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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)	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	Furniture 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 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	Furniture Conservator
Start date in current employment	___/___

I have been employed at the [WORKPLACE] on a series of contracts, assessing and conserving objects for new or refurbished galleries. My role has also contributed to delivery of other aspects of the Public Programme such as exhibitions and loans, through providing advice relating to the use and preservation of the Furniture and Woodwork collection. My current one-year contract is to survey, design and carry out the conservation treatment of furniture objects for the [GALLERY].

- For a typical objects that I conserve, I initially search the museum paper files and electronic databases for information relating to the object and its history. I then carry out a survey of the object to assess the condition and to gain technical information regarding the materials/ techniques of manufacture, noting physical evidence that may provide evidence that informs of the history of the object. For objects with materials that are outside of my expertise, I liaise with the relevant department at the museum and either carry out the work under advice, or refer the work on to the relevant specialist conservator.
- I document both the initial condition and treatment in a written format, supported by drawings, digital photography (under UV where necessary) and mapping where appropriate. I upload this documentation on to the respective museum databases.
- Once my initial research and investigations have been made, I meet with the curator to discuss the object and my treatment proposal. If any analytical tests are required to determine the treatment direction, I explain the potential benefits and costs involved to the curator and make my recommendations before carrying out any tests. If I need to determine certain materials using more advanced analytical techniques, I refer to Conservation Scientists for advice. Likewise, if such analysis could provide specific information to improve the visitor's understanding and its interpretation of the object in the public display, I make recommendations to the curator. I also inform the curator of any specific material risks to the object and explain the environmental parameters required to limit degradation. At this point, I also make contact with other stakeholders. For example, if there are specific mounts to be made to display the object, I contact ___ department and discuss the required specifications. Consultation with other specialists within the wider Conservation Department is sought where required and aspects of a treatment referred when necessary.
- I design my treatments to fit within the [WORKPLACE] ___, and stay abreast of up to date materials and techniques used across related disciplines. Treatment follows my evaluation of the results from analytical tests, be they carried out at the bench, or instigated through Conservation Science Section. I also consider wider project resources when designing the treatment, trying to keep within treatment hours estimated during the project planning stage. I follow existing safe systems of work or devise new ones to ensure that the materials and procedures used in a treatment are well considered and comply with the museum's Health and Safety policy. Where necessary, I carry out literature reviews, test materials and techniques for treatments, and disseminate the information to the studio and wider conservation community through public talks and publications.
- I participate in the day to day running of the studio such as maintaining studio stocks of materials and equipment. This involves liaising with the budget holder, maintaining a supplier spreadsheet and ordering materials as required. I also ensure that humidifiers are filled in order to maintain a stable relative humidity throughout the months when the museum heating system is on. When tours of the studio have been organised for members of the public, I explain my role in the [WORKPLACE], and highlight the importance of conservation using the objects in the studio as examples.
- I have inducted, supervised and trained student interns working in the studio.
- I participate in lunchtime seminars at the [WORKPLACE], wider conservation conferences and ___ events. I keep up to date with relevant publications making use of the [WORKPLACE] Conservation Library.

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
BSc Conservation & Restoration of Decorative Surfaces.	___	___
Examination of Transparent Coatings on Furniture & Wooden Objects: Online course.	___	___
Chemistry for Conservators: Distance learning course.	___	___
Higher National Diploma in Furniture Restoration.	___	___

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>Furniture Conservator, [WORKPLACE] Full-time (now part-time) contracts conserving objects for ____. Object assessment, devising treatment strategies, carrying out conservation measures, advising on object mounting and environmental parameters. ___ and outward loan objects, advising on their suitability to travel. Providing condition statements for loan in objects.</p>	___
<p>Furniture Conservator-Restorer, [WORKPLACE 2] Surface treatments for furniture objects (surface fills, cleaning, retouching and coating where appropriate).</p>	___
<p>Freelance Furniture Conservator-Restorer [WORKPLACE 3]: Condition reporting and on-site first aid repairs to objects in the historic building, [PARTNER 1] loan objects and objects at [WORKPLACE 3] and in ___ [WORKPLACE 4]: exhibition installation at ___ Restoration of damage to post-war and contemporary designer furniture. [WORKPLACE]: Conservator consultancy work for Dendrochronology work, manufacture of reproduction picture frame and associated conservation framing of oil canvas painting, replacement carved & gilded chair stretcher.</p>	___
<p>Furniture Conservation Intern, [WORKPLACE] Research and practical conservation of a wide range of decorative surfaces including East Asian lacquer, japanning, painted surfaces, scagliola, marble and gilded surfaces. Experience in risk assessment and COSHH regulations, digital photography and imaging for documentation. Participation in the museum Integrated Pest Management programme. Supervisor: ___</p>	___
<p>Furniture Conservator-Restorer, [WORKPLACE 5] Responsible for the conservation treatment of furniture objects, and the fabrication of replacements to lost decorative elements such as carvings, veneers, wood/Bouille marquetry, gilded surfaces. Surface treatment of period or reproduction furniture. Gilding of new objects using traditional materials and techniques.</p>	___

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
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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).

4a. Organise and manage work: Similar to in commercial practices, my conservation projects at the [WORKPLACE] are worked to estimated conservation assessments. These estimates feed into wider resource planning and so I manage my work to fit in with these estimates. Where unforeseen aspects of the treatment extend the treatment time, if the hours cannot be gained from another project that has been overestimated, I consult with my manager at the earliest opportunity to negotiate for more time. Where possible, I work on a few objects concurrently to allow me to work efficiently (allowing for results from further analysis, responses from other stakeholders or treatment breaks such as adhesive drying times). I prioritise projects depending on wider museum priorities. For both my museum work and freelance work, I maintain records of how long treatments take, both so I can monitor the progress of a project against allocated resources, and to increase the accuracy of my assessments in the future. **4b.** Legal and contractual requirements: I work within the requirements of my contract terms and conditions and those outlined in the museum's Staff Handbook. These include committing to the code of conduct and other Human Resource requirements. The Handbook refers to the 2005 ICOM Code of Professional Ethics which together with the [WORKPLACE] Conservation Department Ethics Checklist provides a framework for the museum's approach to conservation. **4c.** Health and safety: One of my contractual obligations is to adhere to the museum health and safety policy. I therefore ensure that the materials (relating to Control of Substances Hazardous to Health: COSHH), equipment (relating to Provision and Use of Work Equipment Regulations 1998: PUWER) and processes have up to date risk assessments and that I follow a specified safe system of work. For materials and processes not already in the system, I upload the relevant COSHH information and from this formulate a process assessment for the specific use of the material. **4d.** Safety, security and storage: I ensure the security of the museum spaces that I work in by following studio opening and closing protocols. I have delivered object handling training to new staff at the museum relating to contact with and the movement of furniture objects. I ensure safe storage of all component of objects entrusted to me for treatment. Where object component need to be removed, I take care to systematically document, label and store components so that the object can be accurately rebuilt later. For complex object moves, I have provided advice to Technical Services regarding the movement of specific objects where there is increased risk of damage to the object. My recommendations regarding the ideal environmental and display conditions for each specific object worked on are communicated directly to curators and to wider stakeholders in the museum through the Conservation database. This database feeds into project planning systems. **4e.** Working relationships and communication: To provide the best care for objects, promote the importance of conservation and contribute to other related museum priorities, I maintain clear communication and working relationships with other stakeholders. I promote open dialogue all stakeholders to foster synergy of ideas and interpretation. Curators (clients) are consulted throughout treatments and their interpretation of the object is aided by technical investigation. I use curatorial input to inform me of issues concerning an object's specific cultural, historical or spiritual context. Where further analytical techniques may be of use to the object interpretation, this is advised upon. **4f.** Documentation: The museum has a database for storing conservation assessments and treatments. This system is used in combination with a digital imaging database which I used to store condition maps and photographs taken before, during and after treatments. These images are archived so that they are available across the museum. I focus my reporting on treatments so that future conservators have a good understanding of any material analysis carried out, what treatment methods and materials were used, and where these treatments were carried out. This ensures that the knowledge gained about the object during the treatment is preserved and that the long term efficacy of the treatment can be assessed. **4g.** Communicate recommendations and advice effectively: When discussing the object condition and treatment options with the curator, I influence their attitudes towards object treatments by taking the time to explaining my recommended approach as well as alternatives and their associated pros, cons and risks. I am careful to use language that they can understand and maintain transparency throughout. I update all relevant museum databases with relevant information relating to the object so that relevant stakeholders such as curators, exhibition staff and technical services have the information they require to safely move, store, display or loan the object.

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, cii, ciii, ix, x, xiii	1:	2:	3:	4: a, b, c, d, e, f, g	5:
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Project B	<i>PROJECT B</i>				
Role in project	Sole responsibility for project: Working as a freelance conservator-restorer.				
Dates from / to	___/___	Available for assessment	Yes / No		
<p>S1: My assessment of the object was with respect to a proposed redisplay of the cabinet in its original position in the ___ at [WORKPLACE 3], alongside its pair (which had been treated in ___). The proposed treatment would be part of a wider restoration project to restore the Saloon's architectural features to its original scheme. With the room and partner cabinet having been conserved and restored, the cabinet condition was too poor to be displayed in this context. The immediate conservation problems were flaking paint layers and corroding silver leaf decoration. Additionally, the cabinet had lost half of its applied carved and gilded wood decoration, most of the metal mounts were not of the original design (in contrast with the rest of the suite), and the most recent, non-original white over-paint layer was discoloured. The relative condition of the other pedestals from the suite was also considered in the proposal (1a). I undertook the technical examination of the cabinet in situ on one visit, noting evidence of the materials and techniques used in its manufacture, along with signs of damage, degradation and past treatment. Visual inspection of the decorative surfaces included using x75 magnification, both direct and raking visible light sources as well as ultra-violet light (1b). My examination was systematic with comprehensive notes, annotated sketches and photographs to enable me to compile the report away from the object (1e). Through liaising with the [WORKPLACE 3] curatorial and conservation staff, I accessed past documentary evidence and treatment records relating to the suite. There were no records referring to the specific cabinet however its pair had been treated in ___ and ___. I also contacted ___ at the [PARTNER 1] in order to check their records. On discovering that the two pedestals from the suite of furniture were treated in ___ for display at [LOCATION], I arranged to meet with the conservator at the [PARTNER 1] who had worked on these pedestals. From this meeting, I was able to access the object files, including some cross-section microscopy and pigment identification. I was then able to interpret and cross reference this information with the evidence from my technical assessment of the cabinet at [WORKPLACE 3]. The synthesis of this information enabled me to provide a comprehensive summary of the cabinet's painted surface stratigraphy. For example, findings from the [PARTNER 1] microscopy together with in situ UV inspection enabled me to identify and date specific paint schemes on the cabinet. This information allowed a much more informed treatment proposal and therefore more precise estimating of the treatment costs (1a).</p> <p>S2: The treatment proposal referred to the specific damage, degradation and losses that were outlined in the condition report, and it was structured so that it could be understood in this way. Treatment materials and techniques were chosen based on sound conservation principles and published research, alongside consideration of exposure to the typical environmental conditions of the Saloon (2a). The treatment options were outlined with advice relating to the different options available (including resource implications) (2b). By liaising with the relevant stakeholders (the client, relevant suppliers and sub-contractors) and planning out the project course, I was able to outline the potential work programme in the report (2c).</p> <p>S3: Appropriate sources of further analysis and treatment were recommended where these are outside my area of expertise i.e the identification of dye colours and the moulding and casting of missing metal mounts (3f).</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: x, xi, xiii	1: a, b, e	2: a, b, c	3: f	4:	5:

Project C	<i>PROJECT C</i>				
Role in project	Sole responsibility for project				
Dates from / to	___/___ to ___/___	Available for assessment		Yes / No	
<p>S1: Furniture that is decorated in Boulle marquetry is vulnerable to damage from fluctuating relative humidity due to the differing responses of the composite materials (thin veneers of horn, turtle shell, brass and tin/pewter glued to a timber substrate with animal/gelatine glue). I referred to the museum's centralised environmental monitoring system which identified that the gallery space where the object had been displayed had been subject to wide RH fluctuations (25%-80%) (1c). As such, 10-20% of the marquetry had started to delaminate from the substrate only twenty years after the previous conservation treatment. The marquetry surfaces were photographed and maps produced to document thorough examination of the surfaces to identify delaminating areas and those that could be treated (1e). The other primary issue with the bureau was that the coating on the marquetry was degrading. On the brass marquetry elements, this was causing the localised onset of black spot corrosion on some brass sections (1b). Treatment of these brass elements was important as the corrosion process would only continue in these areas, leading to pitting of the metal surfaces. This pitting is of particular concern as the brass marquetry has fine engravings which are soon visually lost among patches of corrosion. Additionally, removing such pitting may require abrasive treatments which risks the loss of engraving detail (1d).</p> <p>S3: I consolidated the lifting marquetry using dilute high bloom strength hide glue in water to penetrate under the marquetry surface, then applying heat to rehydrate the old glue layer, being careful to minimise exposure of the surface coating to water and heat. Cauls were designed to wick away excess moisture from the surface to prevent the brass from tarnishing. Following the consolidation, I cleaned the surfaces of dirt and loose corrosion with white spirit and protected the brass from further corrosion by coating the marquetry with a coating of Paraloid B72. This left the degraded historical coating in situ, and the coating provided an effective vapour barrier to atmospheric pollutants, thus slowing the corrosion of the brass marquetry elements. B72 is less vulnerable to degradation than natural resins commonly used, such as shellac. It can be applied and removed using solvents such as Shellsol A which does not harm the decorative surfaces below. The coating formulation was manipulated (solvent concentration, evaporation rate and the addition of microcrystalline wax) to achieve a coherent film of similar gloss level to the surface before treatment (3b). Annotated maps and photos of each surface identify the specific areas consolidated to allow for assessment of the treatment method and materials in the future. They can also be used to monitor the effectiveness of the coating to slow corrosion of the brass marquetry. The photos and maps were uploaded to the museum's conservation database alongside all the associated treatment documentation (3d & e).</p> <p>S5: In ___, following my initial university training, subsequent work at [WORKPLACE 5] and internship at the [WORKPLACE], I returned to university for a year to convert my HND into a degree in Restoration and Conservation. Having previously attended an international conference on Boulle marquetry conservation in ___ (5a), I used my university research project to evaluate Boulle marquetry conservation methodologies, by literature review and consultation with specialists (5b). Following on from this research I conserved a Boulle cabinet at the [WORKPLACE] as my final project. I communicated my research findings and the methodology to the rest of the Furniture Section at the [WORKPLACE] and the approach has since been adopted by the team due to its reduced risk to the decorative surfaces (5d). Since this project I have continued to refine and adapt the methodology to fit specific Boulle marquetry surfaces that I have worked on (5c).</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, iii, v, xii	1: b, c, d, e	2:	3: b, d, e	4:	5: a, b, c, d

Project D	<i>PROJECT D</i>				
Role in project	Lead on treatment design for objects in Furniture Conservation Section				
Dates from / to	___/___ to ___/___	Available for assessment		Yes / No	
<p>Fifty furniture objects decorated with metal furniture mounts are to be displayed in the [GALLERY] at the [WORKPLACE]. I reviewed related publications that discussed production methods for these mounts with a view to developing a treatment methodology for the project. My research led to discover that the furniture mounts that are generally called 'gilt-bronze' are in fact more commonly of a copper alloy more similar to brass, and are not always gilded. When the surface is gilded, it was historically carried out with the application of a hot amalgam of gold and mercury. The gold is intimately bound with the copper alloy substrate but is porous. This explains the common development of black spot corrosion on many of the mounts at the [WORKPLACE], as the micropores expose the brass substrate to atmospheric pollutants. The documentary sources also identified further processes carried out in the production of these mounts that involved colouring the brass or gold surface using either patination methods or the application of a coloured coating. Past treatments at the museum and more widely in commercial practices often involve removing any coatings and using chelator complexes to help bring the corrosion salts into solution. The removal of historic coatings may cause a change in appearance, and the use of chelators risks the loss of any patination layer, so my research led me to re-evaluate these treatment strategies and recommend a more cautious approach to the conservation of these objects. S2: As a result of this literature review, I designed a treatment methodology that could be applied to the fifty objects highlighted above. The knowledge obtained by the research meant that the approach is more sensitive to retaining vulnerable elements of the furniture mounts' decorative surfaces. UV inspection can be used to provide information about any coating present and XRF can confirm whether or not the surface is gilded or not. Following these results, tailored cleaning tests can be carried out in cases where there is disfiguring corrosion that may require removal. These tests can assess the effectiveness of mechanical and/or chelator cleaning methods, and can identify any colour change caused on the mount surface, informing whether or not the cleaning treatment is appropriate. The extent of the cleaning programme is also affected by the condition of the parent object that the mounts are part of. It is important that the cleaning treatment is consistent for all components of an object. For example, mounts that are cleaned of all corrosion and appear like new may conflict with the aged patina of the faded wood surface that they are attached to (2a). Coloured corrosion salts that are indicative of faster developed, active corrosion processes are removed as a preventative measure, but project resource considerations and other stakeholder considerations contribute to decision-making regarding the more stable corrosion products (2b). In discussions with the curators at the museum, I was able to identify the specific types of corrosion that were of most aesthetic concern to them, and was able to explain to them the reasoning behind the primarily preventative conservation approach. Although the methodology is universal for furniture mounts, each treatment is tailored specifically for that object, and the treatment proposal is documented on the museum conservation database having been discussed and agreed with the curator (2c). S3: Whilst developing the methodology, I consulted with both Furniture and Metals conservators (including some accredited) at the [WORKPLACE] to ensure that the measures meet conservation standards (3c). Having communicated the research findings and approach to my colleagues, all furniture mounts at the museum are now being conserved in this way (3a,b). The methodology also outlines the need for XRF to identify the substrate alloy and to whether or not the surface is gilded before corrosion removal is attempted. This must be carried out by a trained Conservation Scientist (3f). S5: In the literature review carried out and in conversation with both Furniture and Metals conservators, I identified the current treatment methods that are adopted in treating furniture mounts (5b). Both the rationale and methodology have been disseminated informally in the ___, and more widely through ___ Conference and in the forthcoming [WORKPLACE] Conservation Journal. In addition to briefing my colleagues, I have trained interns to use the methodology, emphasising the importance of understanding the surfaces that they are working on and using rational judgements in making treatment decisions (5d, 5e).</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, xi	1:	2: a, b, c	3: a, b, c, f	4:	5: b, d, e

Project E	<i>PROJECT E</i>				
Role in project	Sole responsibility for project, managing an intern				
Dates from / to	___ to ___	Available for assessment		Yes / No	
<p>This eighteenth century mechanical commode was made by a furniture maker known for his mechanical furniture. The curators expressed the importance of effectively communicating the operation of the mechanism in the display so that the object could be fully understood by the visitor. By filming the operation, the future operation of the mechanism is made unnecessary and so the risk of wear and tear on the moving parts in the longer term is reduced. As such, the wider benefits of restoring the mechanism operation outweighed those of just conserving the parts and leaving it inoperable.</p> <p>S4: Both the deconstruction of the mechanism and the intricately built mounts required careful documentation and labelling. All parts had to be stored securely whilst also allowing components to be individually treated. I managed an intern to help carry out the conservation treatment of the mounts and so it was important that she understood documentation and labelling system, the treatment principles, and the methods materials with which to carry out the treatment (4d). Being under my responsibility, I ensured that the intern was inducted in to studio procedures and was fully aware of our Health and Safety system. Where risk assessments were not already prepared for certain operations (such as use of specific solvents for cleaning/coating or cleaning lead corrosion), I drafted these and made sure both myself and the intern had read and signed these off that we understood the safe system of work for the operations that we were carrying out (4b,c).</p> <p>S3: The mechanism was removed, cleaned with white spirit of dirt, corrosion and old grease then lubricated with a synthetic oil (Mobius 9010/2), a lubricant less prone to promoting corrosion than a natural grease. Removable adjustments (e.g. packing out housings with wood so that they could secure related clips) were made to accommodate movement of the timber carcass, so that the mechanism could operate as intended. The lead weights were removed and degreased with acetone. EDTA can be used to chelate lead corrosion products at a pH of 7, so the lead weights were placed in a buffered 0.5% EDTA water bath (w/v) for 30 minutes before being brushed with a bristle brush to remove the loose corrosion. After being bathed and rinsed with deionised water, they were left to dry in an environment of 30-40% RH. The weights were then bathed and rinsed in acetone to displace any residual water and coated with microcrystalline wax to provide a barrier to atmospheric pollutants. The oak housing was also given a thick coating of microcrystalline wax to try to reduce the exposure of the weights to any acetic acid off-gassing from the timber.</p> <p>In contrast with most of the furniture mounts encountered in the [GALLERY] project, UV inspection combined with solvent tests found the mounts to have a recently applied dammar coating present. As the degradation of the coating had caused the development of localised disfiguring corrosion and had no historical value, after discussion with the curator it was removed, having been documented on the museum database. This meant that the coating to be applied was on bare metal which introduced another conservation material option for coating. Where Paraloid B72 was used to provide a protective coating to furniture mounts that have historical coatings present (see Activity C), in this case Paraloid B48N may be a more appropriate coating as it was specifically formulated to adhere to metal surfaces. As there have been no comparative studies published that test the efficacy of these two resins in this context, this was an opportunity to compare the two coating materials. Both have been proven to be chemically stable resins so both are viable options as coatings. All mounts were coated with B48N, apart from the proper left side frieze mount which was coated in B72 (using the same resin concentration and similar solvent carriers). This was described in the object file and documented by digital photographs uploaded to the system (3e), and therefore the long-term efficacy of the two resins can be evaluated (3b, d). Likewise, the condition of the lead mounts before and after treatment was recorded by digital photography and uploaded to the system for future reference.</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, iii, vi, viii, ix, xii	1:	2:	3:	4: b, c, d	5: b, d, e

Project F	<i>PROJECT F</i>				
Role in project	Sole responsibility for project				
Dates from / to	___ to ___	Available for assessment		Yes / No	
<p>This frame was conserved with a view to display an unframed Dutch painting from a similar period in the [GALLERY]. It is made from a wooden sub-frame, with ebony ripple mouldings and translucent turtle shell glued to the substrate with pigmented animal glue. The exposed wood frame surfaces are painted black with a water-based distemper and the decorative surfaces have a natural resin varnish coating (visible under UV).</p> <p>S1: The frame was suffering from historical insect damage to the wood substrate, resulting in areas of friable wood having lost its structural integrity. The structure needed to be secure enough to both safely house the painting, and to allow for fixings to be applied as required for the frame to be hung (1a,d). The corner bridle joints were loose and two sections of the ripple moulded ebony were missing. The turtle shell veneers were delaminating in some areas, with some evidence of dispersed pigment beneath some of the turtle shell, probably due to past consolidation attempt (1b). As with all conservation projects at the [WORKPLACE], I ensure that recommendations regarding environmental conditions required for safe display of the object are inputted into the Conservation database. This information is accessed by the project staff who use the recommendations to help design the exhibition space (1c).</p> <p>S3: Once the wood structure itself was strengthened through consolidation with Paraloid B72 in Shellsol A, the repair of the failed joinery was carried out with animal glue and clamped without risk of crushing the timber. B72 was chose for its retreatability, adequate strength and flexibility, and compatibility with aromatic hydrocarbon solvents that do not affect the material structure of the frame. I carried out some tests of alternative, valid options to consolidate the lifting turtle shell from its pigmented glue ground. I wanted to avoid the kind of pigment dispersion that was evident from a previous treatment so tested hot-melt and solvent based systems. These methods failed to consolidate the turtle shell, but a test application of isinglass at a relatively high concentration (5-10%) kept the adhesive in more viscous, thickened state and successfully consolidated the turtle shell. This prevented the water component of the adhesive from wetting the consolidated surface beyond the adhesive interface and so the pigment in the glue layer remained bound in situ, preventing any tide-lines from forming. Production of ripple mouldings from timber requires a complex mechanical jig to produce the regular, undulating surface. To recreate the missing mouldings without these means, moulds were taken of extant sections on the frame. The sections were isolated from the moulding material with microcrystalline wax. This prevents any silicone moulding residues being left on the object surface. Moulds were using Zhermak Elite HD putty, an addition cure silicone moulding material (3c). The isolating layer of microcrystalline wax was then removed from the surfaces using cotton wool swabs and white spirit. Replica parts were cast using Polyester resin with added pigments to simulate ebony. The sections were trimmed to fit and the surface gloss adjusted using bees/carnauba wax and abrasives. The replacement sections were glued in place with animal glue allowing for later retreatment if necessary. Filling of the insect damage losses below the new bottom moulding was carried out with 10% B72 in xylene bulked with phenolic micro balloons. A surface fill was applied over this of Flugger (CaCO₃ bulked acrylic dispersion), and this was retouched with Golden acrylics (3b).</p> <p>S5: The research I carried out into strengthening insect damaged wood and the tests on consolidating water sensitive dye layers below turtle shell have both contributed to developing my knowledge generally and for this specific project (5b). For example, the principles learned from the adhesives tests have been further developed in a recent project where I have had similar but even more sensitive adhesive/dye layers to consolidate. In this case, the dyes were even too sensitive for thickened isinglass to be applied. The restriction of free water was adapted further by applying an adhesive film of isinglass under the turtle shell, which was then rehydrated in situ using water vapour and melted using controlled heat. This method involved no free water and enabled successful consolidation whilst leaving the sensitive dyes in place (5c).</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	1: a, b, c, d	2:	3: b, c	4:	5: b, c

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. Over the past two years I have become increasingly familiar with museum processes and how conservation fits into the wider context of the museum aims. I **understand** better that observations made during conservation treatments and technical analysis can provide evidence to the provenance of an object. I am now aware that in order to display an object successfully, so that the viewer gains the best understanding of the object, it may be appropriate to tailor the conservation treatment accordingly, always however considering any risks to the object (e.g. see Project E).
- II. Having researched, designed and carried out conservation treatments for furniture mounts (see Project D), my **knowledge and understanding** has changed greatly regarding my approach to these object parts. My subsequent experience conserving the mounts from ten different objects has enabled me to **develop** the methodology as I have been faced with different problems (i.e. from using chelators alone to also using mechanical methods to safely remove corrosion when the metal surface is coloured with a patination layer).
- III. Likewise, since researching a suitable methodology for conserving Boulle marquetry and working on six Boulle marquetry objects, my tacit knowledge working on these surfaces has since improved and I am therefore more **skilled** at adapting the materials and methods to provide more effective treatments (see Project C.)
- IV. In order to assess the most appropriate materials for particular treatments, where necessary I carry out materials tests. Recent examples include testing flexible gap filling materials, retouching materials and adhesives for consolidating Boulle marquetry surfaces.
- V. I **keep up-to-date** with current research by making use of the comprehensive library of conservation literature and publications held at the [WORKPLACE]. As a member ___ and a subscriber to the Conservation DistList, I am alert to forthcoming events or conferences that may be of use to my professional development.
- VI. In ___, I attended a week long course held for conservation staff at the [WORKPLACE] that focussed on non-traditional options for cleaning decorative surfaces. I previously only had a basic working understanding of making and using solvent gels, but this course expanded my knowledge. It has given me a more complete **understanding** of aqueous cleaning options and their design. I have since used surfactant free water/solvent gels for removing undesired coatings, and can now tailor chelator solutions for cleaning specific metal salts as a component of dirt or as corrosion on a metal object.
- VII. Over the past two years at the [WORKPLACE], my **approach** to documentation has become more concise and focussed. I make sure that the written documentation, photography and any maps or drawings are clearly linked to each other. I also make specific consideration when documenting aspects of the treatment or object material that would benefit from future evaluation (e.g. monitoring corrosion development- see Project E).

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

Referring to 4.1 (I-VII):

- I. Being more aware of wider museum priorities makes me more sensitive to the needs of other project stakeholders, such as curators and exhibition staff. Understanding the importance of aspects of object display such as 'visitor learning and interpretation' means that I can make informed judgements and offer advice regarding related treatment and display options.
- II. & III. The experiential learning gained from working on a number of similar types of decorative surfaces has given me a better understanding of the conservation options and the results obtainable. It also makes me more aware of the material sensitivities and risks to them from the treatment options. By disseminating my findings informally to interns, my colleagues and formally through publication or conference, I ensure that the learning benefits the wider conservation field.
- IV. V. & VII. By keeping abreast of developments in related disciplines (e.g Conservation of painted and gilded surfaces) and carrying out materials testing for specific projects, I ensure that the materials and methods used for my conservation treatments are well founded and in line with current accepted practice.
- VII. My improved communication of object condition surveys and treatments reports means that the condition of the object and efficacy of my treatment can be more effectively evaluated over time.

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 now have over ___ years of experience working in the museum setting and over three years working in commercial practice. There are some similarities but also some acute differences between the practices of a conservator-restorer in both, mainly in the emphasis in commercial practice of the aesthetic restoration treatment. Having gained experience working in both I have experience working with the materials and techniques associated with both, as well as the sometimes different requirements of the clients.

WEAKNESSES: With gilded surfaces at the [WORKPLACE] being treated by the gilding conservator, my experience of working on gilded objects is still the traditional restoration methods I learned at [WORKPLACE 5] and a couple of projects that I carried out on my internship at the [WORKPLACE]. There have since been some developments in the conservation of gilded surfaces that I have not had the opportunity to explore. I also feel that my connoisseurship and knowledge of furniture history could be further developed.

CHALLENGES, OPPORTUNITIES & THREATS: It will be a **challenge** keeping up-to-date with current developments as I will not have direct access to the wealth of publications available at the [WORKPLACE] when I finish my contract there in ____. I have a good network of fellow conservators both within and outside of the [WORKPLACE] that I will need to maintain to discuss ideas and benefit from their specific expertise or specialism. I will also not have access to the [WORKPLACE] training budget to attend a training course or conference. Making the transition to commercial practice, I will have the **opportunity** to learn new skills from my colleagues. If my manager is in agreement, it may be possible for me to increase my experience working on decorative surfaces such as painted, lacquered or gilded surfaces. My new manager is well connected to the ___ auction houses and I have the chance to visit the relevant sales with him to improve my connoisseurship and improve my furniture history knowledge. The main **threat** that exists is the risk to my job of wider economic instability.

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?

In order to keep abreast of current developments, I will access the abstracts to journals such as JAIC and Studies in Conservation and will check the abstracts to papers presented at relevant conferences. Although I will no longer have direct access to the [WORKPLACE] library, I can access the identified publications through the Library ___ as a member of the public. I can access online resources such as News in Conservation (IIC) E-Conservation journal (University of Évora), the Conservation On-Line (CoOL database) which holds archives for various publications and discussion forums (JAIC, WAAC, Conservation DistList) etc). I will need to maintain my professional network.

By saving £30 per month towards my CPD I can build up a personal fund that could contribute to identified training opportunities. For training courses or conferences that I should attend for my CPD and to develop my professional network, if the cost is beyond my means, I can approach alternative sources of funding to help finance the activity (e.g. my new employer, the Clothworkers' Foundation, Anna Plowdens Trust, QEST). I need to learn the approaches adopted at the Conservation Studio I have just joined. As I see aspects of treatments that could benefit from alternative options that I have learned in my past roles, I will try to introduce these into my work practices. As my role develops, I hope to work on a variety of different decorative surfaces so that I can increase my experience and skills. In particular, I would like to develop my gilding conservation skills to incorporate my recent training (___) and developments in the profession (___). By attending furniture auction viewings with my manager at Christie's, Sotheby's and Bonhams, I will try to improve my connoisseurship to antique furniture through exposure, and will try to improve my furniture history through literature research and attendance of ___ events. By maintaining a good network of contacts I would hope to be able to find work elsewhere. By maintaining a broad spectrum of expertise by using my CPD to bolster my weaker areas, I will be best placed for any positions that may come up. I could also enhance my professional reputation by writing up and publishing my research findings on Boule marquetry consolidation and the treatment of an eighteenth century Persian barber surgeon box.

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
Access to publications	Access on-line publications and resources. Check abstracts for relevant articles to read in key journals Conservation (quarterly); conference postprints. Access these through the NAL.	___
Maintain professional network	Participate in ___ events and ___ events. Keep LinkedIn updated (Ongoing).	___
Learn new skills	Assimilate new techniques and ways of working learned at [WORKPLACE 2].	___
Experience working on gilded, painted and lacquer surfaces	Communicate to my manager my desire to work on alternative related decorative surfaces.	___
Monitor CPD options and secure funding as necessary	Develop personal fund, monitor announced conferences and training courses on the Cons DistList/ Icon News and the Furniture History Society. Where appropriate, apply for funding through my employer or other grant schemes. Attend relevant Furniture History Society meetings	___
Develop connoisseurship and furniture history knowledge	Guided tour of Masterpiece annual fair ___ read furniture history books (authors: A. Bowett, G. Beard, T. Strange) and attend auction house late openings for high-end furniture sales.	___
Publish research	Publish ___ article.	___

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