

## CONTINUED PROFESSIONAL DEVELOPMENT (CPD) RECORD

### SAMPLE 1

**JOB TITLE: Painting Conservator**

**DISCIPLINE: Easel paintings**

**DATES OF CPD REVIEW PERIOD: 2012 until early 2014**

**PLEASE NOTE:** The headings on this form are to be used as a guideline to help organise and clarify your CPD record. You do not need to complete an entry under every section in order to comply with ICHAWI's CPD requirements.

#### RECENT PRACTICAL PROJECTS AND ACTIVITIES:

1. Conservation of a collection of paintings by Eva (1876-1960) and Letitia Hamilton (1878-1964), including an oil painting on an early plywood panel which had been damaged by woodworm to the extent that the holes penetrated the paint surface which was visually disturbing. Firstly to eradicate the woodworm the panel was placed in an anoxic environment in a sealed bag with oxygen scavengers and a monitor (Hanwell ZerO2 system) for the prescribed amount of time. The panel was consolidated with Paraloid B67. During the decision-making process on choosing the appropriate treatment for the painting, research was carried out in the form of reading articles, liaising with a conservator working in wood for advice, telephone conversations and emails concerning panel consolidation and anoxic treatment. See below: \*OTHER 1.

2. Conservation of a portrait presumed to be by Gilbert Stuart (1755-1828). The conservation work included tear mending, strengthening of the tacking edge, surface dirt and varnish removal. Research was carried out on the materials and techniques used in similar portraits to aid authentication. See below: \*OTHER 2.

3. Conservation of a portrait of Henry Paget 1<sup>st</sup> Marques of Anglesey (1768-1864) by Sir Thomas Lawrence (1769 - 1830), 183 x 264cm. This project included a tear mend measuring 43 x 20 x 50 cm through application of the methodology as described by Dr. Winfried Heiber and demonstrated by Petra Demuth, using sturgeon and wheat starch adhesives, carried out with the use of a stereo-microscope. See below: WORKSHOPS ATTENDED, 4.

4. Conservation of a lined painting which had been severely damaged by a dog, where the paint surface and both canvas layers had been punctured. Inserts were applied using Evacon-R™, as described by Petra Demuth. See below: WORKSHOPS ATTENDED, 4.

5. Conservation of an oval portrait of Buck Whaley (1766-1800), which had suffered from exposure to damp conditions. There were severe planar distortions in the canvas, the lining canvas was badly degraded and there was flaking and lost paint. The treatment involved consolidation of the paint layer, removal of the previous lining, strip lining and replacing of the previous canvas extensions and re-stretching onto the oval stretcher. Research included looking into an appropriate material for strip lining the original fine weave canvas. \*OTHER 11

6. Conservation of a flood damaged painting of Barbara Villiers (1640 - 1709), unknown artist. The painting had been lined and water damage had caused differing tensions between the two canvases resulting in severe planar distortions in the original canvas. The work involved removal of the lining canvas and strip

lining the original canvas with the application of canvas extensions around the edges, as the painting was 3cms smaller than the size of the stretcher in all directions. This was carried out within a very tight time frame for an exhibition deadline. Related reading \*, OTHER 12

\*Ongoing projects have not been included.

#### **CONFERENCES/ WORKSHOPS/COURSES/LECTURES ATTENDED:**

Please include dates/venue and benefits gained from attending

1. Chemistry for Conservators, Distance Learning Course, International Academic Projects (Jan - April 2012).

I benefitted from this by recapping on a lot of basic chemistry and in its application in practical conservation. The Museums and Galleries Commission 'Science for Conservators' books covered a lot of methods which in some cases allowed me to extend my knowledge and in others to revise areas previously covered, so it was a really helpful course.

3. Pigments and the Polarising Microscope, tutored by Peter MacTaggart, run by International Academic projects (18- 22 June 2012), Somerset, England

The course opened up the exciting world of using a polarising microscope and its use in analysing pigment samples in the studio. Having purchased a polarising microscope from Peter MacTaggart, this method is now possible for me when necessary (where previously I would have sent samples to an external person for analysis).

3. The technical analysis of the watercolour materials of J.M.W. Turner, A one day workshop presented by Dr. Joyce Townsend, National Gallery of Ireland, 13 July 2012.

I found this workshop really useful as listening to Joyce Townsend's first-hand knowledge of Turner's palette, gained through her research and analysis, gave me insight into what analytical methods should be used in each case.

4. Was involved in co-organising and attended the Thread by Thread Tear Mending Workshop, tutored by Dipl.-Rest Ms Petra Demuth. National Gallery of Ireland, Dublin, Oct-5 2012.

This was a hugely beneficial course in its practical application. I have used the methodology in several projects since (two examples shown above are: 1. very large tear mend in the Portrait of Henry Paget, 1st Marquis of Anglesey, by Sir Thomas Lawrence and 2. The inserts in the painting damaged by a dog).

5. Was involved in co-organising and attended the 'Cleaning of Acrylic Emulsion Paints' Workshop presented by Dr. Bronwyn Ormsby, National Gallery of Ireland, 20-21 February 2014.

This course had a very useful practical application in that it opened up to me a wide range of new cleaning systems applicable to acrylic painted emulsions and other unvarnished painted surfaces. This was really important for updating knowledge on what we are and will be coming across as conservators. Apart from reading the articles suggested, I carried out further research into Pemulen™ gel. See below: OTHER \* 8

6. "Recreating the Medieval Palette" Course presented by Cheryl Porter, The Chester Beatty Library, Dublin. Attended the Thursday morning lecture, 27 February 2014.

This was a fascinating course, I would have loved to have been able to have attended more of it. Blues were covered on the morning I was there and every aspect of their production and history was described in detail giving a real insight into each pigment. I researched indigo further in relation to its fading in oil painting. See below, OTHER \* 5

7. Health and Safety Training Day, (Safety Pass).

**LECTURES/TALKS PRESENTED:**

Please include dates/venue and benefits gained

IPCRA Conference 2012, Conservation Activities Ireland III, The National Library of Ireland, 3 November (title of talk removed for privacy)

This was the first time I had delivered a presentation, and it has been a long time since I have delivered a talk at all, (since university), so it was a useful exercise and discipline in trying to convert treatment records into a hopefully coherent paper around the theme. Two fellow conservators (names removed for privacy) were very kind in helping with this.

**PUBLICATIONS:**

Please include any articles written and publishing details

Have submitted for publication (although not published yet): (title of talk removed for privacy)

**MEMBERSHIP OF PROFESSIONAL BODIES:**

**Accredited member of The Institute of Conservator-Restorers in Ireland (ICRI) (previously committee member of IPCRA)**

**Member of The British Association of Picture Restorers**

**Member of The Institute of Conservation (ICON) - Listed in the Conservation Register**

**Member of The International Institute of Conservation ( IIC)**

**Member of INCCA**

**OTHER:**

**Include details of recent publications/journals read, websites recently accessed etc**

1. Research into panel painting and treatment options for woodworm damage:

*The Structural Conservation of Panel Paintings, Getty Publication, 1998, <http://www.getty.edu/publications/virtuallibrary/0892363843.html?title=Panel+paintings> in particular: Modified Atmosphere Treatments of Insect Infestations, Gordon Hanlon and Vinod Daniel, Consolidation of Wooden Panels by Arno P. Schniewind, A Guide to Wood Deterioration Caused by Microorganisms and Insects, Blanchette, R. A.*

*Liaising with a conservator working in wood for advice (name removed for privacy), telephone conversations and emails concerning panel consolidation with (name removed for privacy), Courtauld, consolidation of Rubens panel), and concerning anoxic treatment with (name removed for privacy),*

2. Research into the techniques and materials used by Gilbert Stuart:

*AIC Journal Volume 50 Number 2 Fall / Winter 2011: Gilbert Stuart in Britain (1775 - 1787).*

3. Research into reintegration & retouching concerning ongoing projects which incorporated general reading:

*The Restoration of Lorenzo Monaco's 'Coronation of the Virgin': Retouching and Display, by Paul Ackroyd, Larry Keith and Dillian Gordon, National Gallery Technical Bulletin Volume 21, 2000.*

*Approaches to the reintegration of paint loss: theory and practice in the conservation of easel paintings by Muir, Kim, Reviews in Conservation, Volume 10, p.19-28 (2009).*

*Mixing and Matching, Approaches to Retouching Paintings, Rebecca Ellison, Patricia Smithen and Rachel Turnbull, Archetype Publications in association with the ICON Paintings Group & BAPCR, 2010.*

4. Research into backing materials for paintings concerning various projects: considerations for paintings going into differing environments e.g. cold country houses, churches:

*Telephone conversations and emails with paintings conservators (name removed for privacy), specialising in paintings from churches.*

5. Pigment research: (and related)

*The Materials of J.M.W Turner, Townsend, Joyce H. Studies in Conservation, Volume 38, pp 231 - 254.*  
1993

*The Materials and Techniques of J.M.W. Turner: primings and supports, Volume 39, pp 145 - 153,*  
1994.

*Historical pigment research, the work of the Pigmentum Project, Valentine Walsh and Nicholas Easthaugh.*

*Indigo as a pigment in Oil Painting and the Problem of Its Fading, file ID 62357*  
<http://dare.uva.nl/document/62357>.

#### 6. Thread by thread tear mending connected research:

*Ripping Yarns: Traditions and Advances in the Structural Repair of Canvas Paintings, BAPCR Conference Review, Friday 30th September 2011 The Picture Restorer, Number 40, Spring 2012.*

#### 8. IPCRA conference paper - Minimal Intervention:

*The Greenwich Comparative Lining Conference, National Maritime Museum, IIC 1974 See 'Lining Paintings: papers from the Greenwich Conference on Comparative Lining Techniques by Caroline Villers.*

Bomford D. and Getty L, 'Issues in the Conservation of Paintings' Getty Conservation Institute - p 249 (The Lining Cycle).

Hill Stoner, J., 'The Impact of Research on the Lining and Cleaning of Easel Paintings', JAIC (1994) Vol 33, Number 2, Article 5 pp 131 -140.

Hackney S. 'Paintings on Canvas: Linings and Alternatives' Tate Papers, London, 2004.

Fliis N. 'Francis Barlow: Painter of Birds and Beasts' (Robert Boyle Project 2011), A catalogue accompanying the exhibition at Clendon Park, Surrey, 18<sup>th</sup> century National Trust property.

Rowland, B. 'Birds with Human Souls' (Tennessee 1978) pp 169-174.

Sheldon, L., 'The newest Vermeer: how technical research convinced the doubting scholars', The Picture Restorer, Number 41 (London, Autumn 2012) pp 14 - 18.

#### 9. Preventive Conservation:

*Sustainable Preservation Practices for managing Storage Environments, Image Permanence Institute Caring for paintings and frames in Museums, Scottish Museums Council Factsheet, 2005.*

#### 8. Cleaning of Acrylic Emulsions research (apart from reading matter from the course, see workshop 5) :

*Material Focus, Pemulen and Xantham Gels: Properties and Applications, Laura Hinde, The Picture Restorer, Number 43, Autumn 2013*

*Conservation Concerns for Acrylic Emulsion Paints: A Literature Review, Elizabeth Jablonski, Tom Learner, James Hayes, Mark Golden. <http://www.tate.org.uk/research/publications/tate-papers/conservation-concerns-acrylic-emulsion-paints-literature-review>*

*The effects of surface cleaning on acrylic emulsion paintings: A Preliminary Investigation, Bronwyn Ormsby, Tom Learner, Micheal Schilling, Jim Druzik, Herant Khanjian, Dave Carson, Gary Foster and Mike Sloan: <http://www.tate.org.uk/download/file/fid/7400>*

*A New Approach to Cleaning 1. Using Mixtures of Concentrated Stock Solutions and a Database to Arrive at an Optimal Aqueous Cleaning System, Chris Stavroudis, Tian Doherty and Richard Wolbers, WAAC Newsletter, volume 27 number 2, 2005.*

*Surface Cleaning and Conservation, Manfred Koller, Conservation Perspectives, GCI Newsletter 15.3. Fall 2000*

*The Gels Cleaning Research Project, Valeris Dorge, Conservation Perspectives, GCI Newsletter 15.3. Fall 2000*

#### 9. Contemporary Art:

*Modern Art: Who Cares, The Foundation for the Conservation of Modern Art and The Netherlands Institute for Cultural Heritage,*

*1999 : The Conservation of Monochrome Paintings, Liesbeth Abraham, Louise Wijnberg - introduction texts, Marie Louise Sauerburg - proceedings.*

#### 10. Varnish:

*Paintings Conservation Varnish, Christopher W. McGlinchey, 88. IIC . Taylor and Francis Group*

11. Material for strip lining:

*Research carried out to find a thin strong and flexible material for use in strip lining included finding glass cloth, a material I hadn't come across before as used by Toby Jacobs, at John Jacobs Studios, London.*

12. Related reading:

*Painted Ladies, Women at the Court of Charles II, Catharine MacLeod and Julia Marciari Alexander with essays by Kevin Sharpe, Sonya Wynne and Diana Dethloff, National Portrait Gallery in association with the Yale Center for British Art, New Haven*

**General - publications, journals read etc.:** (with these I would read them through when they arrive and refer later to particular articles as well, focusing on those concerning conservation of paintings).

*The Picture Restorer: Issues No 40 Spring 2012, 41 Autumn 2012, 42 Spring 2013, 43 Autumn 2013, published by The British Association of Paintings Conservator-Restorers.*

*AIC journals - all issues.*

*ICON journals, (Routledge) and ICON News, all issues.*

*IIC, Studies in Conservation - all issues (Maney Publishing) and News in Conservation - all issues.*

*Conservation Perspectives, The GCI Newsletter, Getty Publications.*

*Studying and Conserving Paintings: Occasional Papers on the Samuel H Kress Collection, Archetype Publications in association with The Conservation Center of the Institute of Fine Arts, New York University, 2006*

*Adhesives and Consolidants in Painting Conservation, Angelina Barrios, Lizzie Bone, Rhiannon Clarricoates and Alexandra Gent. Archetype Publications in association with ICON Paintings Group 2012*

Websites:

*The Getty Institute: <http://www.getty.edu>*

*AIC: <http://www.conservation-us.org>*

*Cool Conservation: <http://cool.conservation-us.org>*

*JAIC: <http://cool.conservation-us.org/jaic/>*

*ICON: <http://www.icon.org.uk>*

*E conservation online magazine: <http://www.e-conservationonline.com>*

*Tate Papers: [http://www.tate.org.uk/research/publications/search?solrsort=is\\_end\\_date%20asc%2C%20is\\_start\\_date%20asc%2C%20is\\_published\\_date%20desc](http://www.tate.org.uk/research/publications/search?solrsort=is_end_date%20asc%2C%20is_start_date%20asc%2C%20is_published_date%20desc)*

*INCCA: [www.incca.org](http://www.incca.org) ›*

**PLANS FOR FUTURE CPD:**

**Identify personal priorities for the next 2 years. Focus on what you personally want to achieve over that period and how it will support your professional development. Provide target dates for achieving each goal/need listed.**

My personal priorities for the next two years include looking into not only expanding my knowledge where paintings from the past are concerned but also looking towards the future and thinking about research into methodology for the treatment and care of contemporary paintings. I would like to learn more about non-invasive analysis of paintings\* to be able to carry out more extensive research in the studio when necessary, e.g. multi-spectral imaging and OSIRIS.

Courses:

1. Hornemann Institute Distance Learning Course: Restoration Theories and Methods from 1945 until Today

31.03.2014 - 01.06.2014, course tutor Prof. Schädler-Saub (have registered for this course.)

I wanted to study this course to gain a not only a clearer overview of the history of conservation in Europe but also the details of the key moments in the changes in conservation, to be able to put that into context for the present and the future. There is a module on colour theory and retouching methods which is of particular interest.

## 2. Multi Spectral Imaging and/or OSIRIS (within the next two years)

I would like to learn more about non-invasive techniques in the analysis of paintings to be able to apply some of the less expensive methods in the studio.

## 3 Contemporary Art (ongoing)

: including further training in dealing with acrylic paintings (possibly the CAPS 4 day workshop, dry cleaning workshop etc)

: Artist Interviews (important in the conservation of modern art),

As conservators we are going to be dealing with more acrylic paintings as time goes on and it is important to increase our knowledge of working with these materials. Connected to this, as a conservator and an artist, I would really like to gain a bit more knowledge on the guidelines for artist interviews, as this is such an important part of being able to deal with the works in the most appropriate way.

**CONTINUED PROFESSIONAL DEVELOPMENT (CPD) RECORD**

**SAMPLE 2**

**JOB TITLE: Manager of private conservation studio**

**DISCIPLINE: Furniture and wooden objects**

**DATES OF CPD REVIEW PERIOD: 2013-2016**

**RECENT PRACTICAL PROJECTS AND ACTIVITIES:**

- Stabilisation and cleaning of the State Carriage, OPW
- Stabilisation and cleaning of the Chester Beatty weapons Collection, Irish Defence Forces in collaboration with Prof. T. Beentjes, Senior lecturer Metal conservation UvA, NL
- Restoration of two 19<sup>th</sup> century Boulle tables from the Mansion House, Dublin City Council
- Conservation of 7 frames in the Vaughan Cabinet for the J.M.W. Turner watercolours, National Gallery of Ireland.
- Design and built micro-climate frame insert for painting by J. Vermeer, "Woman Writing a Letter, with her Maid " inv. no NGI 4535
- Conservation and restoration of two historically significant windows in Westport, Westport Town Council
- Development and execution of very extensive marquetry cutting on an early 18<sup>th</sup> C bureau bookcase with a laser cutter.
- Conservation and installation of two large wooden sculptures by Mc Kenna, NUI Maynooth
- Transport and hanging of five 17<sup>th</sup> century tapestries in Kilkenny Castle, OPW in collaboration with I. Fernandez, Head of Conservation of the Real Fabrica de Tapices in Madrid
- Introduction of IPM to Castletown House , OPW
- Survey of Malahide Castle, Finglas County Council
- Survey and staff training, Fota House, Irish Heritage Trust

**CONFERENCES/ WORKSHOPS/COURSES/LECTURES ATTENDED. Please include dates/venue and benefits gained from attending.**

Joint Interim Conference of the **ICOM-CC** Working Groups: Wood, Furniture, and Lacquer and Sculpture, Polychromy, and Architectural Decoration, Potsdam 8-10 April, 2016

**Project management in Conservation and Collection Care** by P. Heffernan and A. Vince, Dublin 28th November 2014

**Plastic Conservation** by Yvonne Shashoua, Dublin, 10-12 December 2014

**'The Big House Library in Ireland'** by Mark Purcell, National Trust, Irish Georgian Society, Standish Barry Lecture, February 27 2013. A great overview of the most significant libraries in historic houses in Ireland and the UK, their owners and their function now and then.

**Conservation of arms and armour**, 7-10 October 2013, West Dean College by Suzanne Dalewicz-Kitto, Conservation Manager at the Royal Armouries, Leeds. Background skills and knowledge for the Chester Beatty projects where some of my technical problems were discussed in the group.

**EXPONATEC Cologne, Germany** International Trade Fair for Museums, Conservation and Heritage 20-22 November 2013 and 2015. Leading world fair to see latest products and techniques from worldwide suppliers. Great opportunity for networking and meeting our suppliers and other colleagues. Regular visitor since 2007.

**Identification and analyses of painted vernacular furniture Masterclass**, Netherlands Institute for Cultural Heritage/ Rijksmuseum ( ICN) Amsterdam, 2008

**LECTURES/TALKS PRESENTED: Please include dates/venue and benefits gained**

**Intro to Collection Care for new MSPI participants**, Heritage Council Office, Kilkenny, 19 February 2013. Regular contributor to the programme since 2008.

**Floating Upon the Waters: Some Aspects of Ireland's Historic Boating Legacy**. Muckross House Killarney, 24 August 2013. Presenting findings from boat conservation projects and survey of boat collection in Muckross House

Full day Collection Care Seminar for 15 **MSPI** participants in Millmount Museum, Drogheda 5<sup>th</sup> December 2013. Regular contributor to the programme since 2008.

**PUBLICATIONS: Please include any articles written and publishing details**

(title of paper removed from privacy) to be published in 'The Geological Curator', No 80, November 2016

(title of paper removed from privacy ) presented at IPCRA Conference 2010.

(title of paper removed from privacy) in Proceedings of the 7th International Symposium in Wood and Furniture conservation, Amsterdam, 2004

**Please include details of recent publications/journals read, websites recently accessed:****Books consulted /read: General**

Robert Gowing, Adrian Heritage (ed) *Conserving the Painted Past: Developing Approaches to Wall Painting Conservation: Post-prints of a Conference Organised by English Heritage*, London, 2-4 December, 1999. London: James & James, 2003.

Bowett, Adam *Woods in British Furniture-making, 1400-1900: An Illustrated Historical Dictionary*, Wetherby: Oblong Creative, 2012.

Purcell, Mark. *The Big House Library in Ireland: Books in Ulster Country Houses*. Swindon, Wiltshire: National Trust, 2011.

Tennent, Norman H. *The Conservation of Glass and Ceramics: Research, Practice and Training*. London: James & James, 1998.

Hughes, Helen. *Layers of Understanding: Setting Standards for Architectural Paint Research*. Shaftesbury: Donhead, 2002

Lord, Gail Dexter, and Barry Lord. *The Manual of Museum Planning*, London: H.M.S.O., 1991.

Rivers Umney *Conservation of Furniture and Related Wooden Objects*. Oxford: Butterworth-Heinemann, 1998.

Hoadley, R. Bruce. *Identifying Wood: Accurate Results with Simple Tools*. Taunton Press, 1990

**IPM**

Florian, Mary-Lou E. *Heritage Eaters: Insects & Fungi in Heritage Collections*. London: James & James, 1997.

*Integrated Pest Management for Collection; Proceedings of 2011: A Pest Odyssey, 10 years Later* English Heritage, 2012.

**Carriages**

Furger, Andreas. *Kutschen Europas Des 19. Und 20. Jahrhunderts*. Hildesheim: New York, 2003.

Fitz-Gerald, William N. *The Carriage Trimmers' Manual and Guide Book*. Mendham, NJ: Astragal, 2007.

Ware, I. D. *The Coach-makers' Illustrated Hand-book: Containing Complete Instructions in All the Different Branches of Carriage Building*. Mendham, NJ: Astragal, 1995.

Richardson, M. T. *Practical Carriage Building*. Mendham, NJ: Astragal, 1994.

Gill, Kathryn, and Dinah Eastop. *Upholstery Conservation: Principles and Practice*. Oxford: Butterworth-Heinemann, 2001.

Kite, Marion, and Roy Thomson. *Conservation of Leather: And Related Materials*. Oxford: Elsevier Butterworth-Heinemann, 2006.

**Weapons**

Holmes, Richard. *Weapon: A Visual History of Arms and Armour*. London: Dorling Kindersley, 2008.

*The New Weapons of the World Encyclopedia: An International Encyclopedia from 5000*

*B.C. to the 21st Century*. New York,: St Martin's Griffin, 2007.

Paul, E. Jaiwant. *Arms and Armour: Traditional Weapons of India: India Crest*. New Delhi: Lustre, Roli, 2004.

Burton, Richard Francis. *The Book of the Sword*. New York: Dover Publications, 1987.

Scott, David A. *Ancient & Historic Metals: Conservation and Scientific Research ; Proceedings of a Symposium*. Marina Del Rey, CA: Getty Conservation Institute, 1994.

Nagayama Kōkan, *The Connoisseur's Book of Japanese Swords*, Kodansha International, 1997.

Takaiwa, Setsuko. *The Art of Japanese Sword Polishing*. New York: Kodansha International, 2006.

**Small selection of Website used:**

<http://cool.conservation-us.org/>

<http://www.conservationphysics.org/>

<http://www.conservation-supports.com/main/msds-info>

<http://www.e-conservationline.com/content/view/12/1/>

<https://fril.osu.edu/>

<http://www.heritageportal.eu/>

[http://www.hornemann-institut.de/english/course\\_coatings.php](http://www.hornemann-institut.de/english/course_coatings.php)

<http://www.historic-scotland.gov.uk/>

[https://www.iiconservation.org/publications/sic/ix86\\_99.pdf](https://www.iiconservation.org/publications/sic/ix86_99.pdf)

<http://www.icon.org.uk> <http://www.militaryheritage.ie/index.htm>

[http://www.getty.edu/conservation/our\\_projects/science/lighting/index.html](http://www.getty.edu/conservation/our_projects/science/lighting/index.html)

<http://museumpests.net/> [http://www.collectiblefirearms.com/swords\\_ref.html](http://www.collectiblefirearms.com/swords_ref.html)

<http://www.metal2013.org/> <http://www.nationalarchives.gov.uk/records/medal-index-cards-ww1.htm>

**MEMBERSHIP OF PROFESSIONAL BODIES**

IMA: Irish Museum Association

IGS: Irish Georgian Society

ICRI: Accredited member Institute of Conservators-Restorers in Ireland

**PLANS FOR FUTURE CPD:**

**Identify personal priorities for the next 2 years. Focus on what you personally want to achieve over that period and how it will support your professional development. Provide target dates for achieving each goal/need listed.**

**1. Goal:** Widen activities outside of wooden objects with specialist associates to offer broader services to the heritage industry in a more multi-disciplinary approach.

**Achieved by:** Network and cooperate with more specialist conservators/associates by getting involved in a wider range of objects and treatments for museum collections.

**Target date:** Ongoing

**2. Goal:** Develop further combinations of 'hi-tech' equipment and re-utilise for conservation purpose to achieve better results with less time input. Examples: laser cutting, CO2 air abrasion, 3d printing in wood like materials, removal of residual insecticides in vacuum.

**Achieved by:** Getting closer to industry and show the new possibilities in a niche market which opens access to equipment

**Target date:** Ongoing

**3. Goal:** Improve current intern programme in the workshop and develop a more structured in depth plan based on learning outcomes

**Achieved by:** Having in depth selection procedure for interns and using section of existing courses. programmes and customise for workshop environment.

**Target date:** Ongoing

**4. Goal:** Improve profitability of entire operation

**Achieved by:** Critical review of cost base, work methods, procedures and staff performance

**Target date:** Annually in December

**CONTINUED PROFESSIONAL DEVELOPMENT (CPD) RECORD**

**SAMPLE 3**

**JOB TITLE: Paper Conservator and Consultant in Collection Care**

**DISCIPLINE: Paper**

**DATES OF CPD REVIEW PERIOD: Practical projects - 12 month period 2015/2016**

**PLEASE NOTE:** The headings on this form are to be used as a guideline to help organise and clarify your CPD record. You do not need to complete an entry under every section in order to comply with ICRI's CPD requirements.

**RECENT PRACTICAL PROJECTS AND ACTIVITIES:**

**1) Remedial conservation treatment for an exhibition at a small public museum, 2016**

For this exhibition, I liaised with the curators, designer and framer advising on the display of selected material from the museum's own archive.

Much of the selected material comprised of newspaper and magazine cuttings/articles and magazine journals. As expected for such mass produced items, the paper used to produce these is poor quality with the tendency to embrittle and discolour as it ages. Many of the magazines had been well-read and well-thumbed before they came into the archive. Characteristic damage included tears and minor losses to the weakened paper; cracking/splitting of the spines of some of the thicker magazines and some losses to the spine cover and front and back covers of journals; distortions to the magazine where pages had been folded back upon themselves for long periods resulting in curling of the paper or warping of the spine area and damage along folded sections where staples had rusted and had corroded through the paper.

For this project, the majority of the material required only minimal intervention. The priority was to ensure that the magazines were robust enough to be handled during the framing process. Preparation of the material included remedial conservation treatment (surface cleaning, repairs to spine folds, corners and edges of bifolios and individual sheets and reinforcement of magazine spines) and mounting into window mounts for viewing in floor display cases.

As a large proportion of the selected material was mounted and framed, the framer and I devised the most appropriate method to safely support and display the magazines within the frames.

## 2) Practical projects for private clients – 2015/2016

Practical conservation projects during the 2015/2016 period include:

- the conservation treatment of a series of **printed works** (hand coloured etching, 17<sup>th</sup> century sepia toned mezzotint, 19<sup>th</sup> century black and white mezzotint, photogravure and engravings).
- the conservation treatment of a series of 18<sup>th</sup> and 19<sup>th</sup> century **watercolours**.

The above works underwent a full treatment process which involved the removal of extensive mould growth (from the printed material), surface cleaning, media tests, backing & window mount (adhered to the recto edges of the watercolour) removal, washing and deacidification (float-washed and immersed, as applicable), reduction of disfiguring *foxing* or staining, resizing, repair, infilling, lining and pressing. Minor retouching over infilled areas. Several of the original decorative frames were conserved by a frame conservator. Some works also required remounting in museum quality window mounts prior to reframing.

- the conservation treatment of a graphite **drawing**. Due to the sensitive nature of the media, treatment included capillary washing the work on wet blotting paper buffered with an alkaline solution.

- the removal of extensive mould growth from coloured stencilled 19<sup>th</sup> century **wallpaper**, originally used to decorate a church. This was a collaborative cleaning project assisting another paper conservator.

- the removal of extensive mould growth from the media of **gouache paintings**. These framed works had been stored for several months in a container, having been shipped from Australia to Ireland. The conditions inside the container had become so humid that the entire contents, including the interior of the client's car and entire family's clothing had been covered with mould growth. The paintings got off rather lightly. This was an insurance claim so a report recording the condition of the items was first required.

- compiled a **report** assessing the condition of works on loan and **environmental survey** at a Georgian house for the Trustees.

- recorded the condition of items for both in-coming **loans** and the de-installation of exhibitions for a public museum. Assessed the condition of vulnerable items for exhibition, providing on-site conservation adjustments to, and recommendations for, exhibits.

## 3) Short-term contracts: 2015

- worked on-site at a National Institution, on a short-term contract, to treat a series of Topographical prints from the Institute's prints and drawings department.

In conjunction to conservation treatment I provide advice to clients on collection care. The majority of the damage that I come across is usually down to inexperienced/poor handling and lack of awareness on how best to safely store/display items.

## CONFERENCES/ WORKSHOPS/COURSES/LECTURES ATTENDED:

Please include dates/venue and benefits gained from attending

- 1) **Art Loss Register** : June 2014  
ICON Lecture, Free Masons Hall, London  
Speaker : Julian Radcliffe
- 2) **ICRI Conference – Conservation Activities in Ireland IV** : 2<sup>nd</sup> October 2014  
National Library of Ireland, Dublin
- 3) **Integrated Pest Management Workshop** : 24<sup>th</sup> September 2015  
Zoology Department, Trinity College Dublin  
Speaker : Martin Linnie
- 4) **Museum Lighting** : 2<sup>nd</sup> October 2015  
International Academic Projects, Tate Britain, London  
Speaker : David Saunders
- 5) **Conservation of Japanese painted scrolls : Hunt for Ogres/Tale of Oeyama** : 15<sup>th</sup> October 2015  
Lunchtime Lecture, Chester Beatty Library, Dublin  
Speaker : Sidney Thomson
- 6) **Understanding Parchment - From Beast to Book** : 24<sup>th</sup> November 2015  
One day Symposium, NMI Collins Barracks, Dublin
- 7) **Conservation in Exhibitions** : 11<sup>th</sup> February 2016  
International Academic Projects, Tate Britain, London  
Speaker : Patricia Smithen

Essential to keep up-to-date on current thinking and practices. I found the two IAP courses particularly stimulating as the practical sessions tested what you thought you knew and what you think you've learned. Good way to network.

**LECTURES/TALKS PRESENTED:**

Please include dates/venue and benefits gained

**PUBLICATIONS:**

Please include any articles written and publishing details

**MEMBERSHIP OF PROFESSIONAL BODIES:**

Accredited member of ICRI since 1999.  
Supporter member of ICON.

**OTHER:**

Include details of recent publications/journals read, websites recently accessed etc

Reviewed a number of online survey sites: *Survey Planet*, *Survey Monkey*, *Kwik Survey*

ICON news (journal) and e-news.

ICRI - *Conservation Activities in Ireland - Conference Papers 2014*

ICRI e-news

Art Conservation Advocates – Facebook group

Preservation Chemistry – Facebook group

CCAHA - Conservation Centre for Art & Historic Artifacts.

NYU.edu/preservation

[www.unesco.org](http://www.unesco.org): condition survey of documents.

AIC – Conservators Converse – blog.

FutureLearn.com – on-line courses.

**PLANS FOR FUTURE CPD:**

**Identify personal priorities for the next 2 years. Focus on what you personally want to achieve over that period and how it will support your professional development. Provide target dates for achieving each goal/need listed.**

- For 2016 I'm planning to undertake an on-line course through FutureLearn.com (June 2016).

- Attendance at workshops and courses which are running throughout 2016, (mainly in the UK) remain a priority.

- I am committed to promoting awareness of conservation/preservation and collection care through ICRI.