

The Conservator's *Portfolio*

Workshop and discussion

Hosted by
Loredana Mannina

Will Start Soon

The Conservator's *Portfolio*

Workshop and discussion

Hosted by
Loredana Mannina



How to make a *Portfolio* ?



TOPICS OF THE DAY:

- ❖ How should your portfolio evolve as you progress in your career?
- ❖ What should you include in a Portfolio and how to organise the content
- ❖ When is a digital portfolio appropriate versus a hard-copy portfolio?
- ❖ What are the advantages and disadvantages of each?
- ❖ Career advise
- ❖ Job interviews

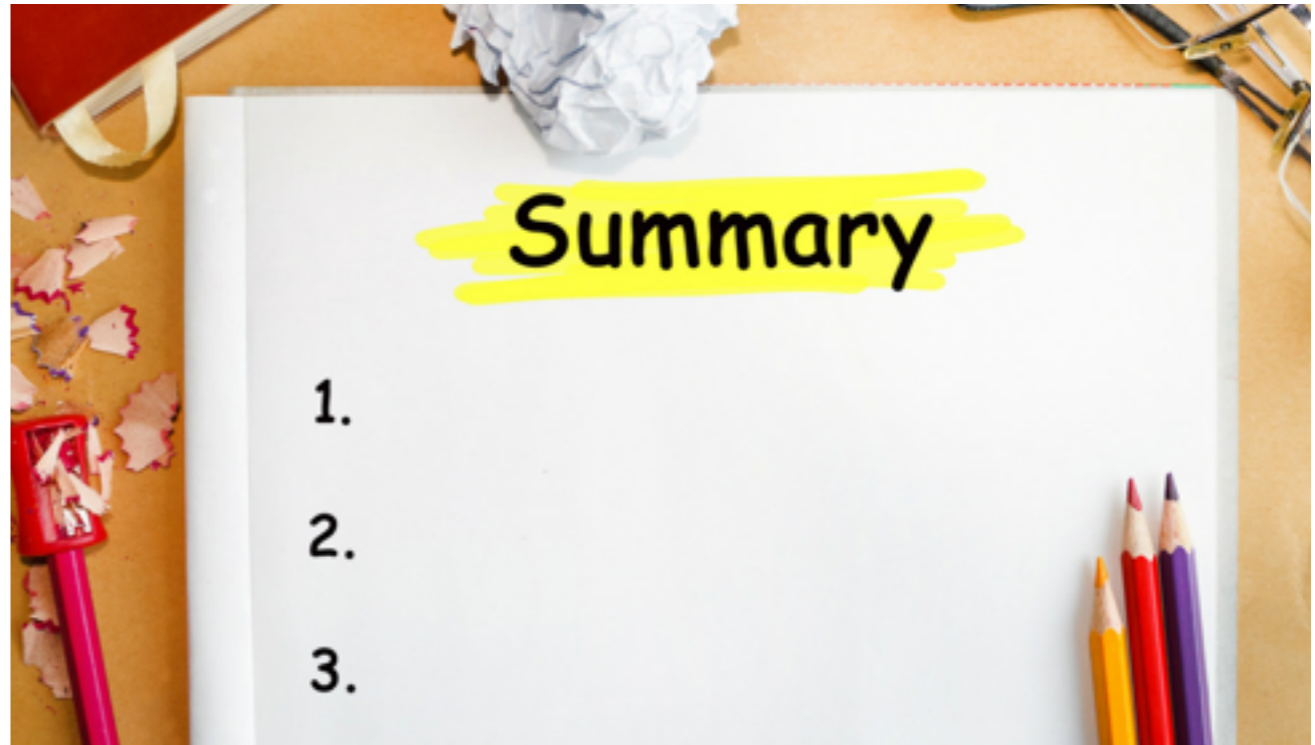
GENERAL *Guidelines*

1. Understand your audience

- ❖ Provide a clear structure so that reviewers can absorb the information quickly

2. Organisation is key!

- ❖ Include a summary or table of contents



GENERAL *Guidelines*

GILDED AND PAINTED LEATHER



KEY OBJECTS:

Sicilian (altar) frontal in gilded and painted leather, end of XVII Century
Gilt and painted leather panel, 1740-70
Gilt and painted leather panel, 1650-70

LEATHER OBJECTS



KEY OBJECTS:

Porter's Chair, The Goldsmith's Company
Eames Lounge Chair e pouf, Charles e Ray Eames, 1956
Pair of chopines, Venice, ca. 1600

TEXTILES



KEY OBJECTS:

Baldaqin, end of XVI Century, Sicily
Bishop's headdress, XVII Century, Sicily

VENEERED FURNITURE AND MARQUETRY



KEY OBJECT:

Bureau, German 1738

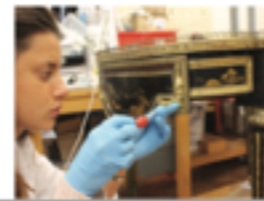
GILDED WOOD



KEY OBJECTS:

Table in gilded wood, Italian, Sicily, 1780-90
Armchair, Paris, 1785-90, attributed to Jean-Baptiste Sené.

ASIAN LACQUER



KEY OBJECT:

French writing table (1783-85) with lacquer panels (c.1650-1700)

CONTEMPORARY ART & MODERN MATERIALS



KEY OBJECT:

Niki de Saint Phalle, Nana, 1963-64
Marcel Duchamp, For sitting only, 1957
Giuseppe Penone, Paesaggio del Cervello, 1990
Mondongo
Little Red Riding, Hood 3, 2008

CONTENTS

DECORATIVE SURFACES



KEY OBJECT:

Tibetan Manuscript covers, Tibet XIII Century

OBJECTS



KEY OBJECT:

Pairs of Bellows in straw marquetry, French 1760

WOODEN SCULPTURE



KEY OBJECT:

Studio Conservation work of sculptures and frames in painted and gilded wood, hedged-in by The Cultural Heritage Dept. of Cosenza.

PAINTINGS



KEY OBJECTS:

- Giuseppe Patania, L'albergheria.
- Vincenzo Riolo, Arnolfo Restituisce il senno a Orlando.
- San Giovannino, unknown, ca. 1500, Napoli, Italy
- Cristo tra i dottori, unknown, Italy.

ARCHEOLOGICAL TERRACOTTA



KEY OBJECT:

On Site Conservation of Archaeological terracotta (III Century BC), hedged-in by The Cultural Heritage Dept. of Palermo.

OTHER WORKS



ICONS ORIGINAL TECHNIQUE

BOOKS BONDING

LEATHER WORKS

COLLECTIONS CARE



Preventive Conservation

GENERAL *Guidelines*

CONTENTS

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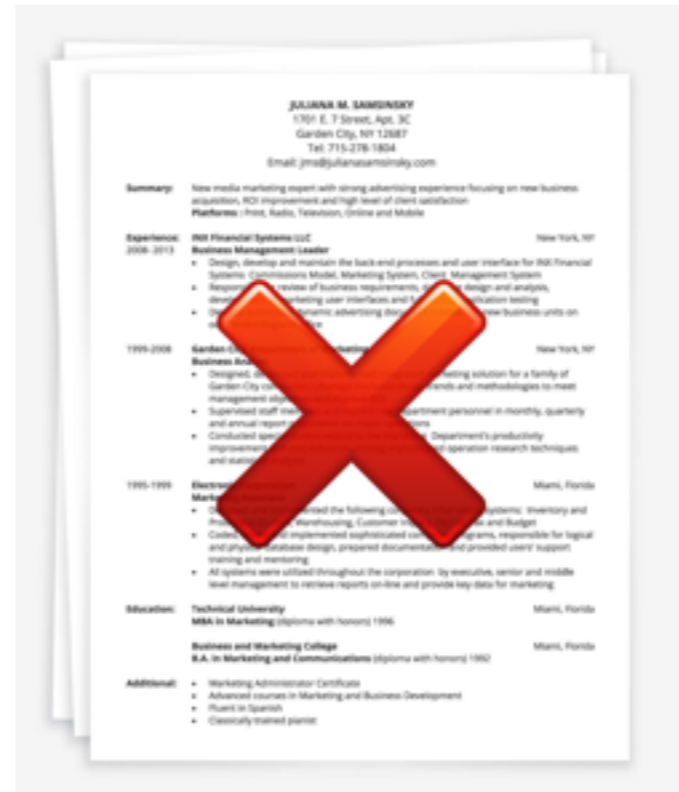
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- ❖ Include a CV or resume



GENERAL *Guidelines*

CV or Resume?

Suggested sections (From AIC, ECPN):

State your personal information at top of the first page

- Your full name
- Current Address
- Phone number
- Email

Education :

- Your major/minor and degree type awarded, including month and year of graduation
- Any honours awarded in each program
- Dates attended

Experiences

List each experience (job, fellowship, internship, volunteer, work study, etc.) in chronological order, beginning with the most recent. Each work experience should clearly list length of time in the position, as well as highlight responsibilities and skills acquired.

Awards

- Grants, travel support awards, excellence, honors, etc.
- List the institution and year awarded

Presentations and Publications

- Presentations: public speaking experience, such as lectures, talks and poster presentations featured in a symposium, conference, guild or group.
- Publications: Can include anything in print used to disseminate information, including books, chapters, articles, posters and blogs.
- Any papers or presentations should follow the [JAIC Style Guide](#), which can be found on the AIC website or at the end of JAIC articles.

Professional Associations

- Professional organised groups, such as ICON, ICOM-CC, AIC, regional conservation associations, etc.
- Conferences and Workshops (attended)

Additional skills (computer, photography, artistic, etc.)

References

- Ask supervisors and/or line managers if they are comfortable being included as a reference.
- Include their name, position and contact information (i.e., phone number and email).

GENERAL *Guidelines*

CV or Resume?

To remember:

- ✦ Include metrics
- ✦ Divide your resume into clear sections
- ✦ Proofread

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- ❖ Clear writing and easy-to-read editing

Clear font: Television newscasts have allowed viewers to form their own opinions

Unclear font: *Television newscasts have allowed viewers to form their own opinions*

GENERAL *Guidelines*

GILDED WOOD AND FRAMES

PROJECT

V&A Museum, newly refurbished Europe 1600-1800 Galleries.

KEY OBJECT:

Table in gilded wood, Italian, Sicily, 1780-90 (W 18-1970)

CONSERVATION WORK

- The structure of the PR front leg was stabilised using hide glue (230-270 bloom) and supporting timber sections with wooden wedges
- Consolidation of flakings with Lascaux medium for Consolidation, acrylic emulsion.
- Original water gilding surface cleaned with Macroemulsion
- Superficial losses filled with watercolours
- Original surface protected with B72 5% in White spirit (water gilding)
- Filling losses with Gesso di Bologna and Rabbit Skin glue (1:12 in deionized water).
- The missing carving was restored.

SKILLS DEMONSTRATED

- Cleaning systems safe for water and/or oil gilding, mixing up the solutions with features needed;
- Capacity to choose the better system for fillings (original bole based or with acrylic emulsions);
- Casting for replace missing decorations;
- Retouching on original gilding.



Original water gilding surface cleaned with Macroemulsion :

90 ml White Spirit
10 ml water
4 ml Polysorbate
Rinse with White Spirit

Toning with water colors
and Ox gall liquid



BEFORE



AFTER

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3. Include treatment reports

- ❖ Broaden the selection

- Is background research and context included?
- Are goals and necessity of treatment explained?
- is rationale for treatment explained?
- reflection on completed treatment or research
- .evaluation of success/failure
- .how may you proceed differently next time



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- ❖ Choose what to include, depending on the job role

Diocesan Museum
Palermo



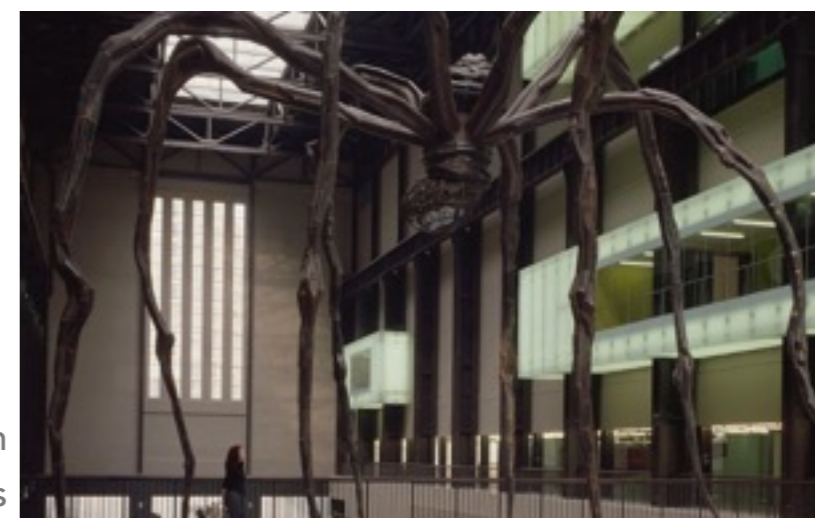
Egyptian museum
Turin



Musée du quai Branly
Jacques Chirac Paris



Tate Modern
Maman-Louise-Bourgeois



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- ❖ Specific research projects, presentations, papers

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- ❖ Collaborative projects

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3. High quality photographs

- ❖ Follow standards

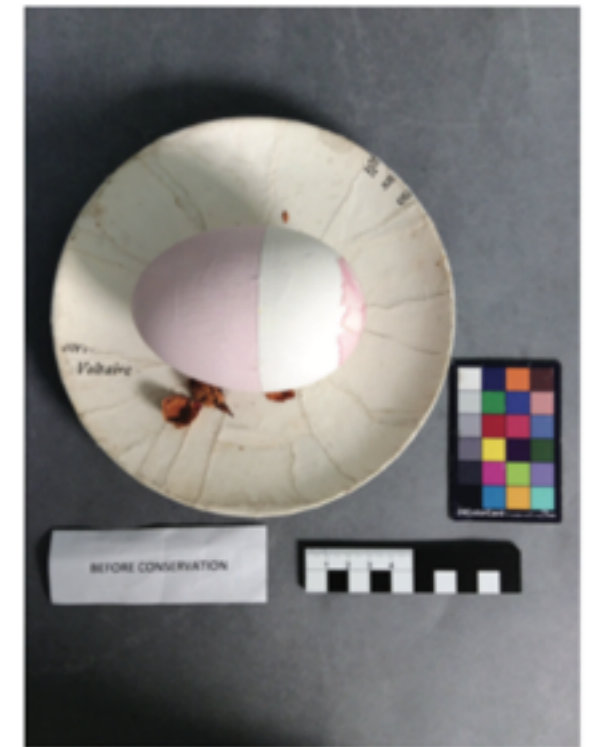
Easter Breakfast by Lenore Tawney (American, 1907-2007)

Date of Creation: 1982

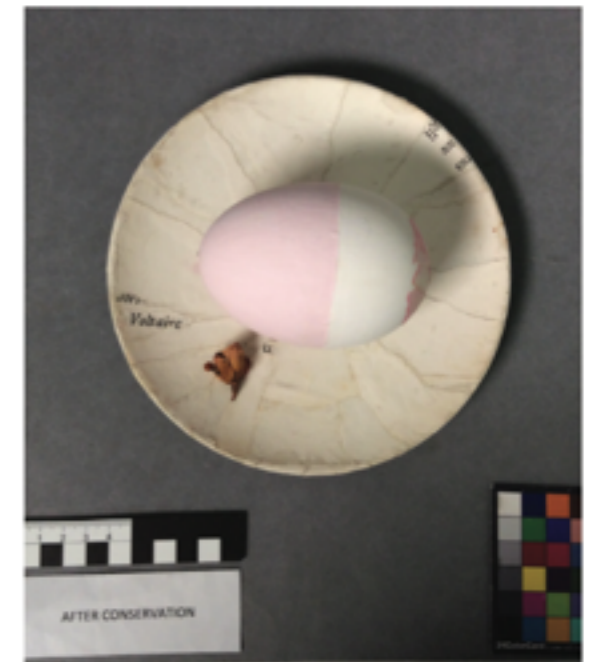
DIMENSIONS

7.5H x 18W x 18D cm

BEFORE TREATMENT



AFTER TREATMENT

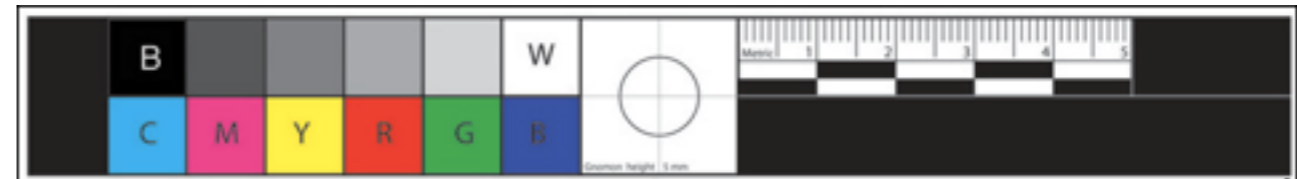


GENERAL *Guidelines*

Treatment Images



The AIC Guide to Digital
Photography and Conservation



AIC Photo Documentation target

- ❖ Object ID
- ❖ Include catalogue number
- ❖ Include measurement scale and a colour checker
- ❖ Label information clearly
- ❖ Good quality pictures
- ❖ Include measurement scale and a colour checker
- ❖ Indicate treatment phase and date
- ❖ Credit the photographer

GENERAL *Guidelines*

Treatment Images

Artist: Niki de Saint Phalle
Title
& Date: Figure from the series Nana, 1963-64
Size: 32 x 21 cm.
Materials: Papier mâché, gesso, paint



GENERAL *Guidelines*

Treatment Images



Significant superficial dirt overall, consisting in dust and greasy material



Losses of paint and gesso layer. Here the papier mâché had deformed and caused losses of paint layers



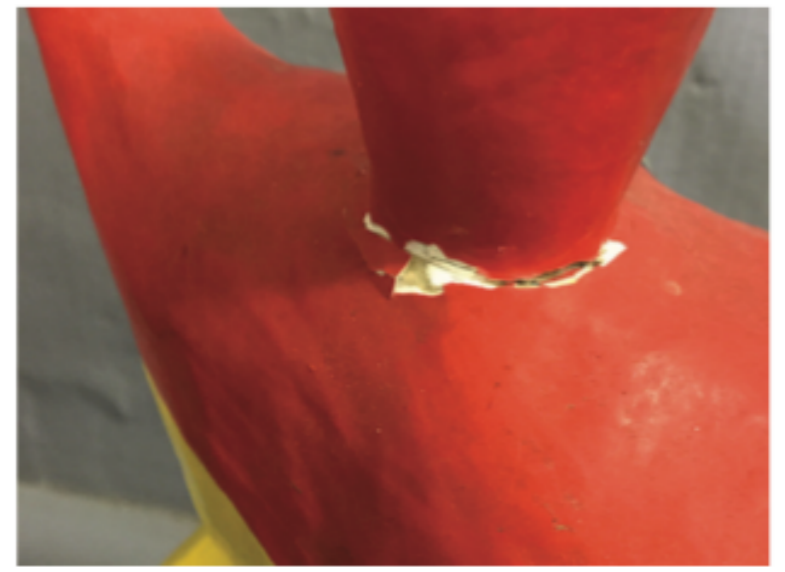
Deformation, separation of layers, cracks and losses



Puncture hole. This damage wasn't repaired



Running crack along the neck (sensitive joint). The crack here covers almost the whole circumference and involves several layers: paint, gesso and the papier mâché.



Paint flaking around the crack that has already caused losses in this area.

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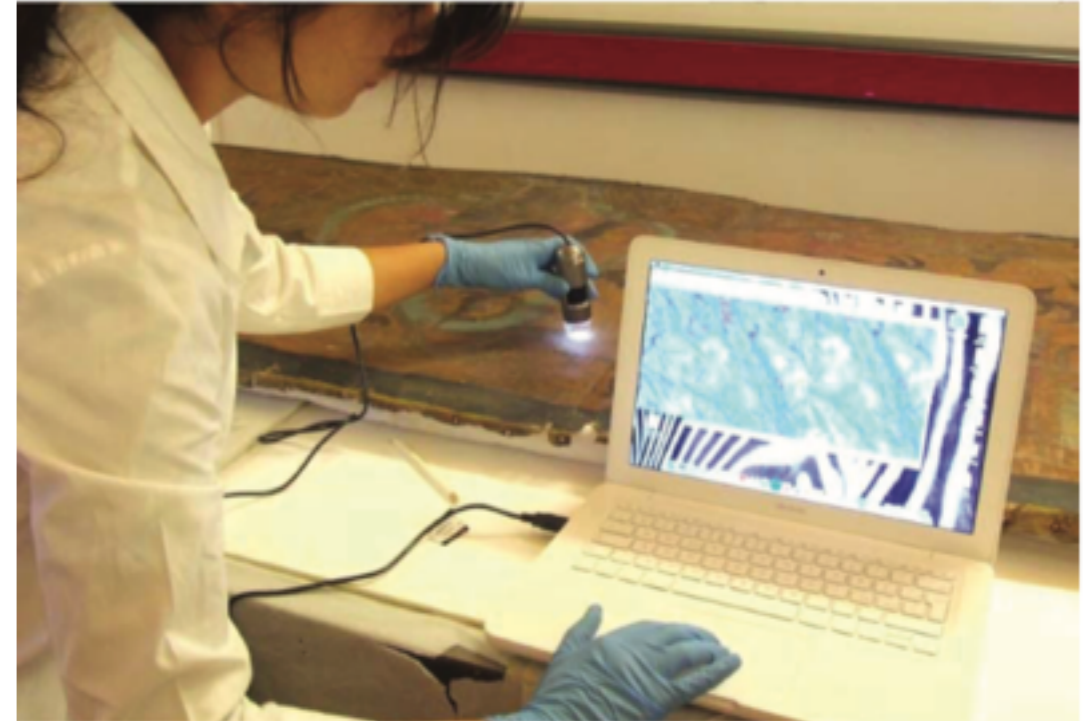
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- ❖ Include different techniques and magnification when relevant



GENERAL *Guidelines*

Treatment Images



GENERAL *Guidelines*

Treatment Images

PROJECT

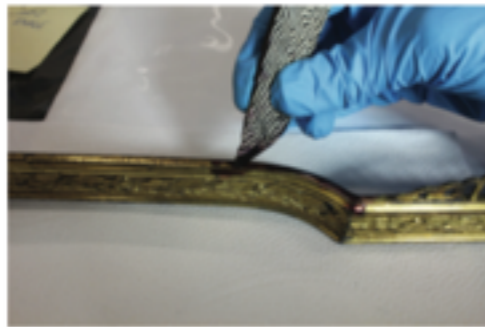
V&A Museum, newly refurbished Europe 1600-1800 Galleries.

KEY OBJECT:

French writing table (1783-85) with lacquer panels made in Japan (c.1650-1700) (V&A 1049-1882)

CONSERVATION WORK

Localized corrosion removal with chelator systems based on Bicinchoninic acid buffered to a high pH. Shaped spatulas used in conjunction with a chelator system (turtle shell, and ivory)



The lacquer panels showed the typical problem of the western varnish used to ideally reach the original gloss appearance of the lacquer.

The *nashiji* showed an impoverished aesthetic, due to the thick layer of western varnish. The parts of this that were exposed to the light, turned darker, covering the sparkling.

Solvent tests were carried to remove the varnish from the *nashiji*, working with solubilities safe for lacquer:

- Wolbers test (LA/LE/AE)
- Test: Water pH 3.5 /IMS
- Test: Water pH 3.5 /Acetone



Nashiji covered by mounts
60X



Nashiji exposed to the light
60X

Solution		FD	
L	W		
LA1	W		
LA2	W		
LA3	W		
LA4	W		7.5
LA5	W		8.5
LA6	W		
LA7	W		9.7
LA8	W		
LA9	W		1.9
A	W		
AE1	W		9.1
AE2	W		
AE3	W		7.5
AE4	W		
AE5	W		6.5
AE6	W		
AE7	W		3.7
AE8	W		
AE9	W		1.9
E	W		
LE1	W		
LE2	W		
LE3	W		

Solution		FD	
WE1	W		
WE2	W		
WE3	W		
WE4	W		
WE5	W		
WE6	W		
WE7	W		
WE8	W		
WE9	W		
WE10	W		
WE11	W		
WE12	W		
WE13	W		
WE14	W		
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WE37	W		
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WE39	W		
WE40	W		
WE41	W		
WE42	W		
WE43	W		
WE44	W		
WE45	W		
WE46	W		
WE47	W		
WE48	W		
WE49	W		
WE50	W		

LEGEND

W: DI Water pH 3.5
A: Acetone
E: IMS
L: White Spirit

Consolidation crack through the wood and the lacquer with 20% Paraloid B72 in Xylene (w/v)



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5. Analytical results



DIGITAL *Portfolio*

New technologies in conservation



- ❖ Laser cleaning
- ❖ 3D printing for replicas
- ❖ Imaging techniques
- ❖ Etc.

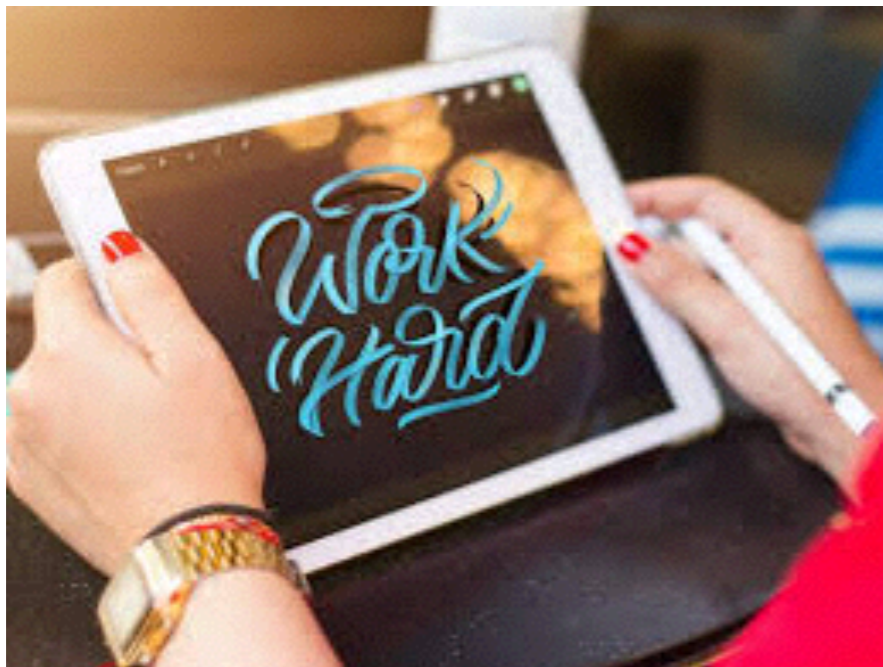


DIGITAL *Portfolio*

Traditional VS. digital portfolios

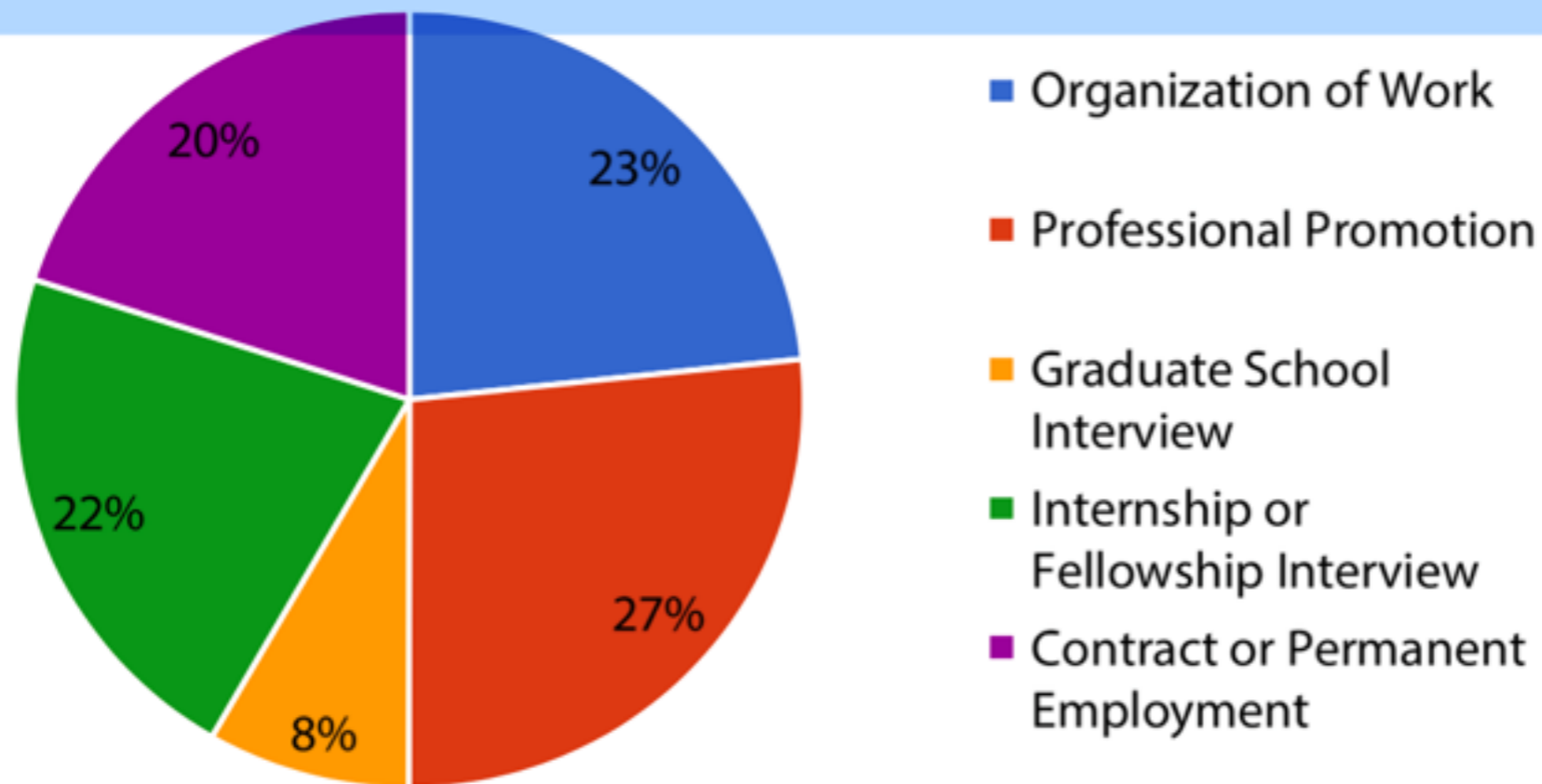
DIGITAL *Portfolio*

Traditional vs. digital portfolios



DIGITAL *Portfolio*

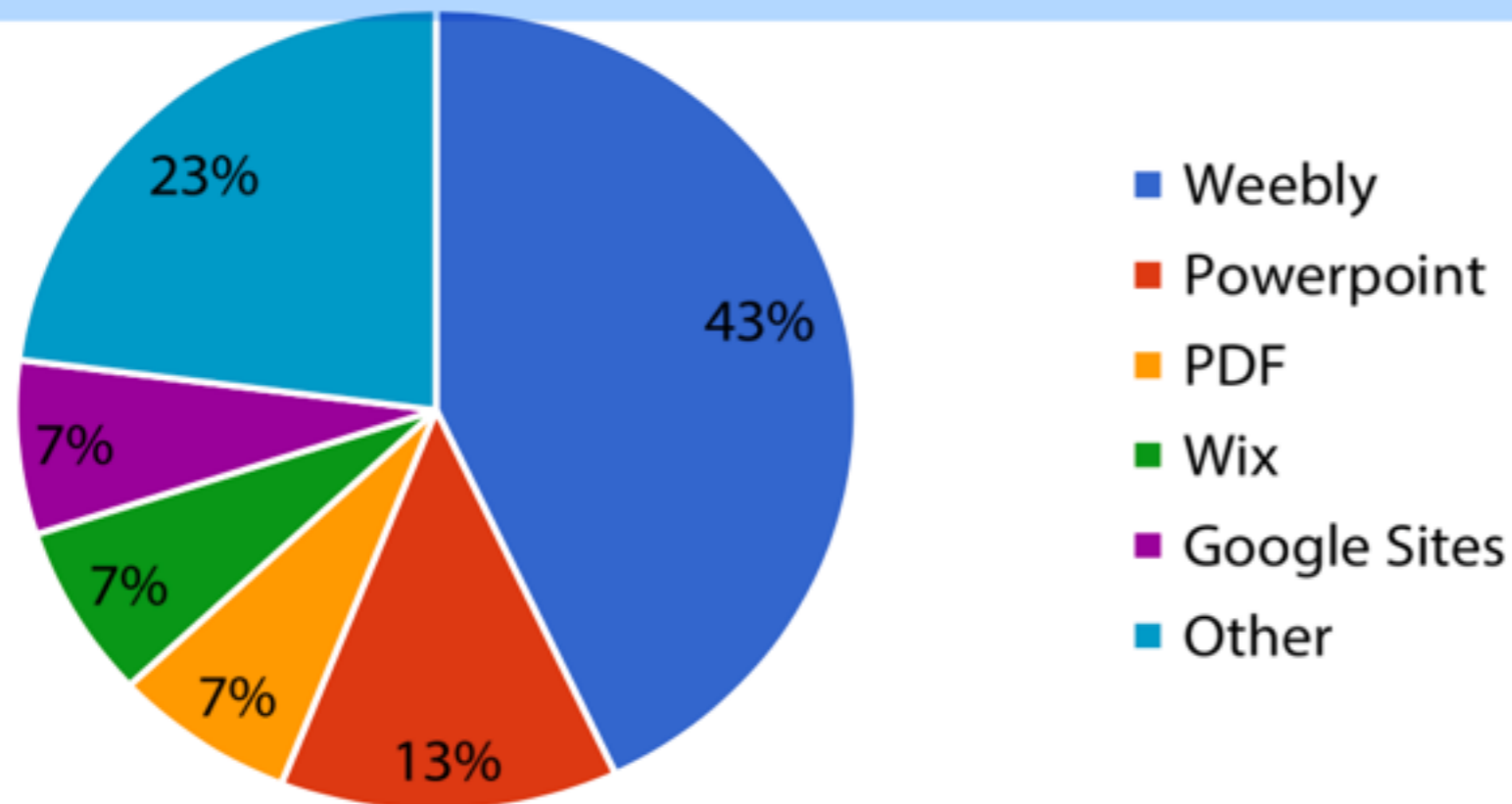
Purpose of Digital Portfolios



DIGITAL *Portfolio*

Traditional vs. digital portfolios

Platforms Used to Create Digital Portfolios



AIC (American Institute for Conservation)
ECPN Emerging Conservation Professionals Network:
Survey on the use of digital portfolios in the conservation field

DIGITAL *Portfolio*

AIC (American Institute for Conservation)
ECPN Emerging Conservation Professionals Network
Survey on the use of digital portfolios in the conservation field

❖ Portfolio creators results (30 respondents)

Digital portfolio creators who plan to continue to update and maintain their portfolios for future professional use	83%
Digital portfolio creators who did not create an accompanying traditional portfolio	60%
Most difficult new skill to master	Design/layout
Most popular platform for digital portfolio creation	Weebly

❖ Portfolio reviewers results (27 respondents)

Supervisors who said that they prefer digital portfolios over traditional ones	69%
Greatest advantage to digital portfolios	Ease of access, review and sharing; more time to consider content
Greatest disadvantage to digital portfolios	Difficult to review during an interview; technological problems; different screens may change appearance of images

Comments

“ I’m in the private practice and people today do not take you seriously without a website”
“ all of my digital files are organised in one place and are easy to access. When I needed to make a hardcopy portfolio, I could just go to my website and print everything out”
“ it’s lower cost than making a hard copy portfolio and is easy to move from place to place. No special equipment is required
It was as time consuming as a paper portfolio and needs to be backed up I still need to create a hard copy portfolio for one interview so I had to do twice the work

Comments

“I think this is a very positive development for the profession and I’m grateful for the effort of those who have pioneered it and coached others”
“I strongly feel that a digital portfolio is the way to go, for reasons above. This can be strengthened by the applicant by bringing with them a small folio that contains one or two treatment reports with images or other relevant materials to provide tactile experience a hard copy portfolio allows, without lugging a bulky massive thing around with them”.
“It all depends on the portfolio and how it is presented. If it is clear and easy to navigate and images are crisp, then it helps. It detracts when there are technical difficulties, files won’t download or there are ‘bugs’ on the webpage”
“during an interview time, interviewers are subservient to existing technology and IT policies within the institution”

DIGITAL *Portfolio*

AIC (American Institute for Conservation)
 ECPN Emerging Conservation Professionals Network
 Survey on the use of digital portfolios in the conservation field

	Traditional portfolio	Digital portfolio
Format	Binder with printed images and documents	Website (can be published or unpublished)
Associated costs	Purchase materials such as binders, photo paper, printer in, sheet protectors, <u>etc</u>	Varies widely, may require purchase of web design software, monthly or yearly web hosting or URL registration
Advantages	<p>Ability to include high quality image prints</p> <p>Ability to include small experiments or artwork that showcase hand skills</p> <p>Privacy issues are easy to control</p> <p>May be expected or required by some employers or educational institutions</p> <p>Does not require development of additional web design skills</p>	<p>Easy to share</p> <p>Easy to maintain and update</p> <p>Can enlarge images to see details</p> <p>Allows for adding hyperlinks to other work that has been done online</p> <p>Available for your interviewer for a longer <u>period of time</u></p> <p>Requires less paper and ink-more environmentally friendly</p>
Disadvantages	<p>Can be heavy and difficult to transport</p> <p>Often <u>have to</u> make copies to share with multiple people in different locations</p> <p>Limitation on what can be shared (print and text only, no videos or links)</p> <p>Requires specialised printing equipment</p> <p>Requires a lot of ink and paper to produce-less environmental friendly</p>	<p>Often requires the <u>development</u> of new skills</p> <p>Some formats require users to pay</p> <p>Consideration of privacy <u>issues</u> <u>can be difficult to navigate</u></p> <p>Hard to control some formatting issues, including how the portfolio appears on each person's computer</p> <p>Technological differences and glitches can make it difficult for some to view</p> <p>Some interviewers also require a small traditional portfolio</p>

DIGITAL *Portfolio*



Figma

WIX

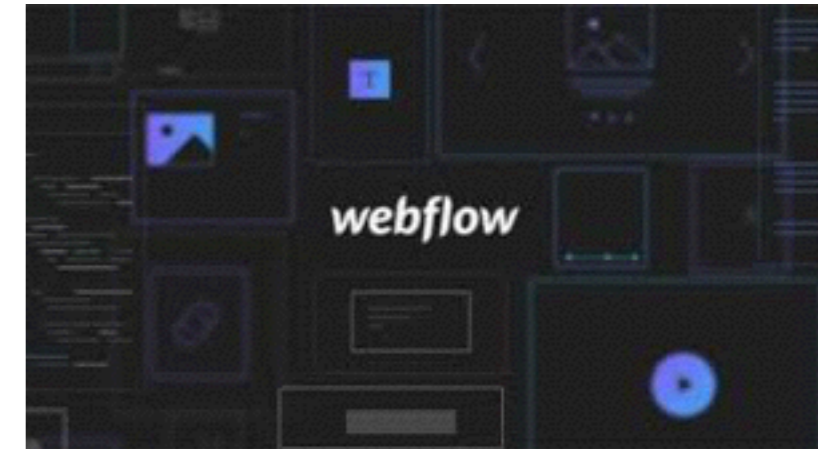
weebly



Carrd



SQUARESPACE



LinkedIn



Instagram

DIGITAL *Portfolio*

Intellectual property and Copyright issues



DIGITAL *Portfolio*

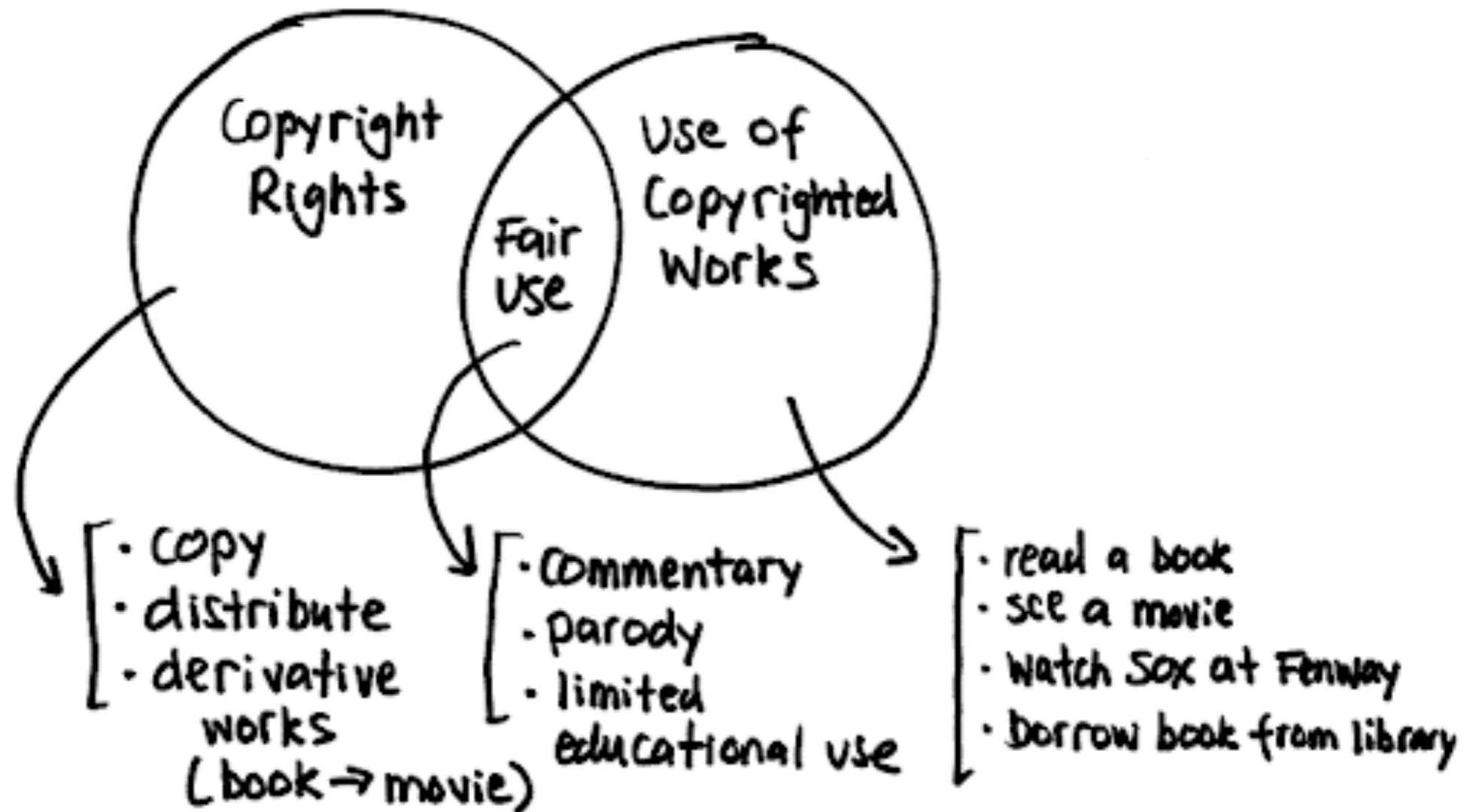
Intellectual property and Copyright issues

4e) Ensure that adequate and accessible records are maintained.

- Records include conservation records, statutory records, records required by your organisation or needed for running your business, and any records that you or your colleagues need to work effectively.
- Recording should use relevant methods and formats including, where relevant, the use of appropriate technology and software.
- Records must be available and intelligible to the people who need access to them.
- Records must be maintained for an adequate period for their purpose, taking account of any statutory requirements, conservation guidelines and organisational policies.
- Appropriate levels of security and confidentiality should be maintained in accordance with the law on data protection, privacy and intellectual property.

DIGITAL *Portfolio*

Intellectual property and Copyright issues



DIGITAL *Portfolio*

Intellectual property and Copyright issues

AIC (American Institute for Conservation)

ECPN Emerging Conservation Professionals Network:

Survey on the use of digital portfolios in the conservation field

❖ Intellectual property/copyright results

Digital portfolio creators who did not obtain special permission to use content in their portfolio	50%
Supervisors who granted permission to portfolio creators to use images or reports from a specific institution or practice in their portfolios	58%
Supervisors who said that their institution or practice has a digital content usage policy in place	48%

CAREER *Stages*

When to start and how to maintain an always updated portfolio ready for use

- ❖ Begin compiling a portfolio early and keep updating
- ❖ Make use of labs and equipments
- ❖ Make sounds decisions about your career and next steps
- ❖ Be a Master in archiving reports, documents and photographs, but be selective when choosing the projects to go on your portfolio
- ❖ Include research projects
- ❖ Job application portfolios should reflect a multidirectional growth (treatments, collection care, communication and leadership skills, teamwork attitude, etc)

APPLICATION *Process*

Requirements

- ❖ On line application
- ❖ Letter of interest/essay
- ❖ CV or resume
- ❖ School transcripts
- ❖ Letter(s) of recommendation
- ❖ Portfolio (if accepted for interview)

APPLICATION *Process*

Be resilient, keep working hard and keep manifesting: it will happen!

APPLICATION *Process*

TLC (short for Tender Loving Care) are what you need to include:

T - Tag the company's interest to you & your skills & experience

Your letter should contain information on why the company interests you & why you would be an asset to the company/institution

L - Lay out how you would add value

Unlike an opening-specific cover letter, you are not listing the relevant qualities you possess to match the specific opening. Instead, try to indicate that you would be a good fit anywhere within the organisation.

C - Communicate the next step

Provide information on how you will follow up & how the employer can contact you

PREPARE for the *Interview*

- ❖ Pre-select projects to discuss
- ❖ Know your work
- ❖ Select what information you want to share
- ❖ Sleep well and allow me-time
- ❖ Cure your image
- ❖ Prepare for a practical exercise

The Conservator's *Portfolio*

Loredana Mannina



Loredana Mannina

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