



PACR Stage Two Application

for Institute of Conservation Professional Accreditation of Conservator Restorers (PACR)

Section 1: Applicant Details

Full Name	----
Membership Number	----
Address for Correspondence	----
Email	----
Telephone (daytime)	----

Sector	Private / Commercial / Public / Institutional
Specialism <i>Explain briefly your main area/s of work and conservation discipline, this will help identify your assessors</i>	I specialise in the Conservation of Books and Library Materials. I have been working in practical conservation for books and library materials in my work for the ---- and the preventive conservation field in my previous role as ----
Location for Assessment Visit <i>(If different from address above)</i>	----
Application Round	----
Are there any periods when you are unlikely to be available for assessment? <i>e.g. whole weeks</i>	----

Have you worked with an Icon Mentor?	Yes
Have you worked with an Icon ACR who is not on the mentor list?	Yes
Have you attended a PACR Clinic?	No
Are there any reasonable adjustments or arrangements required to support you during the PACR process or in the assessment visit?	No

Payment details	PayPal Reference	
	Or	
	Invoice	Purchase Order:
		Invoice Address:
		Invoice Contact:

Section 2: Applicant's summary of experience

Your organisation or the name of your practice	[Workplace]
Your job title or main area of work	Book and Paper Conservator and Company Director
Start date in current employment	----
<p>Please give a brief outline of your current work responsibilities and activities.</p> <p>[Workplace] was set up by ---- and myself in ----. The aim of the company being to provide a well-respected conservation service specialising in book and paper conservation in the ----. With the opening of our purpose-built studio in ---- we are able to offer a complete conservation service covering assessment and surveys, conservation and preventive treatments, training and collection care advice and exhibition and collection moving services.</p> <p>Initially, whilst working at [Workplace 2] I worked part-time for [Workplace]. Due to a change in family circumstances I relinquished my role at [Workplace 2], and since --- have been working full time at [Workplace].</p> <p>Inevitably a proportion of the work is the usual organisation and management required to keep a new conservation studio running successfully and ---- and I share this work, each acting as lead conservator when required. I am also responsible for creating accounting spreadsheets, assessment forms and marketing strategies as well as health and safety in the workplace.</p> <p>The mainstay of my work at [Workplace] is object and collection assessment, practical conservation and preventive conservation treatments for books, library and archive materials emanating from Europe from the medieval era to the 20th Century.</p> <p>The business has a variety of clients from large well-established institutions with well-formed collection care strategies through to individuals whom are dealing with conservation professionals for the first time. Where I am the designated "Lead Conservator", I will be responsible for the complete project from the initial client contact, object assessment, treatment proposal and negotiations, treatments through to reporting and record keeping. When the project demands it, we will work as a team, allocating certain roles or objects forming the project to the conservator best suited to that role or treatment type. If the material or treatment requires it, we will also work with other specialists in the conservation fields such as works of art on paper conservators, textile conservators, conservation framers and exhibition and display specialists.</p> <p>Projects can vary in scale from single object assessment and treatment through to long term or rolling treatments of large collections and where required we employ assistant conservators to cope with increased work flow and will train and manage groups of student volunteers to become involved in large scale treatments or projects.</p> <p>The objects and collections I have assessed and treated for [Workplace] have been wide ranging in terms of their physical nature, age, condition, damage types, use levels and cultural importance; ranging from parchment manuscript through to printed wood pulp paper; from stable objects to those on the edge of total loss: from simple mechanical damage to complex chemical degradation; from the barely used object to preparing an object for exhibition : from the personally important to the internationally significant.</p> <p>My experience of preventive conservation from [Workplace 2] has been useful to assist clients in protecting their collections using passive treatments, or by understanding the different types of materials under their care. This work ranges from informal advice to formal written reports and surveys.</p> <p>Since leaving [Workplace 2] in ---- I have continued to work for the Library as a consultant advising with regard to environmental parameters for their planned new library building.</p> <p>When time allows, usually 1 or 2 days per month, I do voluntary work at the ---- Archives. This involves condition assessments, basic in-situ treatments, introducing conservation to the pupils and assisting the archivist with her plan for future care and use of the archive.</p> <p>I have a small purpose built studio at home in ---- and this is extremely useful as an overflow from our main studio but also acts as a place to research and practice conservation and binding techniques.</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
Graduate Diploma (Distinction) ----	---- to ----	---
Post-Graduate Diploma (Distinction) ----	---- to ----	---
Masters (with Distinction) ----	---- to ----	---

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
<p>[Workplace 2] – Preservation Manager, permanent part-time position 3 to 4 days per week. In my second year at [Workplace 2], my role was expanded to Preservation Manager, which included overall responsibility for the preventive conservation strategy and the passive treatments to be used to protect the collections, as well as the supervision of an assistant.</p> <p>During the last 2 years at [Workplace 2] my role developed again to involve the planning of the environmental parameters, based upon PD5454:2012 for the [Workplace 2] collections and additionally the ---- archives as the [Workplace 2] underwent building works and began to plan a brand-new building on the ---- site to unite and house these collections in a new library.</p>	---- to ----
<p>[Workplace 2] – Preservation Technician, permanent part-time position 3 days per week. Responsible for bringing the preventive conservation at [Workplace 2] up to a satisfactory standard. Initially monitoring environments and getting to understand the collections and Grade 1 historic buildings housing the collections, as well as some passive treatments.</p>	---- to ----
<p>Freelance Book Conservator [Client 1], 2 days per week, interventive conservation treatments for clients including ----</p>	---- to ----
<p>Preventive Conservator on the [Workplace 3], 1 day per week over 11 months, funded by the Arts Council of England. Surveying conservation needs of local museums and archives, providing reports, data and advice.</p>	---- to ----
<p>Freelance Book Conservator working for [Workplace 4], 2 days per week, interventive conservation treatments for clients including --- and ---</p> <p>--- Voluntary</p>	---- to ----
<p>In-situ Book Conservator, [Workplace 5]. Training post. --- was my principal supervisor.</p>	---- to ----
<p>Student Book Conservator at [Workplace 6] Training post, --- was my principal supervisor.</p>	---- to ----

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		Y						Y			Y		Y	Y	Y	Y	Y	Y	Y	Y	Y
B	Project B	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y			Y	Y	Y	Y
C	Project C	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y		Y	Y	Y	Y	Y	Y	Y
D	Project D		Y	Y	Y		Y				Y	Y	Y	Y	Y	Y			Y			
E	Project E	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y					Y		Y	Y
F	Project F	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y			Y	Y	Y
<i>additional activities if needed</i>																						
G	Project 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	Y	Y				Y			Y	Y	Y	Y	Y	Y	Y				Y
B	Project B	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
C	Project C	Y		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y			Y
D	Project D			Y			Y			Y	Y	Y			Y					Y
E	Project E			Y						Y	Y	Y			Y	Y			Y	
F	Project F						Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	
<i>additional activities if needed</i>																				
G	Project G	Y	Y	Y	Y	Y												Y		
H																				
I																				
J																				

Project A	Organisation and management
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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).

As a Book Conservator and Director of the [Workplace] my responsibilities begin with an understanding of the principles of conservation, specifically in relation to books, archives and library materials. [Workplace] works within the ethical framework laid out by Icon in the 2014 Code of Conduct, which is a reference point for every project and enables us to advise our clients, manage expectations, and complete treatments which are appropriate. A major target for [Workplace] was to be listed on the Icon Register, which clients have found very helpful as a confirmation of our working standards and that our treatment methods are up to date.

In business terms, a project can only begin once the correct insurance is in place. The level and type of insurance is continually assessed by the Lead Conservator on each project. The accounts and cash flow are completed monthly using spreadsheets created by me and are filed annually. These spreadsheets ensure that the accounts are legally recorded, that expenses and tax paid on time and that each project is resourced properly and planned upon a profitable basis.

A great deal of effort was spent designing our purpose-built studio to ensure it is safe and fit for purpose. One of my allocated roles is health and safety within the workplace and I continually assess the studio and work practices, using COSHH, for risks and opportunities to improve safety.

When contacted by a client we first agree who will be the Lead Conservator on the project. Then, using a Condition Assessment Form developed by me for [Workplace], the object is assessed. This assessment is detailed enough to ensure clients make informed decisions and is the basis for the Treatment Proposal. Once the Treatment Proposal is accepted, usually after a period of discussion, negotiation and adjustment, then a contract, based on the Icon template, is signed by both parties.

The objects will be delivered to the studio in an appropriate manner and Goods Received Forms are signed and filed. [Workplace] also works in-situ on projects when required. In the studio objects are kept within locked storage. Those undergoing treatment on the bench are supported, covered and protected with signage when required. To ensure each project is managed properly, unique job numbers and paper and digital files are created. Every stage of the project is scheduled upon a white board in the studio, something I introduced to the practice. Daily communication and formal meetings supplement the system and help monitor progress of the project. Before work commences an appropriate workbench is cleaned and prepared with any necessary supports or protection put in place. A full set of photographs is taken and the object re-examined to note any changes since the initial assessment.

The agreed Treatment Proposal becomes the basis for the work schedule. As treatment commences a Job Sheet is opened to record time, taken, materials used and any relevant notes. This will be used to complete the Treatment Report. The client is always contacted if any change from the agreed work is required and written agreement received before work re-commences.

I work in a cautious, methodical manner, preferring my toolbox to the left, the light source in front of me and an area for consumables and waste to the right. Treatments are planned to create an efficient flow and to ensure an object is as safe as possible at every stage. This is a part of the work I have become good at and enjoy. Thus, a fragile textblock or surface media will be treated before commencing the handling intensity of re-binding, certain paper repairs will be completed before others etc. If unfamiliar techniques or materials are to be used, they must be researched and practiced and models created if required. The treatment may be referred to an expert. Testing prior to treatment is a vital to ensure success, from the solubility of media to the mechanics of book opening and time must be allowed for it. When the treatments are finished, the object is checked thoroughly to ensure that the treatment is complete and successful. The Treatment Report will also contain any further advice for safe use, storage or recommended passive treatments, with my experience in preventive conservation this is often a role I fulfil. An invoice will be raised and the object returned to the client with the documentation. All records are filed and kept on a dedicated hard drive and backed up on a digital cloud.

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 iv v vi vii viii ix xiii)	1 (b)	2 (c)	3 (c e f)	4 (a b c d e f g)	5 (a b)
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Project B	<i>Protecting the Collections at [Workplace 2]</i>				
Role in project	Preservation Manager (initially Preservation Technician)				
Dates from / to	---- to ----	Available for assessment		No	
<p>[Workplace 2] is one of the country's oldest public libraries, founded in --- and contains books and archives from the 9th Century to the present day. Initially my main responsibilities were to bring preventive conservation of the collections up to a satisfactory level. This required a good understanding of the collections' physical nature, condition, cultural value and projected use levels. It also required an understanding of the storage environments; [across the various different sites]. Other responsibilities included updating the Disaster and Emergency Plan and response equipment, expanding the boxing program and introducing handling training for staff.</p> <p>By using the staff's expertise and research articles within the library I could begin to understand the significance, context and use of the collections. This was an ongoing and ever changing exercise; five years later I was still learning and researching parts of the library and adjusting priorities. With regards to the collections' physical nature and condition I instigated a series of small surveys with a database to record the results. The major task was to understand the environment and its impact in the stores and assess the risks to the collections. Calibrated data loggers were used to record relative humidity (RH) and temperature, "blunder traps" for insect pests, and light meters for UV damage. In addition, I introduced a bespoke checklist monitored weekly (at least) to record threats from security, fire, electrical, physical damage, water or damp ingress, and dirt and pollution levels. A useful set of information was slowly built up. This system of checklists and surveys is still currently in use at [Workplace 2].</p> <p>My system and strategy was improved by British Library Preservation Assessment Centre courses and publications. A talk by Chris Woods (Royal Institute) upon the standards PD5454:2012 and PAS198 was invaluable in enabling me to bring [Workplace 2] up to date with these standards. Most useful was time spent in the [Workplace 2] storage areas with experts ---- and ----, their practical experience pointed the way to immediate, achievable improvements, such as textblock support and re-location of collections. Also useful were Harwell Emergency Response training days and Nicholas Pickwood's course on collection surveys.</p> <p>To summarise the threats and priorities to the collections and provide an action plan for each storage area I introduced an Annual Preservation Report. The report was also useful for communicating our standpoint on live issues, such as mould treatment. It was pleasing to have this document relied upon by the library, enabling actions to be planned, budgeted for and the implication of no action understood. The first two years at [Workplace 2] were dominated by high RH and damp caused by poor building maintenance allowing mould to take a foothold, especially in dusty or unclean areas. This required work to be organised around immediate priorities. Being able to recommend advice from Harwell Disaster Response, and scientific analysis of ---- was key to resolving these minor disasters with minimal permanent damage and to prevent re-occurrence.</p> <p>In ---, now in the role of Preservation Manager, I had become fully responsible for preventive conservation at [Workplace 2]. The introduction of a qualified Conservator as an assistant in ----, investment in new environmental controls in ----, and a new Gunnar F1 box maker, meant I was finally able to take control of the storage areas. I could direct passive treatments; moving, boxing and cleaning as per the priorities and needs of the material instead of reacting to problems. This, alongside a new building maintenance regime for the buildings in ----, meant satisfactory or good quality storage environments for the majority of the collections, something I am proud of.</p> <p>The annual reports were vital in instigating the major improvement works to three storage areas and along with the advice of ---- this helped ensure proven environmental controls were fitted where needed most. The monitoring system already in place ensured environments were safe throughout the process and new units were fitted and worked correctly. In ----my new priority was research into environmental parameters for a new library at [Workplace 2] and, after resigning, I was invited to return as Consultant to advise [Workplace 2] on the storage needs of their collections.</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 c d e)	2 (a b c)	3 (a b c d e f)	4 (a d e f g)	5 (a b c d e)

Project C	<i>Pamphlet Conservation at [Client 1]</i>				
Role in project	Lead Conservator (initially training post)				
Dates from / to	---- to ----	Available for assessment			Yes
<p>My conservation work at the [Client 1] began as a voluntary training placement under the supervision of ---- in the Summer of ----, as the “in-situ” Conservator on the conservation of the ---- Collection. Working to parameters set by ----, I assessed books and pamphlets from the 19th and 20th Centuries. Items were referred to NADFAS volunteers for basic treatment (cleaning and pamphlet sewing), treated in-situ by me (paper repairs, staple, glue or tape removal, multiple section sewing), or recommended for treatment by ---- ACR. I assessed 517 items, treated 193 items over 3 months, provided a report and gave a short talk at the launch of the catalogued and conserved collection.</p> <p>Once I had graduated in ---- I was asked to continue my work of assessment and treatment of pamphlets as a paid conservator, initially freelance and later as a [Workplace]. This work continues today, ---- years later.</p> <p>The materials being assessed for treatment are usually paper pamphlets from the 18th, 19th and 20th Centuries. Pamphlets represent a significant record in the context of ---- culture. The common damage types being brittle paper, metal staples with rust damage, torn pages, staining and damage from old repairs including pressure sensitive tape, broken sewing and inappropriate old pamphlet bindings, as well as occasional items which require further treatment or just re-housing.</p> <p>The treatments involve dry cleaning, washing, lining, toned paper repairs, removal of old tape repairs, re-sewing, cover repairs, binding repairs and bespoke housing, (four flap boxes and clamshell boxes). This work was the first in which I was the Lead Conservator and exemplifies the learning process which took me from Beginner, through Competent to arrive at Proficient and in some areas Expert with regards to the Icon professional standards. This was notably the case in assessment and treatment of brittle, poor quality wood-pulp paper, but also regarding project organisation and management and more recently offering a full range of conservation options and a complete collection care service for the [Client 1]. This process was assisted by the fact that the staff at [Client 1] were rigorous in their requirements of a conservator and up to date with their standards (the legacy of ----).</p> <p>I worked closely with the library to ensure my assessments, estimates and deadlines fitted with their needs and that my course of action was always properly considered. My studio had to be proven to be capable of safe storage and treatment. I was required to have supplies of the correct materials in stock. In addition, I had to ensure my legal, ethical and security responsibilities were understood and in place. The work was always expected to be delivered to the estimated cost, at the required standard and with the required documentation.</p> <p>Initially assessing and estimating work correctly was a serious challenge, and whilst still difficult today, I now find I have a store of experience and reports which I can rely upon in order to get this vital part of the work reliably accurate. I generally assess and treat between 50 and 60 items for the [Client 1] annually with a system of assessment, advice and treatment which is successful in terms of organisation as well as conservation measures and the work features on the [Client 1] blog.</p> <p>Initially I was not able to offer the [Client 1] a full range of conservation options and occasionally referred the client to an Accredited Conservator. By ---- I was able to offer advice on a complete range of treatments and preventive measures, especially with regards to brittle paper and including the future care of treated and untreated items. I also trained a Conservation student to work in-situ on basic treatments, as I had done in ----. A situation which benefitted the library, the student and myself.</p> <p>Over the past 5 years, through experience, practice and constant refinement I feel many of my conservation measures have improved. Treatments such as brittle paper repair, tape removal and toned repairs have reached a high standard from my greater understanding of paper types, especially modern wood pulp paper, better repair techniques, better choice of paste for the material or treatment, and better knowledge of conservation materials, notably Japanese paper.</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 viii ix x xi xiii)	1 (a b c d e)	2 (a b c)	3 (b c d e)	4 (a b c d e f g)	5 (a c d e)

Project D	---- Book – ---- 2 Item 3 of 4 , [Client 2]				
Role in project	Book Conservator				
Dates from / to	---- to ----	Available for assessment			Yes
<p>The book dated from --- and was one of several ---- books, written and used over several generations by the women of an early Quaker family. A manuscript notebook of ink on paper, it was bound in a full vellum cover over stiff paste boards, sewn on three parchment slips, split and laced through the cover. The front inner hinge had split and the sewing had failed except at the head kettle stich. Many folia were loose, some were damaged around the spinefold, some had been pinned back into the textblock. The boards had bowed as the vellum had tightened, straining the outer hinges.</p> <p>The treatment proposal accepted by the client was to repair the damaged folios, re-sew the textblock and re-attach the front board to create a working binding. Importantly this was to be done without removing the textblock from the binding, keeping the object in fundamentally original and historically uncompromised condition and without adding any further strain to the tight and fragile vellum cover. Given the severity of the damage to the spinefolds and the lack of access to this area, a fundamentally simple set of treatments became challenging. A successful outcome was not guaranteed.</p> <p>Therefore, I ensured that my treatments were extremely well planned. The order and extent of each treatment was planned to ensure that if it became clear the full treatment could not be completed without compromising the object's structure or historic value, the treatment could be stopped. Then, after the necessary paper repairs, the object would be given a bespoke box and used safely (if carefully) as a non-functioning, but original, binding.</p> <p>It was vital to have the book supported and held in place securely during each stage of the treatment because of the fragile state of attachment of many of the binding elements. A mobile table top vice was invaluable. Because of the lack of access there usually had to be repositioning of the book several times during each separate treatment. However, by always working head to tail and front to back, and doing all the repairs possible in any given position, needless movement (and confusion) was avoided. The paper repairs to the weak spine areas were planned to ensure the absolute minimum of swell to the spine area but providing the required strength. Added complications being the presence of original sewing acting an obstacle, as well as iron-gall ink and the requirement to use a weaker non-aqueous adhesives in these areas (methyl cellulose in an industrial methylated spirit solution).</p> <p>The new sewing was to be formed around x3 new parchment slips which would only be mechanically attached until the final stage of the treatment, allowing simple and complete removal at any point prior to that. The sewing process was planned around the access points at the head and tail and the break between sections. Each section had to be sewn independently in order that the tension in the sewing was preserved during a very stop/start process as the original sewing was negotiated and the book repositioned and secured during sewing.</p> <p>The problem of reducing the swell to fit the vellum cover was dealt with using paper "clamps" adhered with paste at the head and tail then dried under pressure. The whole spine treatment was tested extensively for strength and a safe fit within the covers before the final closing of the front inner hinge. Though not a significant part of a much larger project headed by my business partner ----, and reported only as a brief paragraph, the treatment of this book marks a watershed in my understanding of good practice. I came to understand the power of planning every conservation measure in relation to every action, from material choice, treatment type, treatment order to handling requirements, testing and re-treatability. I could see the relationship between the damage, treatments, risks and the final goal all under the umbrella of the object's value and be constantly mindful of every action taken. I could feel if I was about to take an unacceptable risk and having planned a way out of every treatment could ensure the object did not suffer. Seeing conservation measures holistically has now become much easier. This was a small project with a big influence. I think of it often, especially when commencing invasive conservation, it has helped me come closer to "Expert" in the area of sewing structures for conservation.</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 iv v vi ix xiii)	1 (b c d)	2 (a)	3 (b c d e f)	4 (a d)	5 (c)

Project E	<i>Model Hoof [Client 3]</i>				
Role in project	Lead Conservator				
Dates from / to	---- to ----	Available for assessment			Yes
<p>Designed in 1820 as an educational aid for vets by a pioneer of veterinary science,----, this model of a hoof, made mainly from paper and card, was sold as a “flat-pack” with instructions and built into a 3-dimensional model held together by pins. Every part of the object was labelled, described and anatomically correct. Despite being sold in large numbers this is the only known survivor in the UK and likely to have been donated from ---- private collection. The condition at assessment was very fragile with several broken joints and broken parchment pin holders. It was difficult to handle without risking further damage and stored in a wooden box contemporary to the hoof which was slightly too large for a secure fit.</p> <p>The client was clear during initial conversations that they needed the [object] to be capable of being handled as part of its normal use in order for researchers and others to fully appreciate the completeness of the detail. It was also required to be displayed (at the ----), again in a way that would show-off the detail of the whole object.</p> <p>This was a difficult object to assess for treatment. Whilst the materials were relatively familiar, the structure and mechanics of the object were not. Complicating factors were the requirements of the client to have an accessible object and the importance of the object as possibly a unique survivor of its type. I planned to make a model of the [object] in order to understand the mechanics properly. It became clear during this assessment that even with treatment and repair and a better fitting housing that this original [object] could not fulfil the handling requirements the client required without risk of damage to the object through mechanical damage or loss of originality through over treatment. Therefore, I advised the client to categorise the original item as fragile, to be handled only when necessary and make preservation of its original condition the priority. This would have the benefit of allowing the conservation measures required to preserve it to be kept to an absolute minimum. In order to satisfy the access and use requirements, I suggested a working facsimile, which would be strong enough to be taken apart and reassembled as per a brand-new [object]. If viewed in conjunction with the original, I felt this combination would exceed and improve upon the access experience of the users originally envisaged by the client.</p> <p>The client was happy to follow the advice regarding the preservation of the original and I was able to create a treatment proposal for the original model which was appropriate to its cultural value, material make-up and fragile condition.</p> <p>Using only lightweight Japanese tissue adhered with paste and parchment adhered with archival grade bovine gelatin the original model hoof was conserved in a manner which preserved its originality and historic value and which was sufficient to make it complete, safe to handle carefully and to display. The facsimile was very interesting to make and material choice, especially card thickness, was vital to ensure each component of the [object] curved and fitted together in exactly the same manner as the original. The labels, illustrations and other detail were photographed, printed and adhered to the facsimile. The parchment tabs were copied exactly. The gold band was also added using finishers gold foil. The facsimile worked well, the only compromise being the colour, the correct colour of archival card did not function as required and although a laminate was tried this changed the behaviour of the card. The wooden box was fitted with paper and plastizote “pillows” in order to correctly fit the original [object] and protect it properly whilst being stored.</p> <p>It also became clear that the type of display cabinets which could show the object from all angles would be too expensive and limited to use only for the [object]. Therefore, it was suggested that once conserved, digital images could be displayed alongside to present hidden areas. In fact, the client has gone one better and, using advanced photographic equipment at the [Client 3], has had a complete and interactive 3-D image made of the [object], not a display method I had previously considered</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 (iv v vi ix x xii)	1 (a b c d e)	2 (a b c)	3 (a b c d e)	4 (d f g)	5 (c)

Project F	---- – <i>private client</i>				
Role in project	Lead Conservator				
Dates from / to	---- to ----		Available for assessment	Yes	
<p>In ---- [Workplace] were asked to assess an album recently purchased at auction by a private client. The album, dating from the ----, was put together by ----, whilst he worked as ----. It contains inserts with the official signature, and usually with a matching photograph, of ----, clearly a unique document of major historical importance. Given the subject matter and that it had been put together by ---- and was now in private hands, I felt it vital that the history of the document be researched before any other work began. Once the provenance, auction sale and ownership had been checked and found to be “bone fide” the conservation proposal was begun.</p> <p>The album was of a normal type with a full calfskin cover decorated by hand, perhaps by the original owner. The wood pulp paper had become brittle at the edges and spinefolds. The last section appeared to have been added after the other sections had been bound, and lacking strength in its sewing nor fitting the structure, the sewing had failed here. The last section had become detached, exposed and damaged, the opening of the penultimate section was also badly compromised. The book was difficult to handle without risking damage to these areas of the book. However, except one photo which had been removed, the album appeared to be in a complete and original condition.</p> <p>Understandably the client was frustrated by the limits placed upon his use of the object. This was clear in his instructions that his priority was to have the whole book re-sewn and in full working order (as soon as possible). I admitted that the book might need re-sewing throughout, but was hopeful that it would not, explaining the risks to the historical value of the object of complete re-sewing. Importantly, the strong likelihood that a re-sewn textblock would not fit back into the covers, especially given the added section, significantly this could require a leather insert at the back-board hinge. In addition, aesthetic losses to decorated edges, pastedowns and end papers, the cutting open of every compensating guard and a higher risk of damage to the textblock spinefolds as glue and the original sewing were removed. I was surprised when he re-stated his wish to have the book fully re-sewn. Determined that a partial re-sewing and minimal invasive treatments should be attempted first, I accepted the project but insisted that the client contact both the auction house (----) from whom he had purchased the book and the ---- Museum and discuss the treatment options with them to ascertain their view of proposed re-sewing. Meanwhile, I proceeded cautiously with the treatments, going no further than necessary. I was also able to provide the client with a full digital and printed facsimile of every page, in the hope that this treatment option alleviated the pressure to access the original.</p> <p>Having cleaned, photographed, buffered the brittle paper and repaired the damage to the textblock, I then opened the back of the binding, through the rear inner joint, cleaned off the spine with a methyl cellulose poultice and began to investigate the strength of the original sewing. At the point where I had ascertained that only the final three sections, plus compensating guards, required re-sewing, I was relieved to find that the client had been told by both the ---- and ----Museum that, though it was understood the document needed conservation, more invasive treatments, especially those affecting the covers should be avoided if at all possible, as that would affect the historical and financial value of the book.</p> <p>This was a period of advocacy for the ethics of our profession involving patient and delicate negotiation. I was extremely pleased when the client agreed to follow my proposal.</p> <p>From this point the treatment of the album was straightforward. Linen thread was attached where the original sewing was strong and the loose sections sewn back in. The spine was re-lined and the textblock nipped in the press until dry in order that the complete textblock fitted into the covers. Once a good fit was ascertained the back board was re-attached at the inner hinge. The album was housed in a bespoke box, and the client shown how to use book supports to minimise strain during use, advised regarding storage environments, shown how to monitor paper condition, recommended to a photographic conservator and given advice regarding the future exhibition of the object at the ----.</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 viii ix x xi xii)	1 (a b c d e)	2 (a b c)	3 (a b c d e f)	4 (a d e f g)	5

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	---- Collection – [Client 4]				
Dates: From / To	--- to ongoing				
Role in project	Lead Conservator	Available for assessment		No	
<p>In this context, I am proposing this project to demonstrate the improvement of my professional knowledge as per Standard 5. My work for [Client 4] has been an excellent learning experience and I am hopeful that this will continue as the project unfolds in ----.</p> <p>The work began in ---- with the assessment of the [object] an illuminated manuscript on parchment dating from the 16th Century, used by ---- to assist in ----. The folios had been pulled from a Victorian binding in the late 20th Century and been pressed flat. The project entailed preparing two folios for exhibition after which the loose sheets were to be conserved, foliated, and re-bound in an appropriate binding.</p> <p>My experience with illuminated manuscripts at that time extended only to assessment, re-housing and display. Therefore, when the assessment showed that pigments, paints and inks were abraded, fragile and flaking, I needed to bring an expert into the project to consolidate the media. [Client 4] were happy to accept this. Having read the condition assessment, ---- ACR (parchment conservator, ----) agreed to join the project. In terms of preparing the proposed binding, the timetable meant I had 2 years before the book would be re-bound, allowing me the scope to research and refine my design and the techniques required to complete the work successfully.</p> <p>I learned an enormous amount from working with ----, both in respect of surface consolidation and also current thinking with regards to parchment conservation. This influenced my design for the proposed binding considerably, as well as my methods for relaxing and folding the flattened folios. Also influential was a course with ---- held at [Workplace 2] on the conservation of parchment in 2014. To back this up I studied articles on flexible bindings, and am grateful to ---- for her input on Tudor bindings and letting me work on several parchment projects. In my home studio, I developed the proposed binding until I was sure it was going to be successful.</p> <p>The final design for the new binding was a non-adhesive binding, with double flexible packed sewing over four split alum-tawed thongs, a thong for each kettle stitch and for each integrally sewn endband. The boards were laced in ¼ sawn oak, with a ¼ cover of alum-tawed goatskin, with a single brass loop and pin clasp. The structure complimented the requirements of the fragile illuminations and the opening characteristics of the parchment whilst the simple cover will allow for a Tudor style embroidered chemise to be fitted to the book. During treatment, I learnt a great deal about the memory of old parchment, the book had to be sewn with different packing and tension than originally envisaged. The final treatments took place in-situ which allowed [Client 4] staff to observe and learn about the conservation of their [object], and to interview me for their magazine. When complete it is hoped that I will give a talk to ---- as part of a fundraising bid and that this will provide the basis for a paper on the project for the Icon Journal. Interestingly, I refined the sewing technique used here to conserve another [Client 4] treasure, ---- This relic required all original, sacred material, including broken sewing, to be left in-situ and bound back into the object.</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 (xi)	1	2	3	4	5 (a b c d e)

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.

My knowledge and understanding of **Preventive Conservation** and passive treatments has developed enormously during the last 2 years. This was initiated by [Workplace 2]'s decision to invest heavily in the ----, firstly improving the existing storage areas currently in use and secondly moving ahead with plans to build a brand new ---- building.

I was working with conservation experts such as ----, the ----, ---- and ---- throughout the project, as well as non-conservation professionals such as architects, project managers, builders and engineers. I was able to learn a considerable amount about the science behind controlling storage environments, especially in historic buildings. It was a requirement to have a clear understanding of PD5454:2012, PAS198 and the draft EN BS16893.

Being the point of contact with regards to the conservation needs of the collections required the development of clear and simple methods of imparting the relevant data, history and information to conservators and also to professionals from other specialisations. Experience of success and failure combined with a one-day course at the ---- helped me refine my reporting methods, so that my reports became useful and relied upon for the project.

I made several visits to new build archives such as ----, and renovations to historic libraries such as Emmanuel College, Cambridge. In addition, I spoke to several institutions informally with regard to current building projects, such as the ----- and ----- . My view of storage environments and environmental controls developed substantially and I now have a more practical, rounded knowledge of what is correct and possible for particular material types.

During this time, I also dealt with several minor disasters in the storage areas at [Workplace 2], including damp ingress, mould outbreaks and insect problems. This hands-on experience developed my theoretical knowledge into improved practical and useful treatment methods to a level of proficient or better.

With regards to **Interventive Conservation** over the past 2 years I have made the conscious decision to improve my understanding and skills in the following areas; Stationery and Account Binding Conservation; Boxes and Housings for Books; Parchment and Illuminated Manuscript Conservation; Finishing; Phytate Treatment of Iron-Gall Ink Corrosion.

Academic and theoretical learning occurred through attendance of courses by ---- and ---- held at [Workplace 2]. I also attended Icon lectures, ---- on ----, ---- at ---- and ---- by ----.

Practical learning was less formal, usually via private research and working with fellow conservators, notably ----, ----, ---- and ----.

My attendance of the Society of Bookbinders Conference (----) was also useful especially in the areas of finishing and box making but also a greater understanding of how binders today view the different binding styles and materials of the past.

More success was achieved, unsurprisingly, when I combined academic learning with repeated practice at the bench such as with parchment conservation, conservation sewing, iron-gall ink treatment and box- making. In some areas, such as brittle paper treatment and conservation sewing I believe I reached a high standard.

My view of conservation practice and ethics was informed by ---- excellent ---- IPC lecture ---- in terms of relying on good judgement as well as more rigid ethical frameworks for overall sound decision making.

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

My development in the area of **Preventive Conservation** benefitted my work at both [Workplace 2] and [Workplace] immensely. At [Workplace 2] I was able to improve the conditions of storage areas not being renovated, through a better understanding of the material, the buildings and passive treatments such as conservation heating and boxing or housing methods.

At [Workplace] I have been able to see conservation work in a more holistic way. Every object is stored or used in a particular environment and, in all likelihood, returns to that environment after treatment, a critical factor in decision making.

At [Workplace 2], I have trained members of staff in areas such as handling and storage environments but the biggest benefit was to the collections themselves. When ---- joined the team as "Collection Care Assistant", we were able to share our knowledge and maintain the highest standards of care and storage for [Workplace 2], whilst at the same time improving our knowledge and professional standards. I have also introduced ---- students and ---- trainee archivists to preventive conservation methods, especially collection care in historic buildings and survey methods. Through my work at [Workplace] I have been able to advise formally and informally various clients, curators and owners as to how best to care for their objects in an achievable way.

With regards to **Interventive Conservation** I have benefited from improved confidence and success when treating certain materials, especially in the areas of parchment and stationery bindings but also with parchment generally. My boxes and housings have become more considered and appropriate. I am now able to successfully identify and treat iron-gall ink corrosion. I find my gold finishing is mostly adequate but needs constant practice to remain so. This year I was able to assess and train a conservation student volunteer for work at the [Client 1] and spent a morning explaining survey methods to a ---- student visiting [Workplace]

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?

I consider my learning strengths to lie mostly in informal areas - private research at the bench, finding relevant articles, contacting experts in a given field and listening to their experience, recording the information and then putting that into practice in my working day. I am less good at prioritising time for formal learning experiences and miss out, having not freed the time or money far enough in advance. I believe I have the ability to train conservators and library professionals in conservation and impart my knowledge effectively, however I am weak when it comes to sharing my knowledge with the wider profession, through written articles, social media or conferences, but hope to write a paper referencing my work at [Client 4].

One major challenge to my learning is that I no longer work at [Workplace 2], reducing my regular contact with conservators and library professionals. Therefore, I need to organise my learning experiences more formally, attending more training courses and conferences as well as informal visits to institutions and studios, hence my attendance at the ---- and planned attendance at the ----. The other major challenge to my learning will be that I am no longer heavily involved in a Preventive Conservation role. It will take a conscious, planned effort to keep my expertise in this field up to date. Because I now work full time for [Workplace] I have a fantastic opportunity to create time for learning and developing my skills, especially my practical bench skills. I am already benefiting from more working hours with my business partner ----, especially with regards to reporting, organisation and paper washing techniques. I am helping ---- to create a network of ---- conservators.

The PACR process is a great opportunity in itself to focus my learning in a more effective manner. I see the exit of the UK from the EU as a threat to much of our institutional learning, especially research and also worry that the strong links we have with European conservators will be weakened.

4.4 Based on your analysis in 4.3, do you need to update your knowledge or skills for particular projects or areas of work, or to keep abreast of developments in your field? What are your plans or aspirations? Are there any changes of direction you would like to plan for?

I would like to continue my learning in the area of account and stationery bindings. I enjoy working with these type of bindings, from all eras, and would like to eventually move from a proficient level of conservation to an expert level. I think this would be a great benefit to my work at [Workplace]. I would like to improve my understanding of the history of European binding. The insights to which an expert such as ---- can bring to a treatment proposal are incredibly valuable whether it be a humble 20th Century pamphlet binding or remarkable medieval binding. In addition, I need to become more knowledgeable of the Glossary of Bookbinding created by Ligatus, especially as our work at [Workplace] is bringing us into contact with the National Trust who use this as the basis for their treatment proposals.

There are also more recent developments in stain removal, such as the use of Agar gels instead of blotter washing to soften or remove washed in dirt and pollution with which I need to become familiar. Recent projects for [Client 4] have required an intensive learning curve with regards to pigment identification and consolidation on parchment. So far I have worked with an expert in the field (----) who has done the final analysis and treatment but in the future I would like learn and practice these skills. As previously mentioned, one of my biggest learning challenges will be to keep my knowledge of Preventive Conservation up to date and relevant.

Increasingly clients are interested in creating digital copies of their collections and I would like to update my knowledge of the different options available to institutions and the way in which this relates to the conservation and use of the original items.

The recent changes to my career mean that I now need to have good planning in place in order to make the most of the opportunities this has created for me.

4.5 What will you do to meet the needs and changes you have identified?

Give most attention to specific actions you will take over the next two years. Try to include specific dates if possible.

Area	Action	When
Learn to better assess and conserve "springback" account bindings, especially with regards to retaining a working spring where boards and spine have deteriorated.	Spend time with ---- at her studio and discuss practical conservation of "springbacks". Practice on models or books of no value.	----
Learn to identify medieval pigments and better understand the correct methods for their consolidation.	Attend Society of Bookbinders Conference	----
Develop better knowledge of British and European bookbinding styles.	Research during relevant work, dialogue with experts and apply to attend ----.	----
Ensure that Preventive Conservation experience does not fade or go out of date	Properly read and note David Pearson's English Bookbinding Styles 1450 to 1800.	----
	Join Icon ---- group Prepare for implementation of new standards BS EN 16893	----

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: Payments must be made prior to the submission of your application form. Payments can be made online via PayPal on the Icon Website. Please include your payment reference on your application. <http://icon.org.uk/professional-development/accreditation>

If you do require an invoice to be raised, please include a purchase order reference, and an invoice can then be raised.

Applications without these details will be returned. If you are having any issues please contact the Icon Office on 020 3142 6799.

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