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Accredited Conservator-Restorer

PACR Application Form

Institute of Conservation Professional Accreditation of Conservator Restorers (PACR)

Section 1: Applicant Details

Icon Membership Number:	_____
Full name	_____
Title	_____
Sector (Delete as appropriate)	Private / Commercial / Public / Institutional
Specialism Explain briefly your main area/s of work and conservation discipline, this will help identify your assessors See page 5 of handbook	Easel Paintings Conservation
Address for Correspondence	_____
Email	_____
Telephone (daytime)	_____
Location for Assessment Visit (If different from address above)	_____
Application Round	_____
Are there any periods (e.g. whole weeks) when you are unlikely to be available for assessment?	_____
Have you worked with an Icon Mentor?	Yes / No
Have you worked with an Icon ACR who is not on the mentor list?	Yes / No
Have you attended a PACR Clinic?	Yes / No
Are there any reasonable adjustments or arrangements required to support you during the PACR process or in the assessment visit?	Yes / No

Section 2: Applicant's summary of experience

Your organisation or the name of your practice	[Workplace]
Your job title or main area of work	Easel Paintings Conservator
Start date in current employment	Month / Year
<p>Please give a brief outline of your current work responsibilities and activities. You do not need to use all this space: do not describe individual projects in detail here, but give an idea of the breadth of work you do.</p> <p>Assessment of Cultural Heritage – produce condition reports, carry out surveys of collections, and prepare exhibition loan in and loan out reports for historic houses, local authority museums and art galleries, and private clients.</p> <p>Conservation Options and Strategies – produce treatment recommendations and estimates, providing various options and strategies depending on budget and collection environment, and based on knowledge gained during preliminary condition reporting and surveying.</p> <p>Practical Treatments – carry out a wide range of practical treatments to a high standard, responding to specific challenges presented by individual paintings ranging from 17th century to modern day works, including structural repair, varnish removal, filling, retouching, varnishing, and framing to museum standards.</p> <p>Organisation and Management – produce and maintain photographic and documentation records of all work carried out. Develop and maintain report templates, health and safety files, and computer filing systems, external hard drive back up systems, the studio website, and advertisements. Supervise and oversee large projects, managing assistants and summer placement students – and ensuring all work is carried out to a high standard and within the agreed time frame. Ensure the safety and security of all works of art while they are on the studio premises. Liaise effectively with art gallery, museum and historic house staff.</p> <p>Continuing Professional Development – attend conferences, courses and workshops and keep up to date with new knowledge and information disseminated via conservation journals and articles.</p>	

Qualifications

Please list any qualifications or training certificates you hold that are relevant to your application. Exclude school qualifications.

Qualification / Institution	Date: From / To	Year of Award
MA Conservation of Easel Paintings (Distinction) _____	_____	_____
BA (Hons) History of Art _____	_____	_____
A-levels Art (A), Chemistry (A), History (B) _____	_____	_____

Experience

Please outline your previous experience. Indicate if any posts were training posts or internships; for these, also give the name of your principal supervisor.

Post, organisation/practice and brief description of activities	Date: From / To
Easel Paintings Conservator , Private Practice – _____	_____
Assistant Easel Paintings Conservator (part-time), Private Practice – _____ _____	_____
Volunteer (part-time) _____, Easel Paintings _____	_____
Easel Paintings Conservation Internship , _____ Principal Supervisor: _____	_____
Assistant Easel Paintings Conservator , _____	_____
Work Placement , _____ Principal Supervisor: _____	_____
Work Placement at _____ Principal Supervisor: _____	_____
Work Placement at _____ Principal Supervisor: _____	_____
Volunteer in the Easel Paintings _____ Principal Supervisor: _____	_____

Section 3: Projects and activities

Use pages 6–11 of the Application Form to describe significant projects and activities which you will be using for evidence and discussion for your assessment visit. Include a balance of activities to demonstrate your 'proficient' level on a consistent basis across the range of areas covered by the professional standards (see pages – 32 to 40 of the PACR Handbook).

- Project / activity A on page 6 of the Application Form needs to cover how you organise and manage your work and must be completed primarily addressing Standard 4.
- Projects / activities B–F will need to address your conservation activities (you do not need to use all five project pages B–F, but as many as required to cover the professional standards adequately). As an optional extra you can use page 12 to describe additional, 'short' activities that also meet the professional standards.

Describe the project / activity and your role in it, you may find it helpful to use the professional standards as headings to highlight how you relate them to the project (see pp32-40 of the PACR Handbook).

- 1.(a–e) Assessment
- 2.(a–c) Conservation options
- 3.(a–f) Conservation measures
- 4.(a–g) Organisation and management
- 5.(a–e) Continuing professional development (CPD)

Complete the project matrix on the following page to record which projects demonstrate which professional standards.

Project Matrix

Standard		Standard 1					Standard 2			Standard 3						Standard 4						
		a	b	c	d	e	a	b	c	a	b	c	d	e	f	a	b	c	d	e	f	g
Ref.	Description																					
A	Organisation & Management		✓			✓	✓	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓	✓	✓	✓
B	Project B	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓	✓		✓	✓	✓	✓
C	Project C	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓			✓	✓	✓	✓
D	Project D	✓	✓		✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓
E	Project E	✓	✓	✓	✓	✓					✓	✓	✓	✓					✓		✓	
F	Project F	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓					✓		✓	✓
<i>additional activities if needed</i>																						
G																						
H																						
I																						
J																						

Standard		Standard 5					Professional Judgement & Ethics												
		a	b	c	d	e	i	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	xiii
Ref.	Description																		
A	Organisation & Management					✓					✓			✓	✓	✓			
B	Project B	✓	✓		✓	✓		✓		✓	✓	✓	✓	✓	✓	✓	✓		✓
C	Project C			✓	✓		✓	✓		✓		✓	✓		✓	✓	✓	✓	
D	Project D			✓	✓	✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
E	Project E		✓				✓	✓		✓		✓	✓		✓		✓	✓	
F	Project F	✓	✓	✓		✓	✓	✓	✓	✓	✓		✓		✓		✓		✓
<i>additional activities if needed</i>																			
G																			
H																			
I																			
J																			

Project A	Organisation and management				
<p>Describe how you organise and manage the projects / activities you are responsible for. Refer particularly to professional standard 4 (see p37 of the PACR Handbook).</p>					
<p>I work in a private studio in [City] whose staff includes the Head of Studio, myself (Paintings Conservator), and an Assistant Paintings Conservator.</p> <p>I routinely carry out condition reports, collection surveys, minimal and full recommended treatments and estimates for art galleries and museums, historic houses, churches, institutions and private clients located throughout _____. For these I use Word document templates, which have been tailored for each situation by our studio, to ensure thorough reporting and studio uniformity. The preliminary documents produced allow the studio to negotiate and agree upon conservation treatment timescales and budgets with the clients, and provide the basis from which we organise and manage practical conservation work in the studio.</p> <p>Once the paintings are under my care in the studio, I am able to carry out further analysis into the condition of the artworks. If any new discovery is made concerning the condition of the painting, which impacts on treatment options, I inform the Head of the Studio and the client, and we renegotiate where necessary. Treatments are then carried out methodically following the recommended treatment plans, and hours worked are logged on a time-sheet. When dealing with larger scale projects which involve the treatment of collections or groups of paintings in preparation for exhibition, I create a work-plan and timetable, which I review every day to ensure that the project remains on schedule. In large-scale projects such as these, I am often also responsible for managing and supervising the Assistant Paintings Conservator and occasionally a work placement student. Good communication is essential for this, as I must allocate tasks, demonstrate and teach techniques and methods where appropriate, and ensure that all work is carried out to a high standard. It is imperative that health and safety guidelines are followed at all times and that none of the staff are put at risk. To aid this, we ensure that COSHH and Risk Assessment forms are completed for each material and procedure carried out.</p> <p>I ensure that I handle and store all paintings safely and correctly. Paintings are stored overnight in an internal store which is locked. I keep track of environmental conditions with a recording thermohygrograph and alert the Head of Studio to any abnormal conditions. When paintings in my care are undergoing treatment and left overnight on the work surfaces, I cover these with Melinex and display 'Work in Progress' signs. During studio hours the doors are kept locked. If I am in charge of closing the studio I make sure that all electrical devices are turned off, all external doors, windows, and roller shutter doors are locked, and that the alarm system is activated.</p> <p>From time to time a curator or house manager organises an 'on site' project whereby I am required to work alongside art handlers, technicians and frame conservators on small-scale projects. These range from preparing large paintings for re-location, exhibition, or re-hang, to unpacking and re-assembling large paintings after transit. Such projects require effective and open communication, the ability to adapt to the location, and the ability to deal with any unexpected practical problems that may arise.</p> <p>I produce treatment reports and full photographic records of all work undertaken, copies of which are returned to the client and also kept in our studio archives. The archive records are useful as an aide-mémoire for unusual problems and treatments and are invaluable if a painting is returned to the studio at a later date. After care advice concerning the handling, hanging, continued monitoring, display, lighting and environmental conditions is given where relevant. These are provided in the treatment report, repeated to the client, and often printed onto a label which is attached to the reverse of the artwork.</p>					
<p>Type in the J&E and other professional standards that this activity addresses e.g. (J&E i v vii) (1 a c) (3 a b e f)</p>					
J&E: v, viii, ix, x	1: b, e	2: a, b, c	3: a, b, c, e	4: a, b, c, d, e, f, g	5: e

Project B	<i>PROJECT B</i>				
Role in project	Sole responsibility in collaboration with the ___ Curator and the Head of Studio.				
Dates from / to	___/___ to ___/___	Available for assessment		Yes / No	
<p>Context: The [CLIENT] encompasses several sites including the ___ which is a multi-functional space and displays a wide range of objects, social history paintings and archive material representing [City]'s industrial story.</p> <p>Assessment: The [PROJECT B] is an important painting in the museum collection and had been placed beside various pieces of related industrial machinery. While this was ideal in terms of curatorial relevance, the location put the painting at risk in terms of the climatic conditions. The painting was displayed in a large warehouse room through which the visitors enter from outside via a double door, and is adjacent to ___ warehouse (a steam-producing engine which is set to work twice daily). During a visit to the annual ___ I noted that the ground and paint layers were lifting away from the lower edge of the painting, and that some losses had occurred. It was probable that heavy rain and high visitor numbers had raised the relative humidity levels and thus caused or exacerbated this problem. I reported to the Head of Studio and we contacted the Curator, reported the damage and arranged that I visit the museum to carry out a condition report, recommended treatment and estimate, and apply a protective facing which would prevent any further losses and make the painting safe for travel to the studio.</p> <p>Conservation Options and Strategies and Personal Development: Referring to the studio's historic conservation reports, I found that the painting had suffered flood damage in ___, which had caused the lower edge of the canvas to shrink, a proportion of the size layer to be washed away, and the ground and paint layers to be pushed into a 'tented' position. Whilst the areas that had been consolidated in ___ were stable, it was the adjacent areas which had been stable but were now lifting away. This drew my attention to the likelihood that the flood waters had partially washed away the size layer in these areas, leaving the painting irreversibly damaged and vulnerable and responsive to high levels of relative humidity (RH%).</p> <p>In my reports, I provided an explanation of this and an estimate for the consolidation, filling, retouching and varnishing of the painting. I also recommended that the painting be moved away from its current location, to a room with a more stable environment. The curator did not accept this proposal as it was important for the painting to remain with the various machines and display boards in the main hall. I then presented the argument for converting the painting's frame into a microclimate frame, following a design recently devised and tested by ___ at the ___). I created and sent an estimate for this work, which included a link to the article, but unfortunately due to budget constraints this was not a viable option for the museum at that time. We then discussed the possibility of a museum technician constructing a Perspex display case, which would work to buffer the painting from environmental fluctuations. This compromise was agreed upon.</p> <p>Conservation Measures: The ground and paint layers were consolidated with Lascaux 4176, an adhesive that has excellent capillary action and is relatively non-hygroscopic; the losses were filled with Gilder's whiting bound with Mowiol 4-98 and retouched with dry pigments bound with Paraloid B72; the painting was sprayed on one layer of a semi-shiny Laropal A81 and microcrystalline wax varnish; and replaced into its frame. In my treatment report I repeated my recommendations regarding the continued monitoring and safe display of the painting.</p>					
Type in the J&E and other professional standards that this activity addresses e.g. (J&E i v vii) (1 a c) (3 a b e f)					
J&E: ii iv v vi vii viii ix x xi xiii	1: a, b, c, d, e	2: a, b, c	3: a, b, c, e	4: a, b, d, e, f, g	5: a, b, d, e

Project C	<i>PROJECT C</i>				
Role in project	Sole responsibility in collaboration with the Collections Officer and Collections Access Officer.				
Dates from / to	___/___ to ___/___	Available for assessment		Yes / No	
<p>Context: In ___ gifted forty-seven 17th-19th century oil paintings on canvas and panel, which he had collected during his Grand Tour of Italy, to the ___. A history of confused attribution had resulted in the collection being put into storage, whereby it fell into disrepair. Recent reattribution prompted the museum to arrange for conservation and exhibition.</p> <p>Assessment: I examined [Project C] whilst carrying out a survey of the collection with our studio team, and produced both minimal and full treatment proposals and estimates. [Project C] had accumulated an extremely thick layer of sooty surface dirt and had a yellowed varnish. The ground and paint layers had some localised losses relating to canvas tears. Degradation of the canvas support had left it extremely brittle and vulnerable. Due to poor storage, the fragile canvas had suffered one major tear and several small punctures. A poor quality tear repair reinforced with a bulky patch had caused surface distortions, and required reversal. The canvas also appeared to be adhered to the strainer. This had restricted natural movement of the canvas in these areas and caused stresses to build up with the torn and poorly tensioned central area of canvas. The sharp inner edges of the strainer-bars exacerbated this problem and canvas splits were developing along these edges.</p> <p>Conservation Options: In order to prevent further deterioration, I proposed that the painting be removed from the strainer, the tears repaired, and the painting lined. I recommended that the strainer, although an original component of the artwork, be replaced with a new softwood stretcher. The risk of the warped and insubstantial strainer causing further damage to the painting outweighed its historic value. The strainer would be labelled and archived. Rather than filling and retouching to match discoloured varnish layers, it would be desirable to remove the varnish. Such treatment would change the tonality of the painting, and it would hence stand out from the rest of the collection (which was to be surface cleaned only). In discussion with the Collections Officer it was decided to go ahead with the full treatment, and make the conservation of this painting an educational feature of the upcoming exhibition.</p> <p>Conservation Measures and Professional Development: In the studio, I found that the canvas was adhered to the strainer by the thick red-coloured ground layer, which had sunk through the open-weave canvas during its application. The high adhesive strength of the ground-layer and the friability of the canvas made its separation from the strainer problematic. I carried out tests and found a solvent mixture that was capable of swelling the substance so that the canvas could be safely eased away from the strainer using a palette knife. Tear repair required a careful balance of moisture, heat and pressure, in order to realign and re-weave the canvas threads, which had been stretched, enlarged and distorted. Polyamide textile welding powder was used to adhere these, and additional canvas threads and insets were inserted where necessary. I decided to line the painting onto a heavy grade linen canvas, which would support the large tear, but also to introduce a lightweight synthetic interleaf which would aid reversibility in the future. I produced a 'mock-up' to test the effectiveness of the chosen materials prior to lining. Surface cleaning, varnish and over-paint removal, filling and retouching, and varnishing were then carried out and the painting was replaced in the frame to museum standards, with a hardboard backboard lined with Mylar.</p> <p>Organisation and Management: Midway through the project, the Collections Access Officer arranged an 'in-studio' photo-shoot session and conducted a recorded interview in which I responded to questions and explained the conservation of [Project C]. The interview and photographs were to be displayed in the exhibition space, with the objective of informing the public. Effective communication which catered for a wide-ranging audience was essential.</p>					
Type in the J&E and other professional standards that this activity addresses e.g. (J&E i v vii) (1 a c) (3 a b e f)					
J&E: i, ii, iv, vi, vii, ix, x, xi, xii	1: a, b, d, e	2: a, b, c	3: a, b, c, d, e	4: a, d, e, f, g	5: c, d

Project D	<i>PROJECT D</i>				
Role in project	Sole responsibility in collaboration with: ____				
Dates from / to	____/____ to ____/____	Available for assessment		Yes / No	
<p>Context: This full-length portrait was acquired by ____ in ____, and purchased by the ____ in _____. As part of my research into its context, I discovered two further versions of the portrait also produced by ____ and his studio. These are owned ____ and ____ and none of the three institutions were aware of the existence of the other's versions. The other paintings, and my investigations into their respective conservation histories, were instrumental in informing my treatment strategies and measures.</p> <p>Assessment: The painting had been assessed by the ____ in ____, and a time frame and budget had been allocated for its surface cleaning, varnish and over-paint removal, filling, retouching and varnishing, and replacement into its frame. Upon its arrival in the studio, I carried out an in depth assessment of the structure and condition of the work. The painting proved to have a complex history whereby, unbeknownst to the ____, it had had canvas strips (approximately 5 inches wide) attached to each side to enlarge its dimensions. Varnish removal tests revealed that these strips had been painted to match the painting while it was still coated with yellowed varnish layers; and solubility tests indicated that the paint of the strips dated to the nineteenth century. In order to confirm this, the Head of Studio and I negotiated a budget with the ____ and organised for some cross-section samples to be analysed by ____.</p> <p>Conservation Options: The discovery of these additional strips raised various ethical and practical questions in terms of how best to proceed with the treatment of the painting. I produced an 'Interim Report' for the ____ and ____ and invited them to the studio to discuss the various treatment options. Removing these strips would destroy an interesting feature of the paintings history, which intriguingly, appeared to be shared with the two other versions of the portrait. There were several layers of non-original discoloured varnishes, and various filling and over-paint campaigns which obscured the original painting and it was decided that these should be removed. Their removal would result in the nineteenth century strips appearing dark and discoloured. Leaving the strips like this would disrupt both the viewing of the original image and the nineteenth century restorer's intention. I proposed that glazes of retouching paint be applied over the non-original paint of the strips, in order to adjust their tone and tie them in with the original image.</p> <p>Conservation Measures: It was necessary to test and use a variety of solvent mixtures and techniques to remove the different types and layers of varnish, fillings and over-paint from the nineteenth century painted surface and the original seventeenth century painting. Where a 'safe' method of removal could not be found, fillings and over-paint were left in place and dealt with during the retouching phase of treatment. It was found that some details of the original composition had been altered and/or misinterpreted to accommodate the additional strips. With this over-paint removed, a compromise had to be made, between restoring the nineteenth century composition which would not tie in with the adjacent original paint, and fabricating an extension which would tie in with the original image, and be more sympathetic to the artist's original intention. To aid my decision making, I referred to the other versions of the portrait, as well as other works by _____. Retouching was carried out using dry pigments bound with Paraloid B72. The painting was then varnished with a semi-shiny Laropal A81 and microcrystalline wax varnish, and replaced in its frame.</p>					
Type in the J&E and other professional standards that this activity addresses e.g. (J&E i v vii) (1 a c) (3 a b e f)					
J&E: i, ii, iii, iv, v, vi, vii, ix, x, xi, xii, xiii	1: a, b, e	2: a, b, c	3: a, b, c, e, f	4: a, b, d, e, f, g	5: c, d, e

Project E	<i>PROJECT E</i>				
Role in project	Sole responsibility in collaboration with the Head of Studio.				
Dates from / to	___/___ to ___/___		Available for assessment	Yes / No	
<p>Context: ___ was a naval painter from ___ and this painting was an important feature of ___. In ___ [Project E] was damaged by water from a burst pipe.</p> <p>Assessment: The stretcher was original and appeared to be in sound condition. The lower horizontal member and the lower half of the two vertical members had however absorbed the waters and had not yet dried out completely. Because of its hygroscopic nature and woven structure, the prolonged contact with water in these areas had caused the unlined linen canvas to shrink. The ground and paint layers were consequently pushed up and away from the canvas to form long, horizontally orientated lines of “tenting” and flaking, and were extremely fragile and insecure. There was a layer of dusty surface dirt, what appeared to be a wax-based coating and a layer of nicotine.</p> <p>Conservation Measures: The tenting and flaking picture layers had been faced up on site, prior to transit, with Eltoline tissue and Isinglass adhesive. Care had been taken to ensure that the Eltoline tissue was adhered to either side of the tenting picture layers. Hence, during subsequent canvas pre-stretching treatments, the picture layers would not be locked in their tented position, but would be able to ease apart and settle back down onto the ‘pre-stretched’ canvas. The next challenge was to remove the painting from its stretcher, clean the reverse and flatten the tacking margins whilst the fragile ground and paint layers remained safe with the painting in a ‘face-up’ position. This was carried out by allowing portions of the painting to over-hang the work surface whilst supporting adjacent areas with prepared boards, and working systematically from underneath.</p> <p>The canvas had not shrunk biaxially, but had shrunk more in the vertical direction compared to the horizontal direction (in the direction of the warp rather than the weft threads). The lengths of the wooden loom members were selected with the intention of pre-stretching the canvas slightly more in the vertical direction than the horizontal direction. The painting was pre-stretched on the loom using Kraft paper and water-based paper gum tape. Tests were carried out, and the most effective method found for consolidating the ‘tented’ picture layers was as follows: insert several layers of adhesive through the structural cracks; leave this to dry; increase the ambient relative humidity and temperature using a CLE Preservation Pencil; locally re-stretch the shrunk areas of canvas by applying gentle pressure from the reverse using a soft grade of Plastazote; and finally use a thermostatically controlled spatula to set the ground and paint back down onto the canvas. This process was successful and was repeated for each area of tenting.</p> <p>Although it is desirable to maintain a painting’s un-lined status, the water damage had caused the original canvas to weaken and degrade to such an extent that there would have been considerable risk of planar distortions creeping back into the canvas and/or splits developing if the painting were to be re-tensioned directly onto its stretcher. It was decided to line the painting onto polyester sailcloth, with a PES multi interleaf to aid reversibility, using BEVA 371 heat-seal adhesive. The process was carried out with the painting still tensioned on the loom, and, because there were no areas of impasto which were in danger of causing ‘moating’ distortions in the paint layers, a Willards ‘Heated Solid Top Vacuum Lining Table’ was used rather than a vacuum envelope system.</p> <p>The painting was released from its loom and attached back onto its original stretcher, which had been refurbished and polished. The wax coating was removed using xylene, an underlying layer of dirt and nicotine was removed using an aqueous solution. Small ground and paint layer losses were filled and retouched, and a matt varnish was applied to the painting using a spray gun. Full photographic and written documentation was undertaken and returned with the painting to the client.</p>					
Type in the J&E and other professional standards that this activity addresses e.g. (J&E i v vii) (1 a c) (3 a b e f)					
J&E: i, ii, iv, vi, vii, ix, xi, xii	1: a, b, c, d, e	2:	3: b, c, d, e	4: d, f	5: b

Project F	<i>PROJECT F</i>				
Role in project	Sole responsibility in collaboration with ___ and the Head of Studio.				
Dates from / to	___/___ to ___/___	Available for assessment	Yes / No		
<p>Context: ___ discovered [PROJECT F] for sale at auction in ___, acquired and donated it to ___. Its significance being that it would hang alongside its companion piece, ___, also owned by ___ after nearly a century of separation. To facilitate its display, ___ and ___ arranged and funded the conservation of the artwork.</p> <p>Assessment: Upon its arrival in the studio, I carried out before treatment' photography and produced a condition report for the painting. There was a moderate layer of surface dirt, a yellowed varnish layer, actively flaking ground and paint layers and evidence of previous consolidation attempts, tears and losses to the paper collage components, and a series of vertically orientated structural cracks running through the plywood support. The plywood support was extremely flexible and vulnerable and it required careful handling and re-framing to allow for this. There was some question over whether the structural cracking had occurred before, during or after the painting of the work. After examining the artwork under magnification, I presented evidence to support the theory that the cracks were not an integral feature of the artwork but had occurred as part of the deterioration of the support after the painting process was finished.</p> <p>Conservation Options, Conservation Measures and Continuing Professional Development: Solubility tests revealed that the gesso-ground layer was water soluble and the slightest introduction of moisture put the structure at risk of swelling and dissolving. This decided my method of surface cleaning, choice of adhesive for consolidation, and my choice of filler. I decided to dry clean the painting, partially remove the remaining dirt layers carefully using aqueous methods, and clear the final residues during the varnish removal phase of treatment. Rather than using a water-based adhesive such as Isinglass or a hygroscopic adhesive such as Aquazol, I tested and used the emulsion Lascaux 4176 for consolidation. I experimented with using Gilder's whiting bound with BEVA 371 as a filling (inspired by similar experimentation and use at the ___), rather than using aqueous filling binders such as gelatine, Isinglass or Mowiol 4-98. After seeking the advice of a paper conservator, I carried out tests and selected an adhesive suitable for re-adhering the de-laminating areas of paper collage, and sourced and selected suitable papers for filling the paper collage losses. The solvent sensitivity of the paint layers prompted me to test mixtures of acetone with 2,2,4 tri-methylpentane (which I had ordered into the studio after using it successfully at the ___ and at the ___). Later I was able to reflect upon the scientific explanation for the success of 2,2,4 tri-methylpentane as opposed to more typically used hydrocarbons such as Stoddard solvent, when ___ published, ___. The fillings were in-painted and the painting varnished. The painting was framed with protective Mirogard glazing and a secondary Bi-Corr Cross Direction Perma support board which would reinforce the flexible plywood of the painting.</p> <p>It was important to return the painting to a stable environment to minimise the risk of further deterioration of the hygroscopic plywood support and ground layers. Fortunately the gallery has an air-conditioning system and well monitored environmental conditions. These points were included in my treatment report, which was also used by the gallery to inform its blog entitled ___</p>					
Type in the J&E and other professional standards that this activity addresses e.g. (J&E i v vii) (1 a c) (3 a b e f)					
J&E: i, ii, iii, iv, vi, vii, ix, xi, xiii	1: a, b, c, d, e	2: a, b, c	3: a, b, c	4: a, b, c, d, e	5: a, b, c, e

Additional projects / activities

You can use this page to describe any other projects / activities you are, or have been, involved in that demonstrate how you meet the professional standards. You do not need to use this page unless what you have written for projects / activities A–F does not cover all the professional standards, including J&E, or covers some only thinly. Give each project / activity a letter starting with G, include dates, and make your role in the project / activity clear.

Project					
Dates: From / To					
Role in project		Available for assessment	Yes / No		
Type in the J&E and other professional standards that this activity addresses e.g. (J&E i v vii) (1 a c) (3 a b e f)					
J&E	1	2	3	4	5

Section 4: Continuing professional development (CPD)

4.1 Write a summary of the past two years reflecting on:

- how your knowledge and understanding has changed,
- how you have kept up-to-date,
- any new skills you have developed or things you now do differently, and if appropriate,
- whether you approach things differently in any way.

I started work at [WORKPLACE] in ___ as an Assistant Easel Paintings Conservator. Working under the supervision of both the Head of Studio and the then Paintings Conservator, on a wide range of paintings with a wide range of conservation problems, I was able to learn a great deal and build up invaluable practical experience. Throughout this time I underwent a steep learning curve in terms of carrying out practical treatments, whilst simultaneously learning to manage my time and carry out work in a methodical and organised manner so as to meet agreed time scales and estimates. During the past two years, I have been promoted to Paintings Conservator. Increased responsibilities included the preparation of estimates with recommendations for treatment independently (in addition to condition and treatment report writing), carrying out treatments independently, presenting conservation loan related talks to curators, taking part in conservation education films, exhibition audio interviews and photo shoots, working in and occasionally leading teams as part of 'on site' projects, supervising and teaching Work Placement Students and the new Assistant Paintings Conservator, and managing large projects in the studio. I have also designed and constructed a new website for the studio: ___

I have been an Icon and ___ member since ___ and renew my membership yearly. I read their journals and publications regularly and often refer to articles and apply them to my practical work and advice where appropriate.

I attend conferences and professional meetings whenever time and funds are available. Since ___ I was present at the following conferences:

- ___
- ___
- ___

I relay information gained from these sources to the Head of Studio and Assistant Paintings Conservator. Features such as 'Health and Safety' in the BAPCR magazine have prompted me to update the studio Health and Safety File to electronic format. Inspired by various sources, I have introduced to the studio the use of: the solvent 2,2,4-trimethylpentane as an alternative hydrocarbon for use in solvent mixtures where a fast evaporation rate is desirable; an array of different types of fillers, such as extra fine marble dust, which has proven to be an excellent replacement for the ready-made filler Flugger for filling smooth surfaces such as panels; and BEVA 371 as a binder of fillings for water-sensitive paintings.

4.2 How does (or will) the learning described in 4.1 benefit your own professional activities, other people and the profession in general?

Learning from experienced conservators and working on a wide range of conservation projects has enabled me to become proficient in my career. The skills, knowledge and confidence gained from these have also resulted in my being able to teach and supervise both work placement students and the Assistant Paintings Conservator.

Through keeping detailed reports and photographic records of my work, and communicating with clients, both via email correspondence and in conversation, and via interviews and talks, I have contributed to an increased awareness of conservation issues both within museum and historic house professionals and among the general public.

In discussing the topics of recent publications and conferences, advocating the ordering of new materials and techniques, and suggesting lines of enquiry and experimentation for the Assistant Paintings Conservator, I have contributed to the atmosphere of creative thinking within the studio.

4.3 What are your strengths and weaknesses in your professional learning? What are the main challenges, opportunities and threats you expect to encounter in the near future and longer term?

Strengths: I have been privileged to work for an extremely experienced and skilled conservator from whom I have been able to learn a great deal. The amount of practical work undertaken and the variety of conservation problems addressed have been a great asset to my professional learning and my practical skills have developed considerably. Working at the studio has also afforded me involvement in the various responsibilities involved in the running of a small business. Furthermore, I have been involved in carrying out projects with professionals from a number of different types of collections with varying environmental conditions. This has allowed me an overview of the institutions and collections within the region, and has broadened my outlook. I have also had the opportunity to teach and supervise which I find extremely rewarding.

Weaknesses: I have not had many opportunities to learn about the theory behind and to put into practice the use of solvent gels for the removal of surface dirt, varnish or over-paint. I would like to build up a scientific understanding of how these can work and gain practical experience of applying this knowledge to solve unusual cleaning problems, which occasionally crop up. In order to address this I have been reading literature on the subject and plan to attend a workshop lead by Richard Wolbers. I am also currently unable to carry out in depth technical research due to 'in house' facility limitations and budget restrictions. I am passionate about these scientific facets of conservation, having gained top of the year marks during my MA, and am regretful to not have the opportunity at present to continue with and develop skills in this area.

Challenges: Working in a small studio, it can be challenging to maintain professional contact with conservators from both painting conservation and other disciplines. It is important to maintain contact so as to ensure well informed cross-disciplinary work is carried out and as a means to keeping abreast of changes and developments in other institutions and studios. Time constraints and limited budgets can be problematic, especially when unexpected problems arise. Working over-time is sometimes necessary to ensure that high standards of work are maintained. Whilst I am sometimes able to see the paintings that I have worked on during professional visits, it is not possible to personally monitor the longer term condition of paintings after their return to their owners. It is often important to leave precise instructions regarding continued monitoring of treated works and to advocate the value of commissioning annual collection condition surveys.

Opportunities: I am fortunate to have the continuing support of the Head of Studio and have the opportunity to discuss conservation options and treatments. Within the studio, there is the opportunity of taking on more responsibility with regard to the logistics and financial side of running the business. Interesting and unusual conservation projects are frequently coming into the studio, creating a stimulating environment for continuing professional development. There are several forthcoming conferences, symposiums and workshops which I look forward to attending. I am also currently participating in and contributing to the making of a new conservation film for ____

Threats: Continuing annual budget cuts for local authority museum and art galleries are a threat in terms of collections care and flow of work into the studio. In order to raise awareness of the importance of conservation, I am keen to continue to contribute to conservation education projects, such as films and radio interviews. In order not to jeopardise the high standard of work carried out by the studio, it is also essential to offer minimal and full treatment options and to provide clients with estimates that include priorities for the conservation of their paintings.

General information

Registration: Before submitting your full application you need to have registered your intention using the Register of Intention form and paid a registration fee. Your application cannot be accepted if you have not registered.

Send your completed application form (with name printed and dated) by email as a pdf (or word if unable) attachment to pacr@icon.org.uk

Application fee payment: To pay the application fee by debit / credit card or BACS, please telephone the Icon office London 020 3142 6788 or 020 3142 6799. If you require an invoice for the application fee, please send a purchase order as an email attachment to pacr@icon.org.uk

Refund policy: If you do not proceed to assessment the application fee will be refunded. However, this fee could be held on account if the Accreditation Committee recommends that you should reapply in the next round. If you do not apply in that round or do not proceed to assessment the application fee will be refunded.

APPLICANT DECLARATION

I declare that all statements which I have made in this document are to the best of my knowledge truthful. I undertake to comply with the Icon Professional Standards and Code of Conduct in my work. I accept that in the case of an appeal against an accreditation decision, the decision of the Icon, PACR Appeal Panel is final.

Deliberately making a statement which is false or calculated to mislead will result in disqualification from accreditation.

Name: _____	Date: __/__/__
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End of Application Form for PACR Professional Practice Assessment