.

Signature of researcher: *Nancy Mae Collett*

Print name: *Nancy Mae Collett*

Date: *15/08/22*

Place: *Auckland Park, Johannesburg*

3. Interview consent form

Interview Consent Form

We are requesting your permission to audio-record our interview as part of this study. If you agree to be recorded, we will use the recording to take notes, transcribe the full text, and possibly select quotes to be used during the final presentation and publication of research findings as part of the completion of a Masters mini-dissertation.

In addition, we would like your permission to store the digital copy of your audio recording for use by other researchers affiliated with Tangible Heritage Conservation at the University of Pretoria's School of the Arts, should we need to review past data collected for future relevant studies.

This recording is optional. You may choose to give permission for one or both uses of the recording, or you may decide not to participate in the recording at all. Your decision will not affect your ability to contribute to the research as you may select to be interviewed and the interview not recorded.

If you agree to participate and be recorded, we will keep the recordings on a password protected cloud drive that is only accessible when permission is granted by the administrator. To protect your confidentiality, we will code all recordings in line with what the participant has given permission to use as an identifier—**real name**, **self-selected pseudonym**, or a **randomly assigned number** for those who wish to remain **anonymous** to the researchers of the study.

I wish to (circle applicable):

- a. Use my real name
- b. Use the following pseudonym:
- c. Remain anonymous

I agree that my audio recording may be taken as part of the research for the mini-dissertation research entitled: *Home Sweet Museum: Investigating the overlap between museum and residence at The Lindfield Victorian House Museum.*

Quotes from my audio recording may (circle applicable):

- a. be used in a public conference presentation
- b. be used in a final research report where my real name may be used
- c. be used in a final research report where a pseudonym is used to ensure confidentiality
- d. not be used in a public conference presentation
- e. not be used in the final research report

You have the choice of how long we may keep your tapes (circle applicable)

- a. My audio recording may be kept permanently for research, educational or training purposes.
- b. My audio recording must be destroyed after completion of study.

Interview consent form cont.

I understand that my consent for this part of the study is optional, and I am free to refuse this request and still participate in the study. I understand that I may request at any time during the research that my audio recording be destroyed and the research staff will honour my request promptly. My signature below indicates my consent for the use of these recordings.

- *Phove*

Signature of Participant

15/08/22
Date

By signing below, I indicate that the participant has read and, to the best of my knowledge, understands the details contained in this document and has been given a copy.

Signature of researcher: *Nancy Mae Collett*
Print name: Nancy Mae Collett
Date: 15/08/22
Place: Auckland Park, Johannesburg

APPENDIX B: TRANSCRIPT OF THE INTERVIEW WITH KATHERINE LOVE

Conducted 10:30 am on 15 August 2022, at the Lindfield Victorian House Museum (72 Richmond Ave, Auckland Park, Johannesburg, 2006)

Nancy Mae Collett: Let me start with how this became a museum.

Katherine Love: Well, my mother collected antiques all her life. And as the collection grew, our friends began calling it the “Love Museum”. So my mother thought, Oh, well if it's a museum that let's go all out to make it a museum. It wasn't open to the public until after her death. So it's about 23 years now that I've been doing tours of the house.

NC: So, the tours started because there was a need for it...

KL: Well, it was what I had always wanted to do. My mother wasn't prepared to have people tramping through the house while she was still alive. But she was very happy to show anyone that showed any interest. Our friends used to bring their friends to see the museum. So, we were always showing people around the house, but it's only after her death that I officially opened it to the public.

NC: So, can you just briefly explain the name and how you came to live in this house?

KL: Well, I was born just one block away from here - that had been my grandparents' home. The name of that house was Lindfield. It was built by a man who came from the village of Lindfield, in Sussex in England. So, this house, we would never have moved from the old house if it wasn't that the university³¹ expropriated the old property. So, we were forced to move when I was 13.... moved to this house. But the house had been modernized by previous owners. When our own home was demolished, we were able to get a lot of the doors, windows, fireplaces, everything from the old house to restore this house, and we brought the name Lindfield over as well.

NC: Wonderful. So, the structure of this house you said was Herbert Baker?

KL: The original house was designed by Baker, but it was a very small cottage. The second owner of the house, Henry O'Kelly Webber, who was the President of the Chamber of Mines, he more than doubled the house in size, getting an architect named AJ Marshall to design the extensions. And it's been added on to a few times since then. So, it's grown from a very tiny cottage to a big house.

³¹ The university that Love is referring to here is the Rand Afrikaans University (RAU), which opened in 1966, after a parliamentary act was passed to establish a university in Johannesburg. After merging with Witwatersrand Technikon in 2005 now known as the University of Johannesburg (UJ) (“Rand Afrikaans University is established”, n.d.).

NC: Where was the original house placed within the house now?

KL: The front part of the house. I can show you a plan if you like, to show you what is the original house³².

NC: So, what made you stay here instead of moving?

KL: I love it! When my mother died, had a big decision to make. Do I try and fix this house such as the way I want it? Or do I look for a real Victorian house, but I realized I would never be able to afford a genuine Victorian house. This house was built in 1910. But to get a real Victorian house would be extremely difficult and expensive. So, I thought I'm going to knock this house into shape.

NC: And you have! So, what is your day-to-day like within the house in terms of cleaning, fixing....?

KL: Well, I had to do all the cleaning myself until quite recently, but a friend is now sponsoring a cleaning lady two days a week. She's here today. So that's a wonderful help. So, I don't have to worry about that anymore. Maria takes one or two rooms a day and cleans them thoroughly, and then moves on to the next, so she works her way steadily through the house.

NC: Okay I see, so it's a it's a kind of slow, constant process. That's awesome because, I mean, you don't want someone when rushing through that make sure that things are done.

KL: Maria is very careful. She used to work for an antique dealer who was very fussy. So, she works carefully with the antiques.

NC: Okay, so um, would you say that she's had some training in handling objects?

KL: Well, only what she learned from her previous employer - who died - but no proper training.

NC: She's obviously aware of the importance of keeping everything safe. What are some specific items that you are concerned about within the house? Or even areas of the house that you are worried about degradation happening to the objects?

KL: Well, I'm not really worried about anything happening during my lifetime. What worries me terribly is what's going to happen to it when I die.

NC: So you haven't seen any areas of the house that are specifically worrying, in terms of light or anything like that.

KL: No.

NC: All right. And structurally, the house is pretty sound? You haven't had any issues with the roof or anything in recent years?

³² See Appendix C for house plans.

KL: Well, there's an occasional leak but nothing major.

NC: Wonderful. And no areas of the house that are drastically affected by weather when it's raining or when it's very cold?

KL: Well. Of course, the roof does need painting. I can't afford to paint it. So I must just look patchy for now, but there's nothing *really* falling apart.

NC: Okay. Are there any objects that you feel have benefited from you using every day? So your use actually meant that it's prolong the life of this object?

KL: I don't know whether it does actually prolong the life. But if I do use things, it does mean that I'm looking at them constantly and I would notice if anything wrong with them.

NC: Absolutely. And that's a huge thing within conservation – noticing.

KL: Of course, the less you use things, the better it is. For them, but I'm very careful.

NC: I've actually been reading, obviously, on this a lot and there's a huge kind of push towards... not using something doesn't mean that you are preserving it the best it can be because things are made to be used. That's what's so wonderful about this house - that it's still alive. It's not kind of roped-off areas

KL: Yes! That's so.

NC: When it comes to cleaning, do you have any specific museum practices that you've maybe read up on, or manuals?

KL: I have read the National Trust manual housekeeping, but with Maria doing the cleaning, it's very difficult to enforce that sort of practice. But as long as she's not doing any damage, then I feel that's okay.

NC: And would you want there to be a kind of movement towards training anyone who's helping out in the house? Or are you not so concerned with that as long as things are kept clean?

KL: Well I worry that if I did try to train her, she might start breaking things. As long as nothing goes wrong, I'm happy to let her do what she is doing. Of course it would be lovely to have a properly trained person working in the house, but I could never afford that.

NC: What is your favorite parts of the house, or object, or something that you've really felt attached to?

KL: Oh, well, I suppose my two favorite rooms in the house would be the drawing room and my bedroom. But my favorite thing in the house is probably the doll's house.³³

NC: Yes. Because you've put your heart and soul into it! Would you consider this house, kind of, your life's work?

KL: Absolutely, yes!

NC: And that's obviously your why you are so worried about what will happen to it. What is your vision for the future of the house, and then what is your ideal vision for the future of the house?

KL: Ideal would be to have the British National Trust take it over. I'm afraid that's not likely to happen. We've got no heritage organization in this country that would be capable of maintaining it. So it is a very big worry to me.

NC: Who do you think will.. Do you have a plan for what will happen in the future?

KL: I don't. My short-term plan is.. I've left everything to my best friend Pierre. He's as passionate as I am about the house. He's helped me so much with everything, but he and I are the same age. So there's nobody younger to take over.

NC: Okay, I see. And I mean, there's obviously a lot of cost incurred with looking after a house this big and this old.

KL: Of course, the assessment rates, everything like that is very high.

NC: And you said you don't receive any kind of help from the government?

KL: No government funding, at all, no.

NC: Okay, when did you get your blue plaque?

KL: Oh, a number of years ago. I can look up the date when the house was declared a provincial heritage site, but it was some years after that, that they got around to giving me the blue plaque³⁴.

NC: Okay. And did you apply for that?

KL: No, it was It was Flo Bird of the Heritage Portal. First of all, she campaigned to give me made a heritage site and then she organized the blue plaque.

NC: Okay, so you are in touch with some organizations that are specifically...

³³ The doll house is very dear to Love because she and her mother worked on it together extensively. They originally built it to house some 1870's doll furniture. They then carried on adding to it. It boasts working lights and hand embroidered furniture, all done by the two women.

³⁴ The plaque was awarded in 2016 ("Victorian House Museum Awarded Jo'burg Heritage Plaque", 2016).

KL: Yes, but they would never be able to maintain this as a museum.

NC: Because, I mean, there's so many places, especially around Park View, and Westcliff, that area, that need to have an organization that's specifically for all the older houses.

KL: Yes... the Heritage Foundation. They just preserved the buildings. They could never look after the contents. And to have this continue as a museum, you would need knowledgeable tour guides and people that really know what they are talking about.

NC: Have you had anybody who has helped you with the tours or anything like that?

KL: Just a friend or two, the volunteer. Pierre, of course, can do as well as I can. And my friend Leon, who does my website and that sort of thing, he can also do a tour. Of course he doesn't know as much as Pierre and I do, but he does an interesting tour.

NC: And I read some other interviews of yours on the internet. People like to think an old house is haunted.

KL: (laughs) Oh that's nonsense!

NC: Yeah. I really liked how you kind of leaned into it a little bit for some of the interviews. Do people kind of come here in hoping for some kind of supernatural occurrence?

KL: Yes they do!

NC: That's really funny.

KL: I would know very well. If there was a ghost in this house, I've lived here for more than 50 years.

NC: Yes, I'm sure. How much of visiting other Victorian houses - and things in the same vein as your museum - have you done within the country [South Africa] and in other places?

KL: Of course I go regularly to Pretoria. The Sammy Marks Museum is my home from home. And I love Melrose House as well. I've been to Kruger House. I went to Kimberly to see the Rudd House and other old houses in that area. But that's about all that I've done in this country.

NC: And I'm sure when you visited England you probably went...

KL: When I went to England, I had to cram a lifetime of seeing things into two weeks! I went to the Victorian Society. That's the Lindley Sambourne House in Kensington, the headquarters of the Victorian Society. But I'm so disappointed because I got an email from the man who runs the Victorian Society. Just say that he wants to come for a tour. So of course, I replied immediately telling him that he could

come but never got a reply. And turns out his mailbox was full! I sent several emails but I had no way of contacting him. So by now I'm sure he's gone back to England without having come here! I would have so much have liked to meet him.

NC: Hopefully he'll come soon again!

KL: I hope so!

NC: How do you feel the whole... Covid and all of that, has affected the amount of people who have come through here? And would you say that you're worried you're more worried about the lasting effects of that?

KL: Well, yes, of course, I'm getting far fewer people now than I did before Covid. In one way, the lockdown was wonderful for me. For four months, museums weren't allowed to be open. So that gave me such a good chance to fix things. I managed to open four new rooms that hadn't been on show before. And I prepared lots of things and did a tremendous amount of work. So, it was the happiest time of my life! But a disaster financially. If it wasn't for friends who came to my rescue... A friend in England sent me some money. And friends here gave me money to see me through. But of course, it didn't pay for the water and light and assessment rates. So I'm still about R90,000 in arrears.

NC: Oh my goodness, you really need to get people through here...

KL: I do, yes.

NC: Wow. What rooms were you working on during that time?

KL: The blue bedroom that leads off from the library. The shop... got that done. And that is the original stable building that was converted to a cottage. So, I fixed it up as a Victorian servants' hall. And also the coachman's bedroom.

NC: Do you have other rooms that are just storage or aren't open?

KL: I've been working on a bathroom, getting that ready to show to the public, but my friend from England arrived with three suitcases full of stuff for me and I haven't had time to find place for them yet. I just had to pack things into the bathroom so it's not on show yet! But its nearing completion that I will be able to open that as well.

NC: So that's something that you've made as "Victorian" as possible while still being functional?

KL: Yes, I don't intend to use it because I use the other bathroom which we restored long ago. But the other one can be used at a pinch.

NC: Okay. Yeah, how many rooms are still closed?

KL: There is the attic which is very full. I'm hoping one day to be able to furnish it as a maid's bedroom and box room that they're told to take a long time because the

more rooms are open to the public, the less storage space I have. There is also my little study in the front, which is also packed full of stuff. I can't show that to anybody.

NC: How do you go about storage is it kind of like where you can fit something? Or do you have a specific way of making sure things are safe?

KL: Well, these are not antique things that are stored. It's things that are required for use: embroidery materials, things for restorations, that type of thing. So they don't need any special conditions. It's just that I have to be able to get to the things that I use most often. So they have to be nearest to the front!

NC: Yes, yes. So you do quite a lot of your own restoration... so you obviously work on your textiles.

KL: Yes. I'm working on those curtains for the Tudor bed in the blue bedroom. They got very badly damaged because the old lady who had them had them joined together to make a bed spread and whose dogs used to sleep on the bed. They used to scratch the fabric and make holes in it and pull threads and then the moths got into it on and chewed all the wool off. So it's a decent job.

NC: How did you get a reference for the pattern that you're sewing now?

KL: Oh I can see the needle holes, it's easy to follow the pattern. There's enough pattern repeat that I can work out what colour it was. So I haven't ever had to guess whether this is a yellow flower or a blue flower. I've got enough, pattern that I can see that.

NC: That's so wonderful. How long have you been working on that?

KL: More than a year.

NC: I can tell that you've done more since last time I was here! You are flying through it! In terms of your kitchen, your bathroom, cooking, all that. Are you worried about the effects that, you know, the heat and the moisture will have?

KL: No because a kitchen was meant to be used as a kitchen, a bathroom is meant to be used as a bathroom. There's nothing that can get damaged.

NC: There was one thing I wanted to ask you - How did you learn how to do because you've also said that you did some restoration on ceramics?

KL: Yes, during the time that I was fixing this house up to open it to the public, I needed an income, so I did China restoration for other people during that period. I had taught myself to do it. Because having a museum that's a necessary skill. We could never afford to buy anything that was in perfect condition. So, we bought things that were broken and then I restored them.

NC: That's wonderful! Do you use milliput? Yes. Okay. Cool, and you get the supplies and then you just go for it?

KL: I haven't done it for so long. I'm afraid the milliput that I've got will be rock hard. So I'm not really doing much in that line at the moment.

NC: And the safety of the house, in terms of you know, break-ins and things we have to deal with in South Africa. How has that been?

KL: I've had a lot of break-ins just recently but not just into house, it was just into the grounds. It was the same man every time that was just looking for scrap metal. He wrenched taps off, just broke the pipe, so the water was gushing out. He's cut electric cables, taken anything you can find for metal, and every time I fix up the place where he got in, he finds a new way of getting in. He crawled in under the gate under a very narrow space that one wouldn't think anybody could get in he's cut the electric fence a few times. So every time it's a big expense for me to get a plumber or an electrician or get the fence repaired. What I've been doing lately is leaving all the outside lights on.

(Distraction – KL leaves briefly and then returns)

NC: These doors are so beautiful.

KL: That was the front door from our old house.

NC: Wow. What year would you say?

KL: It was built about 1902.

NC: I love the little "letters and telegrams". And I also just wanted to know - you mentioned that I think the stove in the kitchen was...

KL: ...from our old house.

NC: Okay, so that was not Victorian?

KL: Edwardian

NC: Okay, and the stove that you use?

KL: That's a gas stove from about the 1930s or 40s. I would much rather they have an older one. But I don't know if I will ever find such a thing!

NC: I'm sure that's quite hard to come by. Is there anything that you would want people to know about the house... how would you sum up living in a Victorian house?

KL: Well suits me! I don't think anybody else would be able to put up with the inconvenience of living in a museum, but I love it!

NC: I mean, it must be quite interesting. The kind of people that come into your actual home!

KL: Yes! It is interesting.

NC: Okay. And then what do you do to relax during the day?

KL: Embroidery or I collapse in front of the TV and fall asleep after a long hard day!
(laughs)

NC: Where's the TV?

KL: In the drawing room. Hidden away.

NC: I see. So you've got these little technologies that are all hidden away?

KL: I do have essentials hidden away. Yes.

NC: Do you do you think that having to learn technology and kind of progress with all the internet and everything has helped you keep your museum in better condition? Just because there's more access to knowledge?

KL: Well, of course I do need to email. So that is a great help because I get bookings in that way. I don't know that it's helped me in any other way.

NC: Do you do any advertising?

KL: I never found it any use. A few times people have given me a free advert and I haven't had any response to adverts, the only thing that works is word of mouth. Or Trip Advisor. That has been wonderful for me. This is this is the only five star Museum in Johannesburg! The number one attraction on TripAdvisor. Anyone coming from overseas, they look on there to see what to do when they're here. So I won the Certificate of Excellence for five years running. They gave me their Travelers Choice Award in 2020, which puts me in the top 10% of worldwide attractions.

NC: That's amazing! Congratulations!

KL: But it still doesn't bring in enough people!

NC: Who is the kind of typical person who would come to visit this museum?

KL: Well I get so many people from foreign countries. This afternoon, I think it's an American man coming with his mother. But I've had people from Russia, from China, from Norway, from just about every place you could think of sometimes the strangest combinations. A Norwegian man married to a woman from Thailand and they live in Dubai. How did they ever meet!?

NC: And then they're in your South African Victorian museum.

KL: But overseas people they all love this house. They can understand museums. They have a museum going culture, even if this is totally different from their own culture, they can appreciate it. Whereas South Africans are not interested in

museums. A very small minority go to museums. So they really only interested in “do I still do tea?³⁵” And when I say “no” then they're not interested in coming for a tour!

NC: That’s terrible! But I think if people were to come here... I mean...often people have an idea of what a museum is. It's like, you know, some cabinets, dusty. I think if more people were to come here and experience this, I think they would be absolutely amazed to see this. I mean, there's just so much to look at and experience I really think that... need to get some younger people in here as well. I can't imagine any of my friends wouldn't be impressed with something like that. Even the ones who aren't in the museum world. All right, and would you say that you've had an increased amount of South Africans come? Always has it kind of always been the same amount?

KL: Well, just after the lockdown of course, we weren't getting overseas tourists at all. So it was just local people, but nowhere near the numbers that I used to have before. I'm so pleased that I'm getting a couple of British tours coming now, because they used to be my best customers. And now just one here, two there. Very few and far between. Yes.

NC: And do the tours kind of take it out of you? I mean, for me, it would be exhausting having someone in my house!

KL: I'm so used to it. What is tiring is when I have to do tours all day long without a break. The University of Johannesburg, they used to send their design students every April. They would send the entire lot of design students, that was graphic design, industrial design, fashion design. But it meant that I had to take a whole week and then do tours from 10 in the morning, 10 to 11, 11 to 12 and so six tours in a day without sitting down or having tea or lunch. So that was tiring. But of course it was a great help to me financially. After a few years, they decided not to do it anymore. So I do miss that.

NC: I think they should. I mean...

KL: Yes, they decided that the students were not benefiting from it.

NC: Do you have other colleges or schools or anything that come?

KL: I used to do quite a lot of school tours, but that stopped. But a couple of months ago, I did get a few schools that came. The school over the road, the Auckland Park Preparatory School, they did book but then cancelled. I don't know why. Anyway, I've had a couple. There was one, Grantley College, they came, and Lonehill Primary.

NC: Okay, so there's a little bit of, maybe, hopefully, an uptick in schools coming. Because I think it's such a, an immersive experience that children don't often get used even if they do go to a museum. It's so it's so interesting to be able to be in a living house. I think that's your main kind of draw card. Even, even if you are a kid,

³⁵ Several years ago, Love used to offer a high tea as part of the experience, but found it was not something she wished to continue with.

you know, there's little things to look at and it's amazing. You've never had any kind of issues with people touching things?

KL: Oh, yes. But I always tell people not to touch things, but sometimes they don't listen. I've had a number of books ruined by people opening at roughly and breaking the spine, and photograph albums and so on. But the other problem is I have had a few things stolen on occasion. It was a group of *volkspelers*³⁶ that took three of the silver salt spoons off my dining room table and a silver notebook. And another time, it was an antique dealer. I know who she is. She took a visiting card off the tray in the entrance hall.

NC: Can you imagine doing that? That's absolutely wild. Well hopefully that kind of nonsense ends very quickly.

KL: Well which know which group it is that took something, because I notice immediately if there's anything missing. It's very difficult to accuse people of theft. And if you don't know which one of them it was...

NC: Does it sometimes feel like a little bit of a shock to the system when you have to leave your house and go out into the "real world"

KL: (laughs) No, I know this is another world!

NC: For warmth, do you light the fire?

KL: No never. And I never use heaters. I have an electric blanket on my bed. It's all I need.

NC: Okay and in the summer. It's quite cool in here?

KL: Yes. Very pleasant.

NC: Yes. Okay. Do you spend much time in the garden?

KL: I don't get time really. My gardener is very good. He keeps the garden looking very nice. Yes. I don't really have time to spend in the garden. Yes.

NC: What changes have been done to the garden from the original? Obviously, it probably wasn't fenced...

KL: Oh well when we bought the house, there was nothing left of the garden. There were six owners of the house before we bought it. And the people that we bought from, had only owned it for 18 months and in that time they destroyed everything! So they broke down the wall that was around the property and they broke the pillars on the steps they heaped all the rubble up against the veranda and planted lawn over it. So there was nothing here except lawn.

³⁶ Volkspelers are participants in traditional Afrikaans folk dancing.

NC: Okay, so you've kind of rejuvenated it and put some years back.

KL: Yes. Of course, my mother had started doing something with a garden, but she didn't really intend it to be a Victorian garden. She just planted plants that she liked. I have laid out the Rose Garden and still want to get the fish pond fixed so that it can hold water again. There's a lot that I would still like to do. Of course I would like to have all the old fashioned cottage garden flowers. Delphiniums, and larkspurs and lupins. And stocks and mignonettes and pansies...

NC: Really have to attend to those in this climate!

KL: Yes. But my gardener was pretty good at just planting things. He's somehow got the right knack that it looks like an old fashioned garden, even though I didn't even tell him what to do. He just plants things where he feels like and it looks right.

NC: That's very cool. Do you use your porch at all? Do you spend most of your time in here?

KL: When I'm working I spend time here. I used to work out on the veranda. But the Hadedas³⁷ plague me all the time because I feed them out of my hand and they won't let me work, they want food!

NC: You've created a monster!

KL: Yes! So I hide from them here. Very often if I've got a friend visiting we set out on the veranda.

NC: It's so pretty out there. Do you ever have problems with the trees growing - because obviously Victorian houses always have a lot of foliage around them and lots of gardens - do you have any problem with the trees growing in there? Or are they far enough?

KL: When my gardener decides that the trees need cutting, he cuts the branches.

NC: You've never had root issues?

KL: When we moved here, there was a Poplar tree growing right on the boundary between this house and the next door house. And my uncle said that's got to come out because the roots always cause problems. So we took the tree out but apart from that there's nothing really invasive. I haven't got a willow tree or anything like that could cause trouble.

NC: You don't have any burglar bars in here? [referring to the conservatory]

KL: Yes, of course the conservatory doesn't. Yes, but the other windows are all barred.

³⁷ "Hadedas" refers to the hadeda ibis, which are very common in Johannesburg suburbs.

NC: And so you said the [boundary] wall isn't original to the property because those other people...

KL: The top part of it is still original, but they broke the front, down so we just put up the precast concrete fence which was the cheapest at that time

NC: Okay, and that works for what you need it for!

KL: Well, I would much rather have a proper plaster brick wall. I can't afford it.

NC: And the gates are from your old house?

KL: No, the gates in the front my uncle made them, and he copied the gates at our old house. The one at the back here, there was a metal gate which I replaced with this wooden one which comes from another old house in Auckland Park. That is where the man was breaking in, when he couldn't crawl in underneath anymore because my gardener put a barricade there that you couldn't get in. Then he broke pieces of wood out of the gate itself. So we had to permanently close the gate. It's so that one can't...

NC: I see it's got plants in front of it now?

KL: No well I'm talking about the gate in the street. See, what I would like to do is to move these gates to the outside to be on the boundary. But the problem is they are so much wider than the opening, it would mean breaking down a bit of wall, it would be quite tricky to do that. Because these would be more secure than the other flimsy wooden gate.

NC: Oh I wonder how much of a mission that would be. Maybe you just need to get some smaller gates made in the style?

KL: Where's the money to come from?

NC: I know... house things... even normal... normal people house things are very expensive! I can only imagine. Do you ever have dinner parties?

KL: I think that living in a museum is a very good excuse not to entertain!

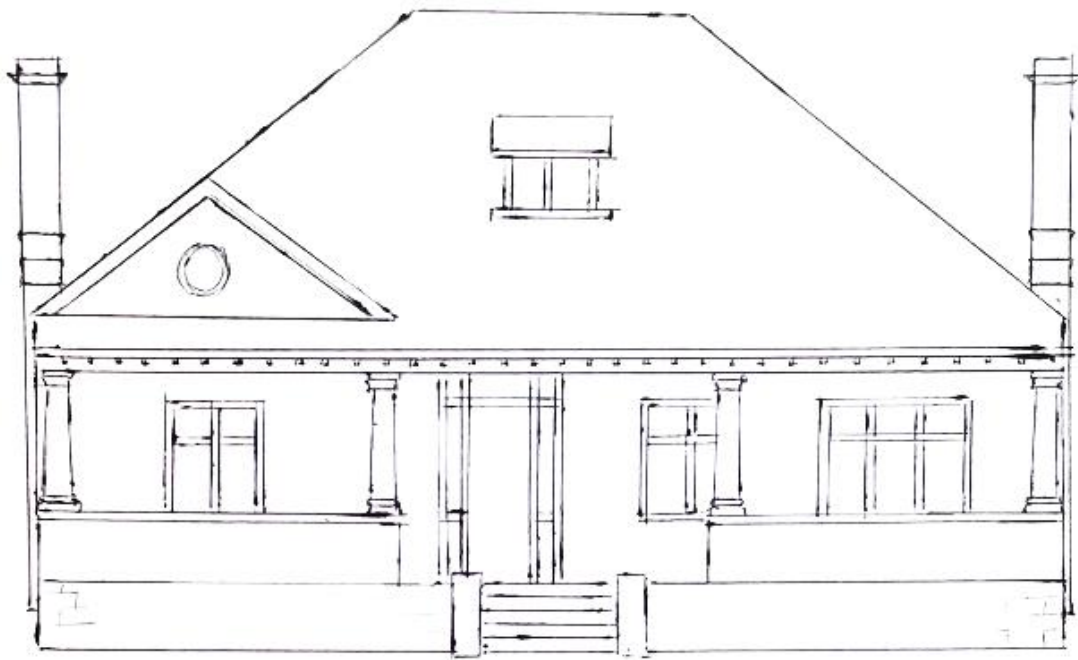
NC: Absolutely. I totally agree with that. Well, I think you've really done something quite incredible with this house. It's really something that I hope to get people to come visit just because... for their sake even.! Yeah, it's really quite amazing.

(End of interview).

APPENDIX C: HOUSE PLANS

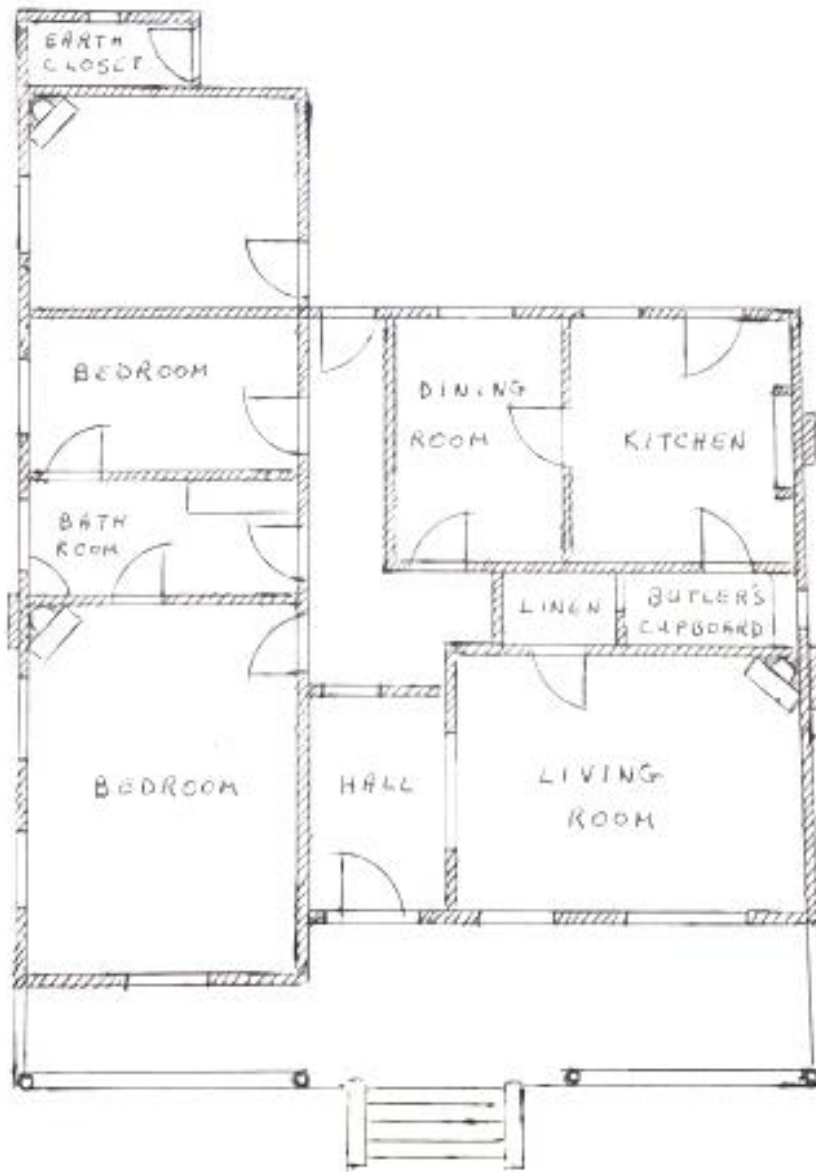
House plans drawn by Katherine Love, additions by Nancy Mae Collett.

1. Lindfield is first built (c. 1909–1910):



*Profile view of the house c. 1909-1910. North elevation.
This depicts the entrance to the house.*

Originally built by Dr and Mrs Stanwell, the original house was much smaller than its modern iteration. Herbert Baker is said to have designed this portion of the house (Love, 2022).



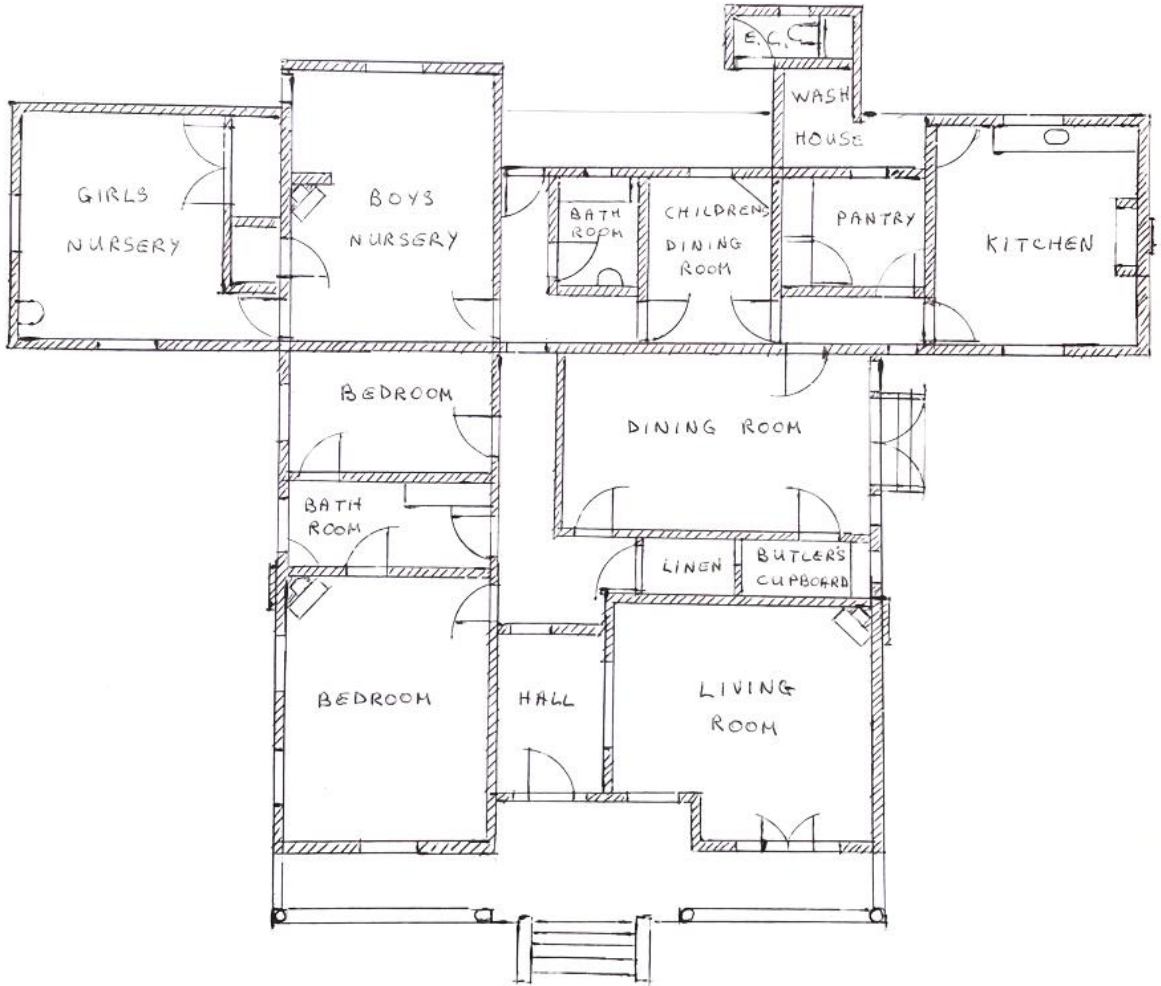
Floor plan of the house c. 1909-1910.

2. House expanded (c. 1924):



*Profile view of the house c. 1924. North elevation.
This depicts the entrance to the house with the new
rooms added to both sides of the house.*

This is the earliest house plan that is known of. Second owner, Henry O'Kelly Webber, enlisted designer A.J. Marshall to draw up the plans for the expansion of the house in 1924. Construction likely ended in 1925. (Love, 2022). Marshall had previously worked with Baker (“Marshall, Arthur James”, n.d.) and therefore understood the way Baker designed homes.



Floor plan of the house c. 1924.

3. Extra room added (1933):



***Profile view of the house in 1933. North elevation.
This depicts the entrance to the house with a new room
added onto the main bedroom.***

In 1933, an extra room was added to the house. It was designed by the first practicing female architect in Johannesburg, Nelly Edwards (“Celebrate Nelly Edwards...”, 2022). It was likely that it was during this time period that a window was added to the attic.

4. Garden alterations (1966):



***Profile view of the house in 1966. North elevation.
This depicts the entrance to the house with new
pillars and landscaping.***

The owners of the home prior to the Love family made changes to the veranda. They removed the original pillars and replaced them with more simple poles. The property wall and steps up to the house were broken down. They also created a large mound in front of the house. They did this by piling up rubble and covering it with grass (Love, 2022).

There is no indication in the plans of when the staircase up to the attic was put in, but Love believes it was around this time.

5. Veranda alterations (1967):



***Profile view of the house in 1967. North elevation.
This depicts the changes to the entrance of the house.***

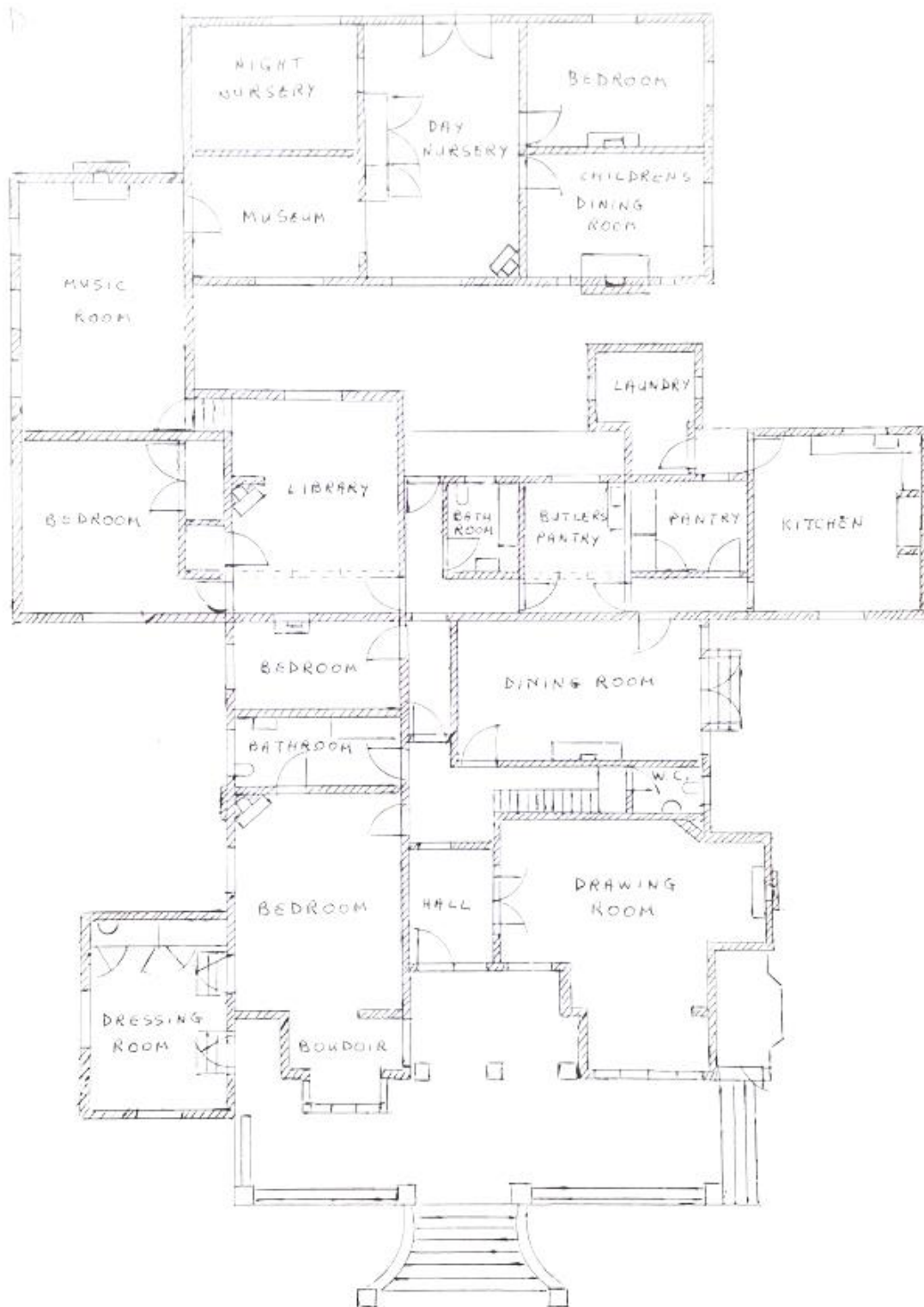
The house was again changed when the Love family purchased it. The mound made by the previous owners was reduced. Further changes to the veranda were made. The pillars were once again altered, and at this time had an angular face brick design. The steps of the house were built on the right-hand side. The veranda rails added were metal. (Love, 2022).

6. House expanded (1997):



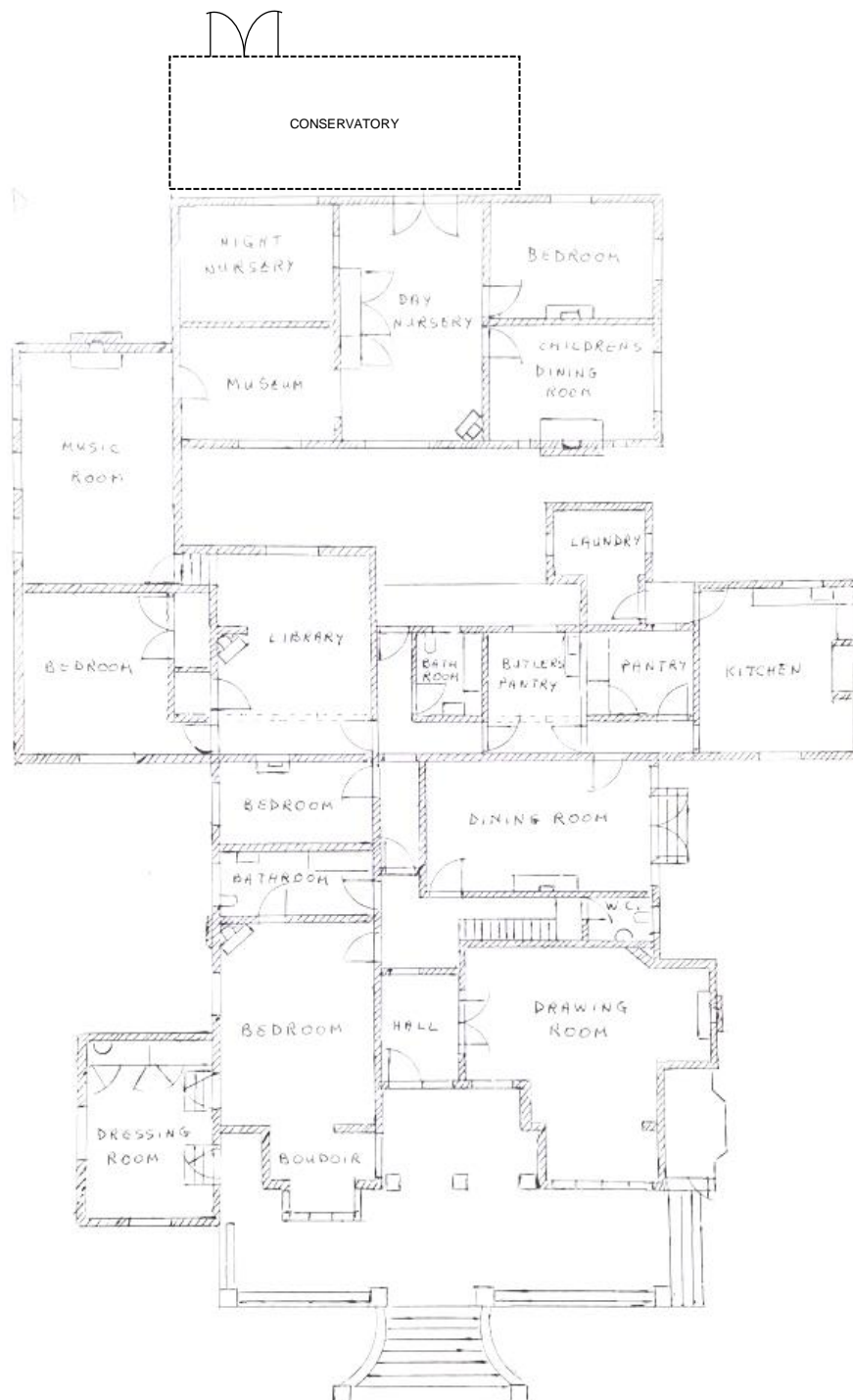
***Profile view of the house in 1997. North elevation.
This depicts the changes to the entrance of the house.***

The Love family added on many rooms to the house, extending it at the back end of the house. The veranda was also changed once again, reverting it to a look more reminiscent of the original. It was also extended, so that it was now the length of the front of the house. New stairs were added to the entrance (Love, 2022).



Floor plan of the house in 1997.

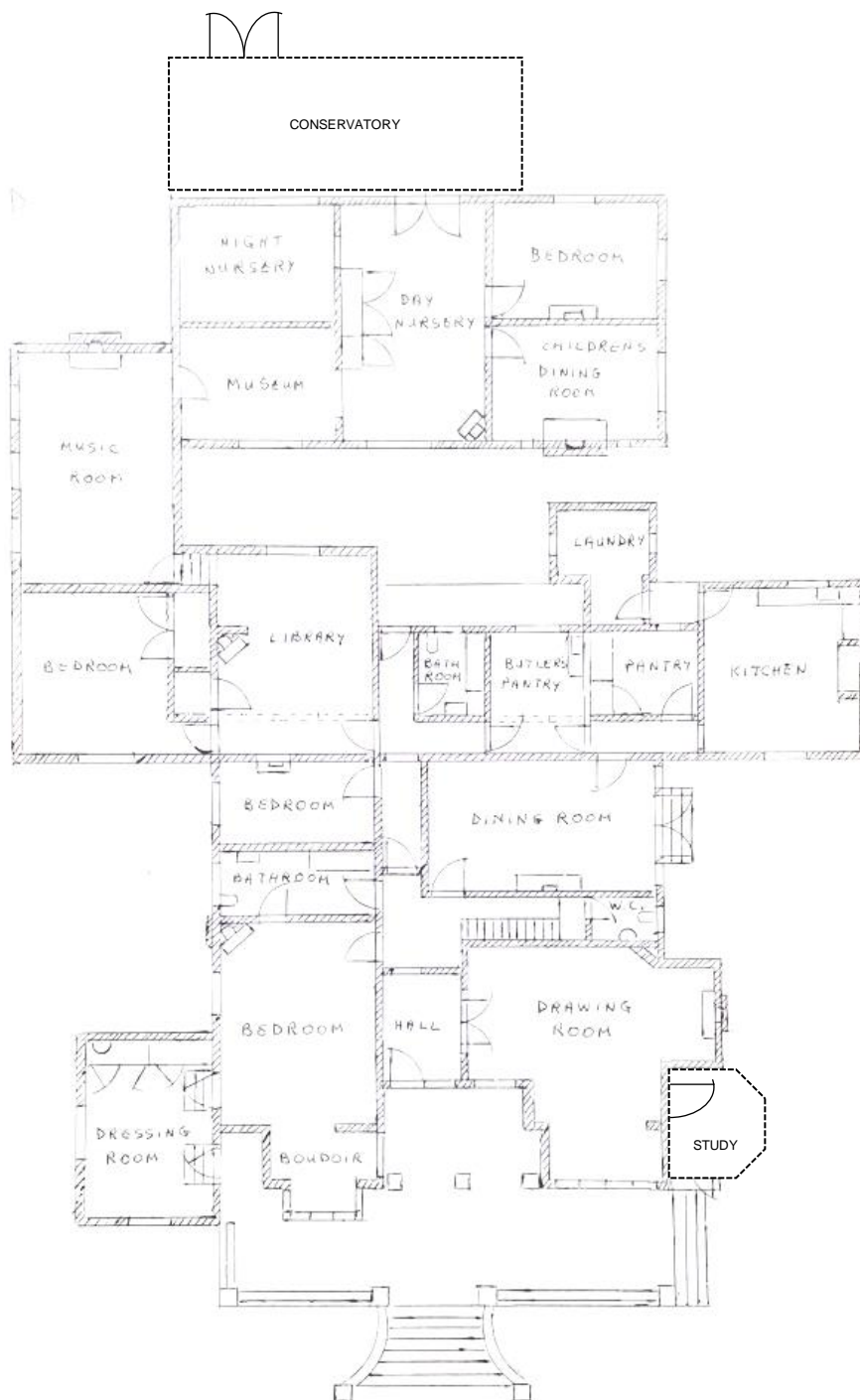
7. Conservatory added (2016):



Floor plan of the house in 2016.

In 2016, Love added a conservatory to the back of the house, leading off from the day nursery. The doors that join the two rooms are in fact the front doors of the previous Lindfield house (Love, 2022).

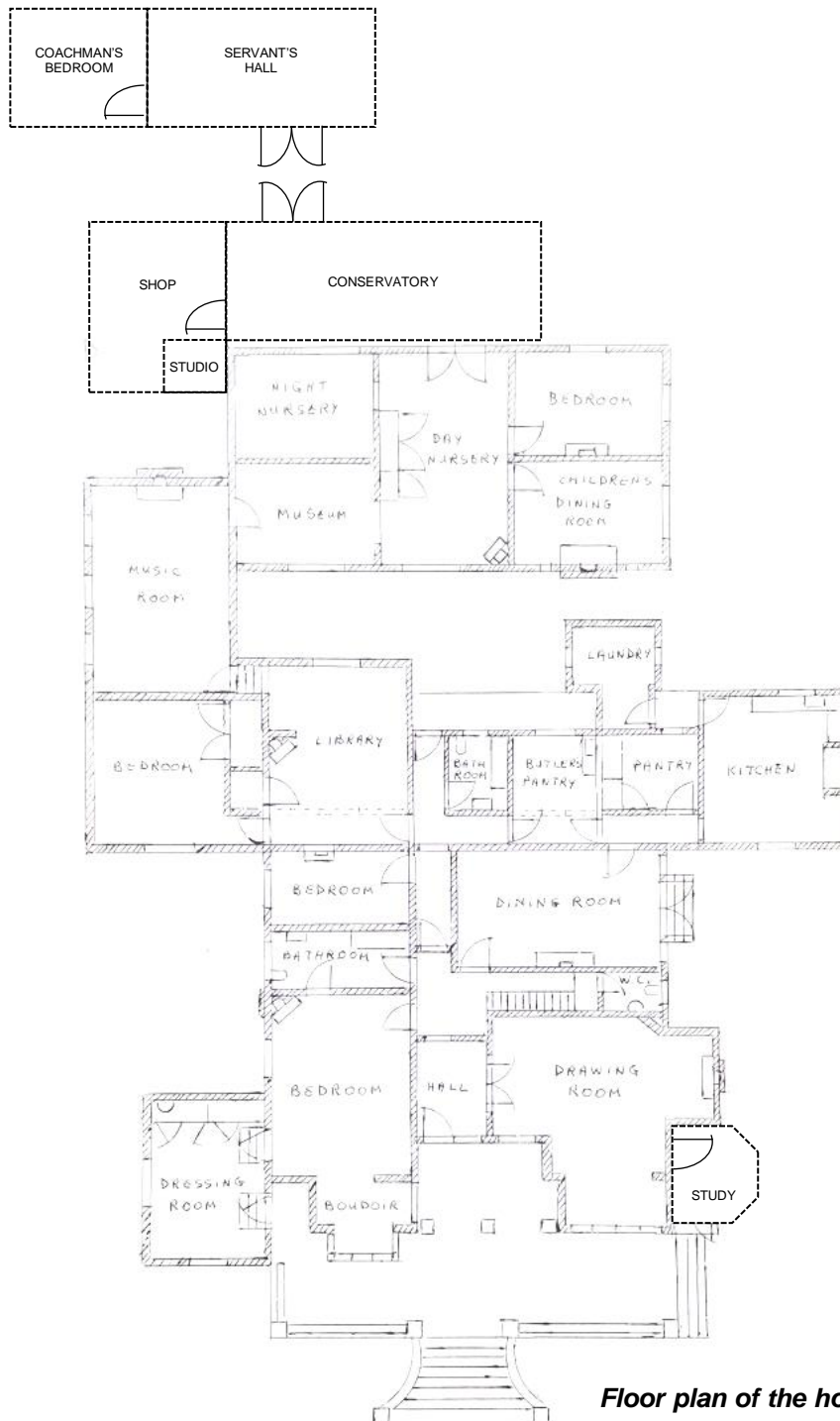
8. Study added (2019):



Floor plan of the house in 2019.

This room was previously a temporary structure that had been bolted onto the wall. The fact that it did not have adequate foundations resulted in the room sinking slightly, cracking the wall around the doorframe. The temporary structure was removed, and the small study was built on (Love, 2022).

9. House expanded (2020):



Floor plan of the house in 2020.

This is the house as it currently stands today. In recent years, Love has added on a conservatory at the back of the house. Old stable buildings were converted into the servant's hall and coachman's bedroom. In addition to this, Love added a shop and a small photo studio off the conservatory (Love, 2022).

APPENDIX D: MELROSE HOUSE MUSEUM IMAGES



Figure 1: A cracked window in the kitchen resulting from the sinking movement of the house.



Figure 2: Kitchen tiles lifting off the wall from movement of house.



Figure 3: An example of a waterlogged wall, seen here in the yellow bedroom (first floor).



Figure 4: Degradation of the wall can be seen here through the eroded brick material.



Figure 5: An example of the roping off done in front of the rooms



Figure 6: A corner of the attic. Here we can see that objects are not piled up or put under unnecessary strain.



Figure 7: Some glass panels in the conservatory were replaced with steel.



Figure 8: Sightlines around the property are good, owing to the large, open lawns.



Figure 9: Unbarred windows, seen here on the dressing room veranda.



Figure 10: Fire extinguishers and signage on the ground floor, located next to the billiards room.



Figure 11: Blackening of paint from an electrical shortage, seen in the dining room (ground floor).



Figure 12: Blackening of paint from an electrical shortage, seen in the exhibition room (ground floor). A fire alarm can be seen in the bottom right of the picture.



Figure 13: Peeling wallpaper and molding of ceiling in the dressing room (first floor).



Figure 14: Water damage seen on wallpaper in dining room (ground floor).



Figure 15: Peeling wallpaper in the yellow bedroom. The wall is waterlogged which resulted in the failure of the wallpaper adhesive.



Figure 16: Water damaged leather suitcase, seen in the dressing room.



Figure 17: Water damage in the conservatory. Tidemarks Visible showing where water has previously pooled.



Figure 18: Rotting wood in the conservatory.



Figure 19: Old gutter (left) and new gutter (right) on front of house.



Figure 20: Degradation of awning wood as a result of water damage from rain.



Figure 21: Water damage to wooden awning.



Figure 22: Rat poison on the veranda of the dressing room. This is not visible to the public.



Figure 23: The summer house in the garden.



Figure 24: Mould on the wall in the nursery in March of 2022 as a result of the damp in the wall. .



Figure 25: This image is after cleaning, in August 2022. The damage and loss of material due to the mould, as well as cleaning process, is extensive.

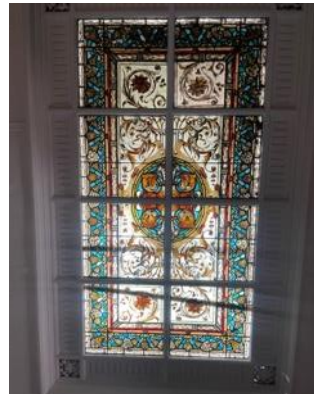


Figure 26: Skylight on the first floor.

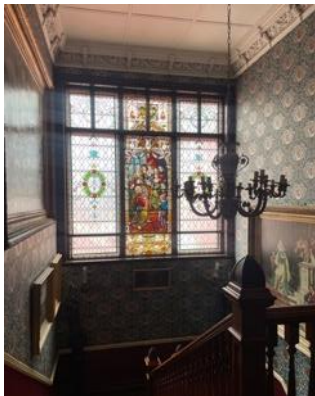


Figure 27: Large stained-glass window seen in staircase area.



Figure 28: Fading of colours on windows due to UV exposure, as seen in the conservatory.



Figure 29: A “no flash photography” sign in the billiards room.



Figure 30: Shutters on windows of the yellow bedroom.



Figure 25: This image is after cleaning, in August 2022. The damage and loss of material due to the mould, as well as cleaning process, is extensive.



Figure 32: Conservatory from the front of the house.

APPENDIX E: LINDFIELD VICTORIAN HOUSE MUSEUM IMAGES



Figure 1: Front gate with electric fence. A padlock and chain is visible in the centre.



Figure 2: Barred windows of the dressing room.



Figure 3: Barred windows of the servant's hall.



Figure 4: Conservatory windows are not barred.



Figure 5: Doors leading from the day nursery to the conservatory.



Figure 6: Silver safe located in the butler's pantry.



Figure 7: Ceramics displayed in a wooden and glass cabinet in the drawing room.



Figure 8: Books and ceramics in a cabinet in the boy's bedroom.



Figure 9: Central cabinet in the museum.



Figure 10: Plant specimens in the museums.



Figure 11: Taxidermy penguin seen the museum.



Figure 12: One of the varied cabinets in the museum.



Figure 13: Traditional Hungarian folk outfit displayed behind glass in the museum.



Figure 14: The museum, as seen from the day nursery.



Figure 15: Various materials are kept in the same cabinet in the museum.



Figure 16: Tapestry seen in the hallway.



Figure 17: Hallway tapestry is faded and has a moderate degree of damage.



Figure 18: Japanese vases kept in the hallway.



Figure 19: Crockery kept in the butler's pantry.



Figure 20: Books piled up and tightly packed into library bookcases.



Figure 21: The attic is very full of various objects.



Figure 22: Glasses cabinet is attached to wall to ensure stability.



Figure 23: A bunched up carpet in the day nursery.



Figure 24: Gas stove (c.1930s-1940s) in the kitchen that Love uses.



Figure 25: An example of where the ceiling has been patched-up following damage from a leak.



Figure 26: A piece of wooden furniture next to the bath.



Figure 27: The front door of the house.



Figure 28: The roof in the servant's hall has no ceiling.



Figure 29: A layer of dust can be seen on the table in the servant's hall.



Figure 30: Dust can be seen on the chair near the fireplace. This fireplace is nonfunctional and does not have a chimney.



Figure 31: The windows in the boudoir.



Figure 32: A window in the main bedroom. It has curtains, lace curtains and blinds to keep out UV light.



Figure 33: A view from the house from the garden.



Figure 34: Original Gray Roofs gate.



Figure 35: Small pedestrian entrance at the bottom of the garden.



Figure 36: Heritage objects can also be found in the garden.



Figure 37: A pathway around the side of the house, which leads to the servant's hall.



Figure 38: The roof is well maintained and the eaves are free from debris.



Figure 39: Recent repair of cracks on the patio.



Figure 40: The patio was recently repainted.



Figure 41: The original doorbell.



Figure 42: Lindfield sign as you enter the house.



Figure 43: View of the hall from the patio.



Figure 44: A crack in the glass of the front door has been there since the Love family moved in.



Figure 45: Some damage on the veneer of the grandmother clock.



Figure 46: The hallway.



Figure 47: Telephone area at the steps of the attic.



Figure 48: The drawing room.



Figure 49: A collection of porcelain in the drawing room.



Figure 50: The drawing room has a multitude of objects of different materials.



Figure 51: Fireplace in the drawing room.



Figure 52: A small cabinet of taxidermy birds.



Figure 53: Previous damage from a leak.



Figure 54: Some cracking of the wall.



Figure 55: 1860 – 1870's embroidery patterns.



Figure 56: Main bedroom.



Figure 57: Love's half tester bed from the mid-19th century.

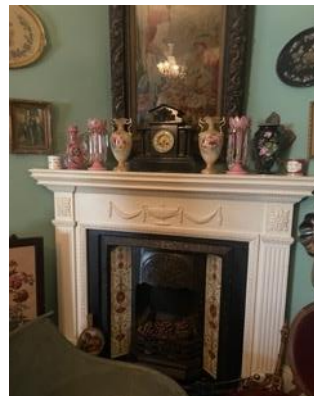


Figure 58: Main bedroom fireplace.



Figure 59: Victorian clothes are kept in the cupboard with no support.



Figure 60: Elastic shoes next to the bed in the main bedroom.



Figure 61: The boudoir.



Figure 62: A collection of ceramics in the boudoir.



Figure 63: The boudoir desk holds a variety of objects.



Figure 64: Books and ceramics on the bookshelf in the boudoir.



Figure 65: Objects of different material are in contact with one another.



Figure 66: Cat hair is apparent on the window seat in the boudoir.



Figure 67: Potential fading on an ambrotype.



Figure 68: Degradation of an ambrotype.



Figure 69: Recreation of an 1869 Rimmel almanac, made from photocopies of the original and sewn together.



Figure 70: The dressing room.



Figure 71: A shaving brush on the dressing table in the dressing room.



Figure 72: The dining room.



Figure 73: Ceramics near the entrance of the dining room.



Figure 74: Stairs to the attic.



Figure 75: Objects stored on the second flight of steps to the attic.



Figure 76: The boy's bedroom.



Figure 77: Damage from a previous leak in the boy's bedroom.



Figure 78: Taxidermy animals near an air vent in the boy's bedroom.



Figure 79: An old teddy bear kept on a shelf above the bed in the boy's bedroom.



Figure 80: Military clothing and memorabilia is kept in the armoire.



Figure 81: An amphora is under the basin in bathroom 2.



Figure 82: An old scale is kept on the floor.



Figure 83: The ceiling in bathroom 2 is one of the original of the 1909-1910 house.



Figure 84: Damage to wall and ceiling in the butler's pantry from a leaking gas geyser that was removed. The ceiling now bulges down.



Figure 85: A fragile book kept in the butler's pantry.



Figure 86: Mesh on the cabinets could detach if it corrodes and/or becomes disfigured.



Figure 87: The pantry roof is in very poor condition as a result of the geyser leak and has corroded in some areas.



Figure 88: The kitchen.



Figure 89: The old coal stove is no longer in use.



Figure 90: Books stacked in a nook near the kitchen.



Figure 91: Teacups held up by their handles.



Figure 92: Cleaning products kept in the same cabinet as dishes.



Figure 93: The cleaning storage area is crowded.



Figure 94: Passage next to the library.



Figure 95: Table in the library.



Figure 96: Damage on the roof from a leak in the library.



Figure 97: The bookshelves are very full.



Figure 98: Books are kept all the way to the floor.



Figure 99: An authentic Edwardian era dress in the music room.



Figure 100: The bottom of the dress is vulnerable to people stepping on it.



Figure 101: The music room.



Figure 102: Another dress is kept near the window, which is sometimes opened.



Figure 103: A violin with a dust cover.



Figure 104: Wet specimens in evaporated solution in the museum.



Figure 105: The elephant foot had evidence of frass next to it.



Figure 106: It appeared a pest was eating the nail of the elephant foot.



Figure 107: Similar frass can be seen next to a tortoise shell that is also sustaining damage from the pest.



Figure 108: A Tibetan skull drum in the museum.



Figure 109: Various shoes and other objects in the museum.



Figure 110: Objects in one cabinet can be very varied.



Figure 111: The museum houses a Badarian vessel objects from the Predynastic Era, an estimated 7000 years old.



Figure 112: The day nursery.



Figure 113: Oxidized cello tape holding together a book of scrap collection.



Figure 114: A stereoscope that visitors are invited to look through.



Figure 115: Some of the dolls in the collection.



Figure 116: 1909 doll with a celluloid head.



Figure 117: Love's dollhouse.



Figure 118: Interior of the dollhouse.



Figure 119: Interior of the rooms of the dollhouse.



Figure 120: Detail inside the dollhouse.



Figure 121: Conservatory of the dollhouse.



Figure 122: Books piled up on each other in the day nursery.



Figure 123: The night nursery.



Figure 124: The wool hair a doll that appears to be slowly separating into pieces away from the head.



Figure 125: The girl's room.



Figure 126: Dressing table in the girl's room. It is very full.



Figure 127: More detail in the girl's room.



Figure 128: A thin layer of muslin was added behind the lace curtain.



Figure 129: Watercolour paintings.



Figure 130: Picture with previous water damage.



Figure 131: Picture with previous water damage.



Figure 132: Shoes kept in a shoe rack have supportive inserts.



Figure 133: Children's dining room.



Figure 134: The table is covered in a plush cloth to prevent damage.



Figure 135: Plates, cups, jugs, and vases displayed on a high-level shelf.



Figure 136: The conservatory.



Figure 137: Existing damage to the wooden doors in the conservatory.



Figure 138: The servant's hall.



Figure 139: Door to the Coachman's room in the servant's hall.



Figure 140: Paint is peeling under the left window of the servant's hall.

APPENDIX F: RISK ASSESSMENT CHECK LIST FOR SYSTEMATIC PREVENTIVE CONSERVATION PLAN

Location: Lindfield Victorian House Museum

Date: 13 October 2022

1. Security: Thieves, Vandals, Displacers

(Intentional - criminals, unintentional - staff)

✓	Secure entrance to property.
✓	Block access by having strong secure roofs and exterior/interior walls.
✓	Do not leave equipment, such as ladders, lying around for use by criminals.
✓	Block entry by providing strong barred windows.
✓	Have an open perimeter around the building with no hidden entrances.
	Inspect and change all locks where necessary.
	Install/inspect burglar alarm system.
✓	Install exterior lighting.
✓	Detect intruders and displacers by ensuring appropriate lighting.
✓	Remove plants obscuring windows.
	Employ security staff.
	Install security monitors.
✓	Store extremely valuable artefacts in a strong room or safe.
	Assign specific responsibility for security.
	Restrict access to storage/collection areas.
	Set up a key control system.
	Ask professionals to advise on your security system.
	Design and implement security procedures.
✓	Educate staff on security concerns.
✓	Provide supervision in storage areas when visitors are present.

Observations and notes

- The walls are precast cement and fairly low but do have the additional safety of an electric fence.
- At night, all doors are locked, and the gates remain locked, only being opened for visitors.
- Love also locks the door to her room at night as an extra precaution.
- There is no burglar alarm, nor is there any private security company that can be called should a problem arise.

- Gates are wooden and secured with a padlock and chain. This needs to be opened manually, which slows down the entering/exiting process, this leaves more time for an intruder to enter. It is a very hard wood, coated in varnish and reinforced with steel (see Figure 1 of Appendix E).
- There are three entrances to the property – one pedestrian gate on Richmond Avenue, and two larger gates on Greenlands Road, only one of which is in use.
- There have been instances of an intruder getting under the gate that is out of use, and it has been barricaded with potted plants.
- All windows except those in the conservatory are barred (see Figure 2, 3 and 4 of Appendix E). In the conservatory, there is only access to the house through paneled windows that remain closed at night, or a solid wooden door that is locked (see Figure 5 of Appendix E).
- The door to the shop is also found in the conservatory, it remains locked at night. There is no money kept in the shop.
- There are lights around the perimeter of the house that stay on at night. They are electric and go out during loadshedding.
- There is no additional gate or extra security besides the locks on the front door.
- All very valuable jewellery and similar items are kept in the butler's pantry in a silver safe³⁸ (see Figure 6 of Appendix E).
- The gardener lives on the property and helps with security measures such as securing areas that may be vulnerable to break-ins.
- There is always supervision when visitors come to the house, as Love only gives guided tours. However, this does not always prevent petty theft.
- There is one camera on the veranda, but it is not operational.

³⁸ In a Victorian house, a silver safe is where the household's silver would be locked away at night to ensure its safety. The butler was sometimes expected to sleep in the pantry as extra security. It is also referred to as a silver closet, or a silver vault (Pond, 2007:54-61, Love, 2020).

2. Direct Physical Forces

(Shock, vibration, abrasion, and gravity)

✓	Ensure adequate floor strength to bear the weight of heavy objects and collection.
	Ensure adequate access to buildings and storage areas.
	Train staff in housekeeping/cleaning procedures.
	Consider taking natural disaster protection measures.
✓	Avoid unstable shelving.
✓	Make sure artefacts are positioned securely.
	Ensure adequate space for collection storage.
	Separate artefacts from each other.
	Provide proper supports for artefacts.
	Leave adequate space to allow for inspection of artefacts.
	Objects in storage boxes should be labelled on the outside.
	All shelves should be easily accessible.
	Storage containers should be accessible, easy to use and not too heavy.
	Inspect the storage material best suited to the objects to avoid contamination, damage, and decay.

Observations and notes

- Most objects are not behind any protective barrier, although there are some cabinets where objects are kept behind glass (see Figure 7 and 8 of Appendix E). The main exception is in the museum where most objects are in cabinets (see Figure 9 - 15 of Appendix E). No specialized stands or storage have been made for any objects.
- Some objects in the hallways and near doors are particularly vulnerable to being bumped or knocked, particularly if there is a larger group of people. These include the tapestry and vases in the hallways (see Figure 16, 17 and 18 of Appendix E).
- Being that these are personally owned objects within a house, not everything is completely secure in terms of stability, and objects are often easily moveable. Some objects are leant against others and furniture plays host to a variety of objects, sometimes piled up on one another (see Figure 19 of Appendix E).
- Furniture generally appears stable and have not been overloaded.
- Bookcases in the library are very full and books are sometimes housed in potentially damaging ways for the sake of space (see Figure 20 of Appendix E).

- Books and photo albums are some of the objects that Love notes people have broken by handling them despite her prior request not to, as they do not have the knowledge of how to handle the fragile spines.
- The attic is very full and unmarked objects are piled up (see Figure 21 of Appendix E). There are not many museum objects housed here but the ones that are not housed in any way that would denote them from the others.
- Some items are kept on the floor, that could potentially be bumped due to them being somewhat small and not always in one's immediate line of vision.
- The glasses cabinet held onto wall for an extra level of security because of its narrow build (see Figure 22 of Appendix E).
- The carpets on the wooden floors are movable – this could present a tripping hazard, as well as potentially damaging the carpets through repetitive movement (see Figure 23 of Appendix E).
- The lady who cleans the house has not had any formal training on how to handle objects. Her former employer was an antique dealership, so she does have a certain degree of understanding when it comes to handling. She has also not been trained in the right way to clean museum objects.
- Crowding of rooms is part of the Victorian aesthetic and cannot be avoided, in most cases there is adequate space to move around the rooms without having to touch any objects.

3. Fire

✓	Observe a strict no-smoking rule in the building.
✓	Have an electrician check out the electric wiring, particularly in old buildings.
	Limit the use of electrically powered equipment in work, storage, and research areas.
	Store flammable liquid in separate areas.
	Remove or correct fire hazards.
	Ask fire department to provide inspection and instruct staff in fire safety.
	Consider the use of fire-resistant partitioning where appropriate, in the building, storage and display areas.
	Install smoke detectors.
✓	Mount fire extinguishers and firehoses in accessible places.
	Design emergency evacuation plan.
	Schedule and conduct fire drills.
	Discuss collections and priorities with local fire departments.
	Conduct a health and safety inspection in collections storage.

Observations and notes

- Love has one fire extinguisher.
- No smoke detectors or alarms have been installed.
- The layout of the house is quite confusing if one is not familiar with it, and there are no exit signs.
- The kitchen has a functioning gas stove (see Figure 24 of Appendix E).
- The fireplaces are not used, all except one have been blocked up with newspaper.
- Love does not make use of heaters.

4. Water

✓	Check that the roof, walls, and windows do not leak.
✓	Repair down pipes and roof flashing if necessary.
✓	Are there any problems relating to the damp coursing?
	Check where the floor plain lies relative to the shelving
✓	Do not site storerooms or display areas below ground level.
✓	Are there any leaks in the plumbing?
	Re-route plumbing away from collection areas.
✓	Relocate collections away from known leaks.
	Relocate collections away from below/adjacent to sinks, toilets, and other water sources.
	Elevate all objects and storage containers off the floor.
✓	Check and clean the drains and gutters regularly - every three months.
	Allocate space and store emergency supplies for flood emergencies.

Observations and notes

- Chimneys have been blocked up with newspaper to prevent leakage.
- Leaks in the roof has been addressed promptly, usually through the use of sealant. Ceilings are patched if needed (see Figure 25 of Appendix E).
- Collection pieces are located around water sources in the pantries, kitchen, and bathroom, which could potentially result in damage (see Figure 26 of Appendix E).
- A small amount damp can be seen in the kitchen wall³⁹.
- There is evidence of prior leaks and ceiling repairs in the drawing room, butler's pantry, pantry, library, boy's bedroom, museum, and grandmother's bedroom.
- Gutters are well maintained with leaves being cleaned out regularly and any leaking being dealt with as soon as it is noticed. The overhang of the roof prevents rainwater from getting to windows easily.
- There are only a two living plants in the house. They are *aspidistra elatior*, also known as cast iron plants for their ability to grow in very low light⁴⁰. These are taken outside for watering.
- Steam is produced in the kitchen and bathroom, but this is unavoidable.

³⁹ Love is not concerned about this, and notes that it has not been getting worse. She attributes this to general wear and tear of the house.

⁴⁰ Cast iron plants were very popular in Victorian houses for this reason (Love, 2022).

5. Biological Pests

(Insects, vermin, birds, and other animals)

	Block openings under the eaves to prevent birds nesting in storage or collection areas.
✓	Avoid creating pest habitats inside and outside the building.
✓	Contain and isolate food and garbage areas.
✓	Establish eating areas separate from collection areas. Prohibit food in storage and display areas. Food attracts insects and rodents.
✓	Maintain sanitary perimeters.
	Remove rubbish from building each night.
	Set up routine housekeeping/cleaning schedules.
	Isolate wool carpets in storage and avoid using them in exhibition areas.
	Provide appropriate pest sealing.
	Provide a quarantine room for incoming artefacts close to the unpacking area/offloading area.
	Keep all spaces easily accessible to simplify pest control.
✓	Good housekeeping is the key to keeping pests under control. This way pests and their food source get vacuumed away regularly.
✓	Check your objects for insect attack on a regular basis. Set up a pest inspection/monitoring programme.
	Throw out all old boxes and other waste materials.
	Check supplies coming into the building. This could be a source of pests.
✓	Check artefacts for frass regularly.
	Use sticky traps to monitor what insects are coming into your storeroom.
	Book lice and silver fish like damp conditions so lower your R H if necessary.
	Exercise caution when using chemicals to control insects. Always read the product label to ensure correct and safe usage. Put a notice to this effect, up in the chemical area.

Observations and notes

- There are no apparent bird problems. Love reports that an occasional bird will fly in through the chimney, but that this is not usually a problem.
- There have been no issues with rats. They are occasionally heard in the roof, but there have been no outward problems because of this. No action has been taken to prevent them, although the presence of Love's cat Pickles is a deterrent.
- No visible dustbins are in common areas in the house, apart from one kept in the laundry room.
- There are no visible pest traps in use.
- No quarantine is implemented when new objects enter the collection.
- Taxidermy specimens are fumigated when infestation is noted.

- Bug spray cans are sometimes used, which can be harmful to the objects.
- There are areas that are not frequented where infestations could occur, including the cleaning supply storage area and the attic.
- No ants, termites or silverfish were seen on the day of inspection.
- Insect frass is checked for regularly.
- Staff are not trained to know what to look out for, or what to report back to Love about before cleaning.
- Spiders are not seen as a direct threat but are removed regularly.

6. Dust & Atmospheric Pollutants (contaminants)

	Avoid locations with high dust or industrial pollution.
	Avoid construction materials that are a source of pollution (e.g. oak, used in display cabinets can give off detrimental acidic vapours).
✓	Allow display cases that are newly painted plenty of time to dry properly before they are used.
✓	Prohibit smoking in collection areas.

Observations and notes

- Most windows remain closed, a few are opened slightly during the day to ensure a through-draft.
- The doors outside remain closed unless in use.
- There is a mat at the front door that acts to trap some dust (see Figure 27 of Appendix E).
- The rooms are cleaned on a cyclical basis. The rooms will be dusted and vacuumed, and surfaces are cleaned.
- The wooden floor results in a lot of dust, but the carpets help to catch some of this.
- Love often has renovations going on within the house. When this happens, she tries to contain the dust by closing doors to other rooms.
- In the servant's hall and Coachman's room, there is no ceiling (see Figure 28 of Appendix E).
- The roof has ventilation which allows a lot of dust and garden debris to enter the rooms (see Figure 29 and 30 of Appendix E).
- Not a lot of dusting, vacuuming, or cleaning is done within the museum cabinets very often.
- There is no avoidance plan around the off-gassing of varnishes within closed cupboards and cabinets.

7. Light & Ultraviolet Radiation

	Detect radiation by using UV dosimeters (e.g. Crawford UV meter).
✓	Avoid unnecessary light on artefacts.
	Avoid using lighting with high ultraviolet or infrared output.
	Measure existing light levels.
	Use timers and multi-level lighting.
✓	Darken existing windows by painting out windows or installing blinds or shutters.
✓	Establish area lighting that can be switched on in specific locations (e.g. lighting in storage areas).
	Replace bulbs with lower wattage.
	Remove bulbs from unnecessary light fittings.
✓	Disconnect lights in display cases where possible. Lighting is better positioned outside the showcase.
	Rotate valuable objects from long-term exhibits.
	Rotate exhibits that are light sensitive (maximum 3 months).
	Cover windows with ultraviolet light protective film.
	Block UV radiation by using UV filters on lamps (e.g., sleeve fluorescent lamps).
	Install drapes on exhibition cases.
✓	Use curtains shutters and blinds where appropriate.
	Try not to exhibit original photographs - make use of copies.

Observations and notes

- The general level of light is kept low within the house. This is in line with Victorian norms.
- Lace curtains are used on the windows in the bedrooms, and in the drawing room and hall. In addition to this, there are regular curtains, although these are usually open (see Figure 31 of Appendix E).
- Lights are switched off when the room is not in use.
- If a curtain is left open, it is only opened in an area where no direct sunlight can enter the window.
- For particularly bright windows, extra coverings are added (see Figure 32 of Appendix E).
- No UV protective film had been applied.
- Objects are not kept way from light purposefully.
- Photographs and prints are not kept necessarily away from light but are never exposed to direct sunlight.

- The servant's hall and the conservatory are two exhibition areas where direct sunlight can reach inside. This is done purposefully.
- Fading of prints and textiles is not checked for regularly.

8. Dissociation

	Is there a clear and concise list of items within the collection
	Items are catalogued and marked with indicating number
	Provenance of items attainable if needed
	Routine auditing to assess loss and/or damage?
	Defined procedure when items need to be removed from collection
	Items in storage accounted for
	Items being repaired accounted for
	Condition reporting procedures

Observations and notes

- There is no concise list of what exists within the house, nor any provenance of the objects.
- Love has memories of dates and origins of the pieces in her mind but has not committed these to paper.
- There is no accessioning system, and therefore no deaccessioning of objects.
- Objects in storage areas or awaiting repairs do not have any procedure whereby they are marked as currently missing from the collection.
- The lack of condition reporting and records means that loss and deterioration information is not measured in any way.

9. Humidity and Temperature

(Environment control)

	Check ventilation systems. Provide proper ventilation using windows and other vents properly.
	Monitor climate control regarding humidity and temperature
	Record environment conditions in a register or recording charts
	Use a recording thermo-hydrograph to measure relative humidity and temperature on a continuous basis
	Check that relative humidity is maintained
	Air-conditioning is not recommended for RH control. Ventilation and air circulation is the key to controlling RH.
	Avoid storing collections in basements, attics, or near windows or exterior walls.
	Use humidifiers/dehumidifiers where necessary
	Storage containers act as a buffer zone between objects and any fluctuating conditions

Observations and notes

- The LVHM is only one floor and remains a cool environment, even in warmer months.
- The only area that does get very warm is the attic.
- No recordings of temperature or environment within house are made.
- Ventilation and temperature control is performed by opening and closing windows.
- Objects are displayed on outside walls.
- A small amount of heat is produced by bath, kettle, and stove use.

Additional area specific notes and objects of concern

- **Garden and house exterior (see Figure 33 of Appendix E):**
 - Original Grey Roofs gate can be found in the garden on the side of the house (see Figure 34 of Appendix E).
 - The arched windows are difficult to replace if cracked because they are one large pane of glass with wood fixed on the outside.
 - Garden is very well kept and neat around the perimeter of the house. This helps with respect to dust and insects coming inside (see Figure 34 - 37 of Appendix E).
 - No nesting areas noted in the eaves and they are clear of any debris (see Figure 38 of Appendix E).
 - Roof is made of corrugated iron.

- **Veranda:**
 - This recently had cracks fixed and was repainted (see Figure 39 and 40 of Appendix E).
 - Hadedas often visit the veranda but there is no evidence of any problem with droppings.
 - Original doorbell and a name plaque can be seen next to the front door (see Figure 41 and 42 of Appendix E).

- **Front hall (see Figure 43 of Appendix E):**
 - Glass on front door was cracked before Love family moved in (see Figure 44 of Appendix E).
 - Some possible water damage can be seen on wooden veneer of the grandfather clock, just below the face. This is not currently working properly (see Figure 45 of Appendix E).
 - Some wear on chairs.

- **Hallway (see Figure 46 and 47 of Appendix E):**
 - Two large Japanese vases stand in the hallway. These are not secured and could be bumped over.

- The tapestry located in the hallway (see Figure 17 and 18 of Appendix E) is a piece that used to be in the historic Hazeldene Hall in Parktown. It is very faded, which suggests it was exposed to a fair amount of UV light prior to being relocated to the LVHM. This is damaging to fibers (Ashley-Smith, 2016:227). An iron-on backing has given it some stability, but it still shows signs of deterioration, with many threads being loose. The concern here is that people often mistake it for a curtain and lift it up.
- **Drawing room (see Figure 48 – 52 of Appendix E):**
 - Evidence of a previous leak can be seen (see Figure 53 of Appendix E).
 - Fairly significant cracking in one area of the room (see Figure 54 of Appendix E).
 - Embroidery patterns from 1860-1870's magazines are kept in a folder here. These have kept well and are not faded at all. However, they are not necessarily being kept in a way that will prevent damage to the paper (Guild, 2018) (see Figure 55 of Appendix E).
 - The cat makes use of the window seat in this room.
- **Study:**
 - This area was a temporary structure that had been bolted onto the wall. The fact that it did not have adequate foundations resulted in the room sinking slightly, cracking the wall around the doorframe. The temporary structure was removed, and the small study was built on.
 - This houses all of Love's research materials and her computer. The only entrance is off the drawing room.
- **Main bedroom (see Figure 56 – 58 of Appendix E):**
 - This is an area that Love utilizes a lot. She sleeps in the bed and uses the wardrobes for her own clothes.
 - One wardrobe houses part of her clothing collection. Further, textile objects are folded without support (see Figure 59 of Appendix E).

Fringes have become tangled and creases can stress and fracture fibres (Dancause, Wagner and & Vuori, 2018).

- One larger window in the room has blinds in addition to the curtains to prevent too much light from entering the room (see Figure 32 of Appendix E).
 - Here, Love displays some 1871 elastic boots. They are loosely stuffed with tissue paper (see Figure 60 of Appendix E).
 - The accompanying dress is kept in plastic in a cupboard, which is not an ideal environment due to the chemical processes that happen when plastic degrades, releasing plasticizers (Dancause, Wagner and & Vuori, 2018).
- **Boudoir (see Figure 61 - 65 of Appendix E):**
 - The cat spends a large amount of time in this room, as evidenced by the amount of fur on the material of the bench (see Figure 66 of Appendix E).
 - The ambrotypes in this area show some degradation (see Figure 67 of Appendix E).
 - In one particular picture, it appears that the black layer has been eaten away in some areas (see Figure 68 of Appendix E). This dark layer was usually made of fabric, paper, or pigmented lacquer (Casella, Maloney & Watkins, 1998).
 - In this area, Love keeps a recreation of an 1869 Rimmel almanac, as she feels the real one is too fragile to be handled (see Figure 69 of Appendix E).
- **Dressing room (see Figure 70 of Appendix E):**
 - Objects such as the shaving brush (see Figure 71 of Appendix E) need to be observed very closely, as the organic material is very susceptible to deterioration though insects and mold. It also has the factor of inherent vice to deal with in that it is made very unprocessed natural materials that break down easily.

- **Bathroom 1:**
 - This bathroom has just been redone to match the Victorian aesthetic better. It is somewhat finished and is currently being used as a storage area.

- **Dining room (see Figure 72 of Appendix E):**
 - This room requires a lot of dusting and polishing.
 - Two petty thefts have occurred in this room.
 - The area is big enough to walk around, but there could be a large amount of breakage if someone were to turn quickly with a bag. The plate on the shelves at the door could easily be knocked down (see Figure 73 of Appendix E).

- **W. C./Cloakroom:**
 - This bathroom was redone in 2020. It was formally a meter room but was converted in 1984, and now serves as a guest toilet for visitors to the museum.

- **Attic:**
 - The attic steps are very narrow. The upper steps have objects on them that pose a hazard when walking up and down (see Figure 74 and 75 of Appendix E).
 - The attic is very full and difficult to navigate as it currently is.
 - Heritage objects such as records and old suitcases are stored alongside other objects.

- **Boy's bedroom (see Figure 76 of Appendix E):**
 - Previous water damage can be seen on the roof and walls. Love suspects that there is an area of the roof in which rain can enter when it is blown in at a particular angle (see Figure 77 of Appendix E).
 - One taxidermied bird is displayed in front of a vent. This may cause damage through wind movement on the feathers. It will also bring in a

certain amount of dust that could be deposited in the feathers (see Figure 78 of Appendix E).

- Objects are placed directly on the shelf of the cabinet. This could result in scratching.
- A fair amount of cracking can be seen on the one wall.
- A very old teddy bear (named Thread Bear) is kept in this room. It does not have any support, not protection from pests. These old teddy bears were often filled with organic matter such as saw dust or wood wool (“How to Identify Vintage Ideal Teddy Bears”, 2019), that pests could easily infest (see Figure 79 of Appendix E).
- Military clothing and memorabilia are kept in the armoire in this room (see Figure 80 of Appendix E). Some of this is kept in plastic, which is not preferable for the storage of heritage objects due to chemical instability (Dancause, Wagner and & Vuori, 2018). Objects are also stored on top of one another, which could result in chemical or mechanical damage.

- **Bathroom 2:**

- This bathroom has been renovated in the past 5 years in order to attain a more Victorian aesthetic.
- An amphora is under the basin and could be easily kicked accidentally (see Figure 81 of Appendix E).
- The piece of furniture next to the bath could suffer damage to the wood from repeated steam and splashes (see Figure 27 of Appendix E).
- An old scale is found kept on the floor. Apart from being kicked, this could suffer damage if any kind of overflowing of the bath were to occur (see Figure 82 of Appendix E).
- The ceiling in this room is one of the original of the 1909-1910 house (see Figure 83 of Appendix E).

- **Butler's pantry:**

- Substantial water damage to the ceiling and walls can be seen here after a geyser leaked (see Figure 84 of Appendix E). This geyser has since been removed.
- The ceiling is bulging downward slightly.
- A very fragile book is kept here, which could easily sustain damage from and touch or movement (see Figure 85 of Appendix E).
- This room is very full, but the more fragile objects are kept safely out of reach.
- The sink has running water but is not used.
- The mesh on the cabinet doors is rusted and could begin to pull away from the wood (see Figure 86 of Appendix E).
- Some glass bottles are kept on the floor near the wall. While these are not in direct danger of being bumped over, there is a chance of them being accidentally kicked should a larger group of visitors all enter the room.
- The glasses cabinet is attached to the wall for stability.
- The silver safe is kept in this room.
- Teacups are hung up by their handles. This would cause a certain degree of strain on the join of the handle to the cup. However, does ensure that the cups are not stacked, which could result in scratching of the glaze and/or gilding (see Figure 20 of Appendix E).

- **Pantry:**

- The pantry roof is in very poor condition as a result of the geyser leak (see Figure 87 of Appendix E). It is bulging badly and has visible rust on it. Love suspects that there may be some rotting of the wood which held it up previously. This is a potential safety hazard. There is material that has corroded away on three of the roof panels. Any moisture interference is also a concern, as it is right near the light fixture.
- The entrance to this area was being blocked by a small piece of furniture.

- **Kitchen (see Figure 88 – 89 of Appendix E):**
 - Just outside the kitchen is a small nook that houses some cookery books and other objects (see Figure 90 of Appendix E). The books are stacked up on one another. Some of these books are fairly damaged, and could be more damaged through handling, as they are not easily accessible.
 - A large crack in the floor is visible at the entrance to the kitchen.
 - There are also cups being hung up by the handles here, as they are in the butler's pantry (see Figure 91 of Appendix E).
 - General household cleaners are kept in one cupboard, alongside dishes. These should potentially be moved to prevent contamination from the cleaning chemicals (see Figure 92 of Appendix E).
 - A basket is displayed on the floor near the door, this could be easily kicked and damaged.

- **Cleaning storage area (see Figure 93 of Appendix E):**
 - Similarly, there is a small room used for keeping cleaning supplies and other unhoused objects. This is a very full room, and any heritage objects kept in here have the potential to incur a lot of damage.

- **Library (see Figure 94 of Appendix E):**
 - The shelves in the library is very full. Books are overcrowded. This is not ideal as it puts pressure on the spines on the books when pulled out. They are also stacked horizontally, this can result in uneven pressure.
 - There is no routine plan to check if the books are in good condition and that no pests have gained access in an area out of view.
 - Shelves themselves appear to be stable.
 - The books displayed on the table may invite unwanted touch from visitors (see Figure 95 of Appendix E).
 - The piece of painted and stained glass does not receive direct sunlight.
 - There are signs of a previous leak seen on the ceiling (see Figure 97 of Appendix E).
 - Books go all the way to the floor, which is concerning should any flooding occur (see Figure 97 - 98 of Appendix E).

- **Grandmother's bedroom:**
 - Prior leak damage has been patched on ceiling.
 - Old medicine bottles are kept in a small storage medicine storage partition in wardrobe. None of these bottles have been cleaned out.

- **Music room:**
 - Love is concerned about people stepping on the bottom of the dress and must “tuck in” the bottom of the dress when there are many visitors (see Figure 99 of Appendix E).
 - This room is done in a more Edwardian style and is therefore lighter.
 - The window being open could bring dust into the room. This is particularly problematic in this room, as the music instruments have many ornate carvings and deep recesses that are difficult to clean. In addition to this, the dresses should not be exposed to dust if possible. The dress next to the window is particularly vulnerable (see Figure 101 and 102 of Appendix E).
 - The violin is open but has a covering (see Figure 103 of Appendix E).

- **Museum:**
 - Many of the wet specimens in this room are problematic. A lot of them have evaporated a large portion of the preserving solution. Love is unsure of which specimen contains what liquid, as different types of specimens will be preserved in different solutions. These include formaldehyde and white vinegar (see Figure 104 of Appendix E).
 - Love reports that the taxidermied penguin in the center case has a very strong odour which is unbearable if the case is opened. This may be due to something being done incorrectly during the taxidermy process.
 - Some insect frass is seen near the elephant's foot (see Figure 105 and 106 of Appendix E) and a tortoise shell (see Figure 107 of Appendix E). It is apparent that the pest in question is eating keratin-rich parts of these specimens. No actual insects can be seen, but my suspicion is that it is carpet beetle larvae, based on the look of the frass, as well as their

inclination to consume protein, especially if it is particularly soiled (Trematerra & Pinniger, 2018:236). They are often found in historic houses (Pinniger & Lauder, 2018:32).

- The taxidermy figures in the room seem stable.
 - This room has many types of objects and materials housed together in the display cases. From ceramics, to shoes, to a pie packet, to a Tibetan huma skull drum, this environment has to facilitate the needs of many different materials and composite objects (see Figure 108, 109 and 110 of Appendix E).
 - The oldest object in the room is a small Badarian vessel objects (see Figure 111 of Appendix E) from the Predynastic Era (c. 5,000 B.C. - 4,000 B.C.), which makes it an estimated 7000 years old (Brewer, 2012:62).
 - Evidence of a previous repair can be seen on the roof.
- **Day nursery (see Figure 112 of Appendix E):**
 - There is some cello tape holding together a book of scrap collection. The adhesive is badly oxidized. The book is very fragile and falling apart (see Figure 113 of Appendix E).
 - There is a stereoscope that visitors can look through. There is some wear and tear on this, and this interaction will likely entail that the visitors touch the object (see Figure 114 of Appendix E).
 - The dolls have heads made of rubber, tin, and porcelain (see Figure 115 of Appendix E) as well as one 1909 doll that has a head made of celluloid (see Figure 116 of Appendix E). Celluloid dolls are flammable and very sensitive to moisture (“JT 01 - Celluloid doll”, n.d.).
 - The doll house is what Love has previously referred to as her favourite object in the house. She built it with her mother, originally started as a project in which to display some 1870’s doll house furniture (see Figure 117 - 121 of Appendix E).
 - The cupboards in the room house curtains. They are very full, which means that the fabric fibers are likely being crushed. These are a mix of both heritage and non-heritage curtains.

- Books are piled up on the bookcase and could be damaged if they fell. They are also very tightly packed in the shelves (see Figure 122 of Appendix E).
- **Night nursery (see Figure 123 of Appendix E):**
 - The carpets in this room are an example of a potential tripping hazard and could result in someone grabbing onto something or knocking objects down.
 - The wool hair on the doll on the one bed appears to be slowly separating into pieces away from the head. It is unknown what is causing this (see Figure 124 of Appendix E).
- **Girl's bedroom (see Figure 125 - 127 of Appendix E):**
 - The window behind the bed is west facing and gets bright afternoon sun. To counteract this, Love had added an additional layer of muslin behind the lace curtain (see Figure 128 of Appendix E). The other window is a mottled glass, which allows less light through.
 - Watercolour paintings c. 1906 are displayed on a small table at the foot of the bed (see Figure 129 of Appendix E). Watercolour is very susceptible to fading (Guild, 2018). These are not covered and are exposed to the light from the window.
 - A few of the pictures on the wall have water damage. They were acquired this way (see Figure 130 and 131 of Appendix E).
 - The displayed shoes have inserts to ensure they keep their shape (see Figure 132 of Appendix E).
- **Children's dining room (see 133 of Appendix E):**
 - The children's dining room table is covered with a plush cloth, when not in use, as it would have been in Victorian times (see Figure 134 of Appendix E).
 - This is the fireplace that has not been sealed off in some way. Leaves can be found in the fireplace. These can attract insects (or bring in insects) that may be dangerous to objects within the room.

- The plates, cups, jugs, and vases displayed on a high-level shelf tend to get quite dusty but are not cleaned very often due to their position that is difficult to access (see Figure 135 of Appendix E).
- **Conservatory (see 136 of Appendix E):**
 - This area receives some direct sunlight. This could cause fading of furniture, textiles, and art hung on the walls. However, it is traditionally preferable for conservatories to receive direct sunlight as they were used to grow plants in (“Conservatory History”, 2010).
 - It does not have a traditional glass roof, but rather a wooden one.
 - The door leading outside shows some prior water damage (see Figure 137 of Appendix E).
- **Shop**
 - This room was opened in 2020 during the pandemic. It does not contain museum objects.
- **Servant’s hall and coachman’s bedroom**
 - This is a very dusty environment due to the roof not having a ceiling and having ventilation vents. This building was originally built as horse stables (see Figure 138 and 139 of Appendix E).
 - It would be very easy for leaks to occur in this room.
 - The paint is peeling substantially under the left window (see Figure 140 of Appendix E).
 - There is no dust trapping mat at the door. The alley that separates the house from this building.

APPENDIX G: EVALUATION AND MITIGATION TABLE

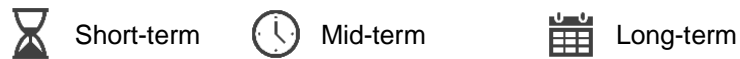
In this appendix, I have outlined a series of hazards, associated actions and their priority within different rooms of the LVHM. This will allow Katharine Love to tackle issues on a room-by-room basis.

Key:

Agents of deterioration:













Priority listing:






















Health and safety hazard:


































Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Garden and house exterior					
 House, all objects, physical safety	1	No alarm or security company.	8	Get security company linked who will be alerted should the electric fence be triggered.	 Alarm and installation: R5000 Security company: R1000/month ⁴¹
 House, all objects, physical safety	1	Gate must be opened and closed manually, which can be a hi-jacking and unauthorized entry risk.	8	Install motor on gate.	 Installation: R1000 Gate motor: R5000
 House, all objects, physical safety	1	Insufficient lighting due to loadshedding.	8	Replace/add solar lights outside.	 5 lights at R200 – R1000/light = R1000 – R5000
Veranda					
 All objects	3	Dust and dirt can be brought inside by visitors. Current mat not specifically made to trap dirt.	8	Buy a mat made to trap dust, such as Dirtrapper.	 R570
Front hall					
 All objects	2	People do not have a visual reminder when Love asks them not to touch the objects at the	6	Add a “please do not touch” sign next to object (engraved brass would help keep the aesthetic consistent). If it is	 R1000+











⁴¹ This could potentially be sponsored by an outside source.











Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Front hall cont.					
 <p>All objects</p>	2	People do not have a visual reminder when Love asks them not to touch the objects at the beginning of the tour.	6	Add a “please do not touch” sign next to object (engraved brass would help keep the aesthetic consistent). If it is on a pole, it will draw more attention than one sitting on a table.	 R1000+
Hallway					
 <p>Japanese vases</p>	2	These vases are not secured and could be bumped over.	12	Move objects to a safer location.	 None
 <p>Tapestry</p>	2	People often lift the tapestry, mistaking it for a curtain	6	Add a “please do not touch” sign next to object (engraved brass would help keep the aesthetic consistent)	 R500+
Drawing room					
 <p>Embroidery patterns</p>	3	Embroidery patterns are kept in a folder, they are loose and do not have support.	9	Place patterns inside an acid-free box.	 R150

Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Main bedroom					
 Leather boots c.1871	3	Not enough stability within the boots could cause the leather to sag or fold.	10	Some thin, acid-free cardboard could be cut to size and inserted in a cylinder shape into the shaft of the boot for added support.	 None
  Dress c. 1871	3	Dress is currently stored in a plastic bag. This could result in moisture being trapped within the bag. Mould could develop. In addition to this, the plastic can release chemicals that will have the degradative effect on the textile.	8	Depending on the condition of the dress, it could be stored in a cotton garment bag, or housed in an acid-free box with appropriate padding.	 Free
  Clothing in cupboard	3	Textiles are folded without support. Pests could eat away at objects without being detected.	15	Objects should be separated and repackaged in suitable housing. Quarantine for new objects should be introduced.	 R1000+
Boudoir					
  Ambrotypes	3	Potential pest damage to resin layer. Dust and debris is stuck in-between glass and image plate.	16	Objects should be opened and cleaned. These should be regularly inspected for any changes.	 Quote needed











Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Dining room					
  Small objects	2	Theft.	8	Extra "please do not touch" sign could be deterrent.	 R500
  Plates on table near door	2	Damage from a guest bumping objects.	6	Ask guests to leave bags in a safe room for duration of tour.	 None
Attic					
     Heritage objects	2 & 3	The crowded nature of the attic makes it easy for things to be lost, or be bumped over. Pests can go undetected. It is also very hot.	12	Heritage objects removed from the attic. Organization and labelling of remaining objects on metal shelves.	 R3500
Boy's bedroom					
  Taxidermy bird	3	Placed in front of air vent, could become dusty.	8	Move object.	 None
 Cabinet	2	Objects directly placed on cabinet top could cause scratches.	4	Put a cloth underneath the objects.	 None
					
Teddy bear	2	Possibility of infestation by destructive pests.	9	Regular inspection. Place bear in glass cabinet to provide extra layer of protection.	None









Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Boy's bedroom cont.					
 Military colthing and memorabilia	3	Clothing kept in plastic. Items are piled on top of each other.	12	Objects should be separated and repackaged in suitable housing.	 R1000+
Bathroom 2					
 Amphora	2	Could be accidentally kicked. Can become dirty and dusty due to being on the ground.	8	Move object.	 None
 Scale	2	Could be accidentally kicked. Can become dirty and dusty due to being on the ground.	4	Move object to current location of amphora.	 None
 Wooden furniture	3	Splashes and humidity.	10	Wipe down furniture with microfiber cloth after using bath.	 R50
Butler's pantry					
 Ceiling	3	Bulging due to previous water damage.	12	Ceiling repairs, possible waterproofing.	 R3000+
 Book	3	Movement, brushing up on book. Susceptible to dust and pests.	9	Move book to safer location.	 None





Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Butler's pantry cont.					
 Teacups	3	Causes strain on vulnerable part of ceramic structure.	5	Add tissue paper or polyethylene foam as extra padding to hooks to distribute weight more evenly.	 R50 – R200
Pantry					
 Ceiling	3	Bulging due to previous water damage. Corrosion of ceiling, possible rotting of wood of supporting structures.	15	Ceiling repairs, possible roof repairs, possible waterproofing.	 R3000+
Kitchen					
 Books	3	Unsupported.	6	Books could be stacked in a more supportive	 None
 Objects in cupboard	3	Possible contamination due to cleaning products	6	Store objects and cleaning products in separate cupboards.	 None
 Basket	2	Damage through accidental kick.	8	Move to safer areas.	 None

Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Cleaning storage area					
 Heritage objects	2 & 3	The crowded nature of this room makes it easy for things to be lost or be bumped over. Pests can go undetected. It also gets a lot of sun and can become warm.	16	Heritage objects removed from this area. Organization and labelling of remaining objects.	 R1000
Library					
 Books	3	Books packed tightly and piled up. Pests can go undetected.	12	Books to be repacked. Regular plan for removal and pest inspection on each shelf.	 None
 Books on table display	2	Guests touch and open books.	12	"Please do not touch" sign for table where books are displayed.	 R500
 Books	1	Water damage from flooding.	10	Books to be removed from lower shelves.	 Discussion would be needed as to how to proceed before estimate can be made ⁴² .
Grandmother's bedroom					
 Medicine bottles	3	Possible toxic or dangerous substance.	4	Wash out bottles.	 None

⁴² Many courses of action could be taken here. Arrangement for removal or relocation of some books, more shelving, or storage of excess books are some options.

Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Music room					
 Dresses	2 & 3	Dress 1 is in area where it could possibly be touched or stepped on-soiling and tearing. Dress 2 is located by a window that is sometimes open – dust, pollution, and pests.	12	Move to safer area of the room, away from open windows and possible foot traffic. Get pedestals made to remove skirts from contact with floor and provide a barrier from dirt.	 R1000+
Museum					
 Wet specimens	3	Evaporated preservation fluids.	8	Remove concerning specimens.	 None
 Dry specimens	2	Pest infestation – insect frass detected.	16	Remove affected items, place in black bags in the sun. Monitor cabinets daily for any further signs of infestation.	 R30
Day nursery					
 Scrap book	2 & 3	Acidity from oxidized tape adhesive. Fragile book structure.	12	Restoration needed.	 Quote needed
 Curtains stored in cupboards	3	Textiles are folded without support. Pests. Heritage objects should be separated from non-heritage objects.	12	Objects should be separated and repackaged in suitable housing. Quarantine for new objects should be introduced.	 R1000+

Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Day nursery cont.					
 Heritage objects	2 & 3	The crowded nature of this room makes it easy for things to be lost or be bumped over. Pests can go undetected. It also gets a lot of sun and can become warm.	16	Heritage objects removed from this area. Organization and labelling of remaining objects.	 R1000
Night nursery					
 Hair on doll	3	Loss of hair, possibility of pests.	12	Check object for signs of pests. Possible restoration needed.	 None
Girl's bedroom					
 Watercolour paintings	3	Fading.	10	Cover paintings with acid-free board when not being viewed.	 R100
Children's dining room					
 All objects, fireplace	2	Pests, pollutants, and organic debris can enter from open chimney.	6	Seal chimney.	 None

Agents of deterioration & Object(s) at risk	Risk type (1-3)	Description of risk	Risk rating (1-25)	Mitigation strategy	Priority listing & Estimated cost
Veranda					
 All objects	3	Dust and dirt can be brought inside by visitors. Current mat not specifically made to trap dirt.	8	Add filtering to ventilation spaces in roof. A larger mesh outside, and a smaller mesh inside would ensure larger objects are trapped first, so the smaller mesh cannot get blocked.	 R500
General					
 Carpets	2	Tripping hazard.	12	Anti-slip mats.	 R1500

APPENDIX H: THE LINDFIELD VICTORIAN HOUSE MUSEUM HOUSEKEEPING HANDBOOK

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INTRODUCTION

The Lindfield Victorian House Museum (LVHM) is a wonderful place full of treasures. These treasures need to be looked after in a specific way in order to prevent deterioration. This handbook is a guide to how to perform housekeeping safely in the LVHM. It is based off the principles of preventive conservation, which is a type of conservation that promotes the idea that “prevention is better than cure”. Increasing the stability of objects environments means decreasing their degradation! There are many different materials and challenges you may face when caring for the LVHM, but there are guiding principles that will help you to make the best choices possible when you are faced with a decision. Those principles – and a few specifics – are detailed in this book. There are plenty of wonderful resources for further study, a few of which I will list at the end of this handbook.

All the ideas in this handbook aim to reduce the affect that harmful elements can have on objects. These elements are commonly known as the “agents of deterioration”. There is plenty of literature in which these are dealt with more deeply. For now, I will list these agents of deterioration so you can become acquainted with them.

Agents of deterioration:

	Physical forces		Dissociation
	Pests		Fire
	Incorrect relative humidity		Light
	Thieves & vandals		Water
	Pollutants		Incorrect temperature

Remember, we want objects to be stable (Bachman in Fenn, 1994:2). The best way to achieve this is to **avoid** the factors that cause deterioration. If this cannot be achieved, then they should be **blocked** (“Agents of Deterioration”, 2017). If there is further intervention needed at this stage, please consult a conservator. In this handbook, I will talk about how to avoid and block with the most prominent agents in the house.

CHANGE IN OBJECTS

Preventing deterioration means there needs to be you need to make sure that preventive conservation measures are in place and working correctly at all times. It is crucial that you take time to inspect objects throughout the house, as you want to make sure there is no change happening in the objects. To make sure you don't miss anything, below you will find a list of what to inspect around the house, and how often each object needs to be inspected. This will also influence your cleaning schedule.

INSPECTION LIST	
What to look for	When
Garden and house exterior	
• Gate is locked properly	Every time you use it
• No water is spraying on house/in windows from sprinklers	Every day
• Gutters are working properly	When it rains
• Windows are closed	When it's raining, when its windy, and at night time,
• Cracking in outer walls	Once a month
• Peeling or powdering paint	Once a month
• All window components are in good condition	Once a month
• Roof has no warping or missing pieces	Every four months
• No bird or insect activity in eaves	Once a month
• Large shrubs and trees are a sufficient distance away from the house	Every four months
• No evidence of termites	Every four months
• Make sure there is a mat by the door	Every morning
Interior - Structure	
• No discolouration on ceiling or walls	Twice a week
• No dampness on lower walls	Once a month
• No warping or bulging of paint	Once a month
• No mould or mildew on walls	Once a month
• Doors swing properly	Once a month
• Sagging of wooden floor	Once a month

Interior – General	
• Mats are not bunched up	Every day
• Curtains and blinds are intact and do not need replacing	Once a month
• No insects or insect frass is apparent under or around furniture	Once a week
• There are no dead insects inside vases and other vessels	Once a month
• Check cupboards for signs of damp and/or insects	Once a month
• Museum cases are clear of frass or insects	Once a week
• Taxidermy animals are free of frass or insects	Every two weeks
• No frass or small pieces of broken paper near books	Every two weeks

(“Maintaining Your Historic Home...”, 2009; Sandwith & Stainton, 1991; Fenn, 1994).

HANDLING

Correct handling is one of the easiest ways to prevent damage to objects when cleaning. Accidents happen, but good handling procedures will limit damage and breakage. Below you will find tips on handling tailored to the needs of the LVHM and its contents.

- **General:**
 - Always inspect an object for weak points or repairs BEFORE attempting to move it.
 - Use two hands to carry an object.
 - If an object is too big or heavy for you to carry on your own, seek assistance.
 - If moving in between rooms, plan your route and make sure there are no obstructions in your way.
 - Do not pick an object up by an appendage.
 - Carry pictures by holding firmly onto the frame with two hands.
 - When carrying small objects, use a tray lined with tissue paper to carry them.
 - In the case of breakage, gather all the pieces and put them into one container. Wrapping the pieces in tissue paper and labelling the container

is advised. State the number of pieces that are contained within (Sandwith & Stainton, 1991:121).

- When handling objects, use nitrile gloves if you can.

- **Ceramics and glass:**
 - Even if it is light, use two hands to carry the objects.
 - Never pick up an object by the rim, as the material is likely thinner there and can break more easily.
 - Hold the object around the body, at the most stable part. If it is a smaller object, you can cup one hand underneath.
 - Make sure there is enough space, and that the surface is stable before placing down the object.
 - Do not crowd your work space when handling ceramics and glass.

- **Books:**
 - Carry a book with two hands.
 - Do not pull a book out of a case by top of the spine. Rather grip it firmly around the centre of the spine.
 - Do not stack books up when carrying them – move one or two at a time.
 - Do not open a book flat on a table. Try to keep a “v” shape when opening a book to ensure that the spine does not take strain.
 - If any pages or pieces come loose, be sure not to accidentally disassociate it from the original book. within (Sandwith & Stainton, 1991:42).
 - Keep liquids away from books.

- **Furniture:**
 - Never drag furniture across the floor.
 - Do not overload furniture.
 - Pick up chairs under the seat, not by the backrest.
 - Do not stack furniture.
 - If you intend to move a piece of furniture, make sure you can carry it. Even if it is not heavy, it may be too awkward to carry safely by yourself.

CLEANING

Cleaning is part of living in a house. However, special precautions need to be taken when cleaning in the LVHM. Be aware of over cleaning, as this can end up damaging object and can often result in the loss of material, such as in the case of over polishing. Below are some cleaning tips. Most of them are fairly general so you are able to apply this way of thinking to many circumstances within the house.

- **General:**
 - Always ask yourself whether the object can withstand cleaning before doing anything. Check for previous repairs and weak spots.
 - Dry cleaning is preferred to wet cleaning where possible.
 - Microfibre cloths are best.
 - Never spray any type of cleaner directly into a piece of furniture or object, as the spray droplets cannot be controlled and may end up on other objects. Instead, spray cleaner onto a cloth and then wipe.
 - Be cognisant of gilding and similar coatings on your objects – be careful not to rub these areas.
 - Never attempt to fix anything that is broken. Instead, makes sure that all the pieces are stored together. Take pictures to help you.
 - Slow and steady is best!

- **Floors:**
 - Keep floors dry as much as possible. If the floors need polishing, use a dry polish.
 - Mats can trap a lot of dirt and dust, which can then be spread around the house. Be sure to beat out mats and carpets every month to prevent a build-up.
 - When mopping any tiled area, be sure to avoid furniture legs and skirting. Wipe these down thoroughly afterward if they became at all wet.

- **Ceramics and glass:**
 - Try to dry clean these if possible.
 - Microfibre cloths are best.

- Never spray any type of cleaner directly into a piece of furniture or object, as the spray droplets cannot be controlled and may end up on other objects. Instead, spray cleaner onto a cloth and then wipe.
 - A small amount of water can be used if necessary. Depending on the object, a small amount of ethanol can be added to the water to speed drying time. However, always spot check the compatibility first.
 - Make use of cotton swabs if you need to get into small crevices, rather than trying to force a cloth inside an area.
- **Books:**
 - Dusty books can be brushed off with a soft, clean hake or paintbrush. Brush away from you. You can clean the pages by holding the book firmly in one hand and brushing outwards along the pages with a brush in your other hand.
 - Never wipe books down with a wet cloth.
 - To clean bookshelves, remove one shelf at a time, storing the books safely on a table nearby.
 - Do not use furniture polish on these shelves, as it could end up on the books.
- **Wooden furniture and musical instruments:**
 - Keep these as dry as possible.
 - Be aware of objects being put in top of the wood. You may want to lay down a table cloth if you are concerned about something scratching the wood.
 - These can be cleaned by wiping objects down with a damp microfibre cloth. Then use a dry cloth to wipe over the area once more, to ensure no moisture is left behind.
- **Textiles:**
 - Material is very delicate, nothing should be washed without consulting a conservator.
 - Objects can be dusted using a soft brush. They can also be vacuumed. Use a low suction, and do not under any circumstances touch the nozzle to the object. Maintain a distance of 1cm between the vacuum cleaner and the

object. Be sure to cover the nozzle of the vacuum with a piece of gauze or mesh prior to vacuuming so that no fibres get sucked up.

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- **Paintings:**
 - If possible, remove the painting from the wall, and place on a flat surface.
 - Use a soft, clean paintbrush to agitate the dust on the painting. Move from the inside to the outside. You can do this with a vacuum cleaner on and lifted a few centimetres away from the canvas. This way, the dust will not fall back down onto the painting. Do NOT attempt this if there is any flaking of the paint.
 - Frames can be cleaned in the same manner.
 - Never attempt to clean a painting with any water or solvents.
- **Biological specimens**
 - Some specimens are very fragile, be sure to inspect the object before moving or cleaning.
 - Never use any water. Only ever use a soft brush to dust lightly.
 - If you notice any frass or insects, remove the specimen from the display immediately. Check all specimens around it for indication of infestation.
 - Do not attempt to clean any wet specimens.
- **Silver**
 - All metals can be dusted with a clean, dry, microfibre cloth.
 - If polishing is needed, it can be done with a some bicarbonate of soda and water. Mix them to form a paste. You can add some ethanol so that the water evaporates quickly. Use some cotton wool to rub in gentle circular motions. When the mixture dries, remove the remaining bicarbonate with a soft makeup brush and some cotton wool. You can get into smaller areas by using a toothpick wrapped in cotton wool. You can then rinse the object under cool running water. Dry with a microfibre cloth and cotton wool.
 - It is best to stay away from commercial polishing pastes.

CONCLUSION

This is a document that is designed to be added on to. As things change and progress within the house, it is beneficial to tailor this document to the housekeeping needs of the LVHM. Preventive conservation with the LVHM requires small, steady changes based on observations. If you see something concerning, inspect the object and note any observations down – take a picture if you can! It is always good to keep an eye on something you are concerned about, or consult someone who may be able to tell you more. Correct handling and storage, as well as doing small preventive tasks frequently might just prevent a disaster! Even if it doesn't, it will ensure that the objects with the LVHM will stay in tip-top shape for years to come.

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