

HOLLY CLARKE

CONSERVATOR



Holly Clarke Conservation

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<http://hollyclarkeconservation.co.uk>

Qualified and insured to undertake
conservation and collections care
work

AT A GLANCE

Qualifications

2010-2013: MA, Conservation of Historic Objects, University of Lincoln - Merit

2007-2010: BA (Hons) Conservation and Restoration, University of Lincoln - First

2006-2007: BTEC National Diploma in Art and Design, Lincoln College - Merit

Employment

2013-Present: Duty Manager and Area 'Talking Shop' Representative, Iceland Foods Ltd, Lincoln

2012-Present: Established Holly Clarke Conservation

2005-2013: General Assistant and Branch 'Talking Shop' Representative, Iceland Foods Ltd, Lincoln

Recent Experience

2013/14: Working with Navenby Archaeology Group

2013/14: Training at the Oxford University Natural History Museum

2012/13: Conservation collections care and education for Bishop Grosseteste and Caistor Arts and Heritage Centre

Skills

Can lead and manage teams as well as being a productive member of a team and independent worker

Excellent verbal, written, recording and computer skills

Adaptable to a variety of environments and structures

Capable, enthusiastic and hardworking

NATURAL HISTORY

TREE PANGOLIN



Above: Mounted tree pangolin specimen before treatment, showing biologically inaccurate eye



Above: Mounted tree pangolin specimen after treatment, showing corrected eye

This tree pangolin specimen was on display at the University of Oxford Museum of Natural History (OUMNH). The eyes were not correct for the species, the scales had accumulated dirt, nails and phalanges were loose and various holes were present on the scales, presumably from previous mounting.

Treatment of the tree pangolin

- Removal of loose dirt and debris from scales and mount with museum vacuum and brushes.
- Scales cleaned using distilled water on Wypall roll - after testing of solvents and application methods.
- Excess steel armature through the nose removed with various hand tools.
- Existing eyes coated with a barrier layer of 15% Paraloid B72 in ethanol, painted with acrylic paints and coated with 15% Paraloid B72 in ethanol (1)
- Loose nails bonded to back foot phalanges with 70% Paraloid B72 in acetone with foam support. (2)
- Scale holes filled with a mixture of Evacon R, bulked with micro-balloons and tinted with acrylic paint after testing of fill materials. (3)
- Fills smoothed with cotton buds dampened with water and silicone shapers, and coated with a tinted layer of Lascaux 498 to match texture and shine of scales.
- Returned to display for re-opening of museum in February 2014. (4)



Treatment of grey squirrel

- Squirrel was defrosted, skinned and gutted using scalpels. Skin discarded in favour of intact skeletal system
- Removal of excess soft tissues using hand tools (5)
- Research into maceration techniques - hot water and enzymatic detergent maceration applied (6)
- Skeleton has been brought back to Lincoln for further cleaning and research, as specimen will be used to research articulation techniques and modelling of missing and damaged bones



BA MAJOR PROJECT

PAINTED TEXTILE BANNER



Above: Painted textile banner (Side A) before treatment



Above: Painted textile banner (Side B) after treatment

This double-sided painted banner was soiled and fragile. Various deterioration processes had led to paint loss and the fracturing of the textile at the junction between plain woven textile and painted surface. This object was conserved with a partner

Treatment of the painted banner

- Various testing and examination carried before and during treatment including fibre analysis, video microscopy and paint/dye solubility tests (1)
- Banner was vacuumed in conjunction with soft brushes to remove unadhered dirt and debris
- Custom bath made for the banner from a table, wood and drain pipes to angle the banner and allow water to drain.
- Banner washed in 3% Dehypon LS45 in distilled water, detergent action promoted with soft sponges and water changes (2)

- Banner stretched and dried under own water tension and supported with Melinex covered weights
- Both sides of painted surface consolidated with 25% BEVA 371 in white spirit (3)
- Monofilament nylon net dyed a neutral colour with acid dyes and heat fixed to the consolidated areas to support fractured locations
- Small stitches of neutral coloured Ultrafyne threads placed around areas of fracturing, loss and weakness (4)
- Large text in banners retouched with gouache paints to enhance legibility



Fractured and Flaking
The conservation and display of a painted textile banner

by Holly Clarke and Philippa Hiscutt

1.7 metres

1. Full solubility testing of dyed and painted areas was carried out to ensure aqueous washing would be safe. All tests were successful apart from the blue dye of the Union Jack panel. Removal of the Union Jack panel to enable washing was considered inappropriate due to the multiple lines of tight machine stitching which would be unethical or difficult to replicate.

2. Cyclododecane, a volatile binding media, was considered as a 'mask' for the Union Jack. It would form a water impermeable barrier which would sublimise from the textile after treatment. (Jagers and Jagers, 1999). Samples were made with water soluble inks and the aerosol form of cyclododecane. All tests were unsuccessful, though it would be interesting to investigate other forms of volatile binding media in the future for similar problematic treatments.

3. Solvent cleaning was not considered appropriate due to the banner size and health and safety issues. Reeves and Shore (1982) solved the problem of redepositing fugitive dye by angling the area of concern towards the gutter end of the bath. We made a calculated risk to wash the banner according to this method as no other alternative seemed available in the time allocated. 3% Dehypon LS45 in distilled water was used and no dye loss was reported.

4. All painted areas were sealed with 25% BEVA 371 in white spirit to prevent further flaking and facilitate heat sealing of the support to one side. The support was custom dyed nylon net, for which we tested and used Jacquard Acid Dye in Ecru. After trying many dye recipes, Ecru simply gave a shade that blended with the backing and the images. The net was pinned and sewn to support the fracturing and losses.

5. The intention was that both images would be visible, but this obviously presented a problem for an exhibition with limited space, time and budget and many prototype designs and models were made with little success. A 'ureka' moment meant that a wooden frame was constructed, with the object surface covered in wadding and calico. For the reverse image, a hole was cut, supported with Melinex. An angled mirror and visitor prompts helped viewers see both the conservation processes and the images.

The concept of an 'unusual' combination of materials may be connected to the conservators' individual expertise. This 19th century protest banner was in the Low Parks Museum collection and was allocated to two final year undergraduates from the University of Lincoln. The combination of extensive soiling, two flaking painted images, fractured cotton backing and numerous textile additions (e.g. Union Jack panel, tassels, silk trim) were unusual and challenging to us. This poster deals with the resolutions of just some of these challenges presented to us. The banner was fully conserved and mounted for display to be shown at the summer 2010 graduate exhibition, *Suspension of Time*.

Washing the banner: A calculated risk. Aqueous washing was the ideal point to start the extensive treatment required to restore aesthetic value and stability. Washing would remove soiling, and relax the cotton backing so that the fractured areas were more cohesive with the unpainted backing, allowing support and consolidation.

Mounting the banner for exhibition. All painted areas were sealed with 25% BEVA 371 in white spirit to prevent further flaking and facilitate heat sealing of the support to one side. The support was custom dyed nylon net, for which we tested and used Jacquard Acid Dye in Ecru. After trying many dye recipes, Ecru simply gave a shade that blended with the backing and the images. The net was pinned and sewn to support the fracturing and losses.

Holly Clarke is currently studying for her MA Conservation of Historic Objects at the University of Lincoln. She enjoys all aspects of conservation but in particular environmental textiles, painted surfaces and ethnographic materials. holly.clarke@lincoln.ac.uk

After completing her degree, Philippa Hiscutt is working at Herston-Court Palace as the conservation technician under the textile studio, with a varied role. She hopes to pursue a career in textile conservation. philippa.hiscutt@lincoln.ac.uk

Lincoln University

BA MAJOR PROJECT

Exhibition and discussion

- The banner was exhibited as part of the Conservation and Restoration undergraduate exhibition 'Suspension of Time'. A custom display mount and storage roll was created - more information can be found on the Exhibitions page
- A poster detailing the treatment of the banner was submitted for the 2011 ICON Textile Forum 'Incompatible Partners', with particular emphasis on the challenging nature of the painted, dyed and stitched areas (5)
- The banner was also discussed as part of a small group on a visit to the People's History Museum, Manchester in May 2011

COMPOSITE OBJECTS

'CRYSTAL CASKET' & BALL



Above: Crystal Casket and ball before treatment



Above: Crystal Casket and ball after treatment

This conjurer's trick shows the audience an empty box, in which a ball 'appears'. A spring loaded ball is concealed behind a cardboard flap, held in place by a hook. Materials include steel, glass, textile, wood, cardboard and adhesive tape. The textile ball was dirty, with corrosion stains indicating the steel spring was corroded. The Casket panes were broken, the mechanism didn't work and there were areas of degraded adhesive tape and abrasion to surfaces.

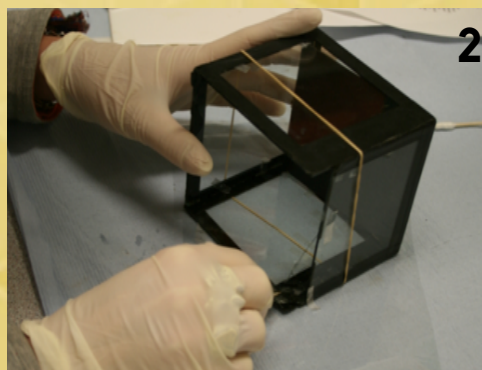
Treatment of the Crystal Casket

- Original and previous restoration adhesive tapes and their residues removed under microscopy with acetone swabs (1)
- Glass plates bonded using HXTAL NYL-1 adhesive (2)
- Linen tape, coloured with acrylic paints to tone with the original were used to form a hinge for the wooden block mechanism, Bonded with Klucel G adhesive
- Limited retouching to cardboard flap and tapes with acrylic paints

Treatment of the spring loaded ball

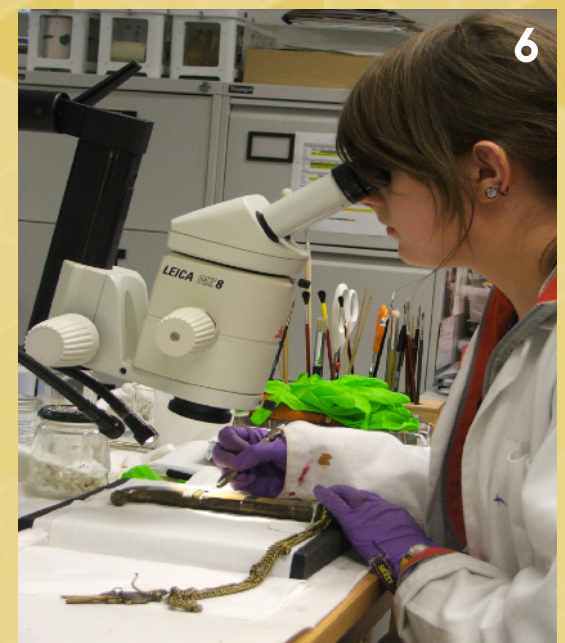
- Seam unpicked and steel spring removed

- Renaissance DeCorroder used to remove corrosion products from spring
- Successful solubility tests carried out for all chemicals intended to be used; detergent and corrosion stain remover
- Ball washed in 3% Dehypon LS45 in distilled water (3)
- Corrosion stains spot treated with 5% disodium EDTA in distilled water. Despite testing, dye loss occurred
- Restoration of colour loss with fibre reactive dyes in a sodium alginate base
- Spring reinserted and ball stitched with Ultrafyne threads (4)



Treatment of pichangatti sword (5)

- For all the metals, microscopy and initial hand tool examination was used to distinguish between, dirt, coatings, corrosion and patina to establish retention and removal priorities (6)
- Waxy acetates present at the junction of brass and wood were only removed from stable lacquered areas
- Solvent bath and stiff brushes used to remove dirt and waxy acetates from sheath chain



METAL OBJECTS

BIDRIWARE VESSEL



Above: Indian Bidriware vessel before treatment

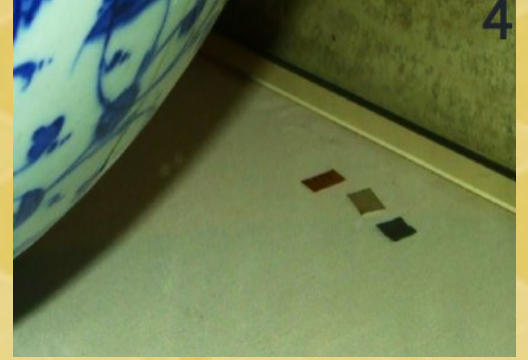


Above: Indian Bidriware vessel after treatment

Bidriware describes a specific type of metal ware from South Asia, where a zinc alloy substrate is inlaid with metals or semi-precious materials. A chemical paste is applied to render the zinc alloy a glossy black and give the characteristic contrast. The silver inlay had been partially cleaned and the object required full cleaning for display

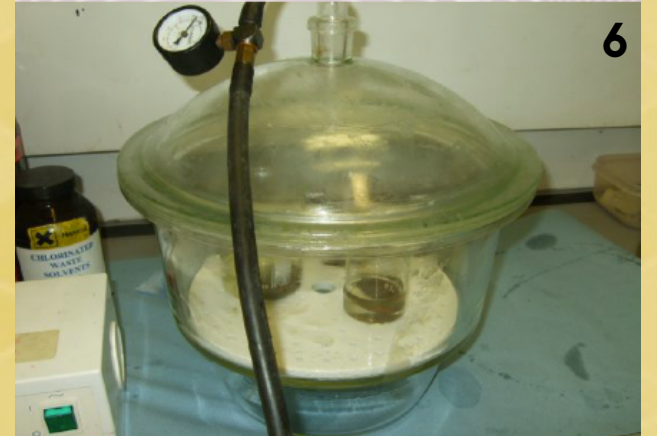
Treatment of the Bidriware vessel

- Vessel degreased with IMS and previous museum number removed from base (1)
- Testing on tarnished silver coupons was completed with a variety of custom chemical mixtures and proprietary treatments. Slightly air-dried Goddard's Long Term Silver Dip effectively removed tarnish without damage to delicate inlays (2 & 3)
- Treatment, using various sizes of cotton swab, was generally carried out under microscopy to ensure inlays were not damaged
- Museum number was replaced to be more discreet, white ink sealed with, and on a base of 20% Paraloid B72 in acetone
- Metal coupons used to pollutants testing in Islamic Gallery of the Fitzwilliam Museum, Cambridge (4)



Treatment of archaeological metals

- Over 30 metal objects, mostly copper alloy coins have been conserved via batch processing for organisations
- Mechanically cleaned and degreased in solvent baths (5)
- 3% benzotriazole in IMS for corrosion inhibition (6)
- Incralac used to protect and enhance



ORGANIC OBJECTS

VEGETABLE FIBRE SKIRT



Above: Vegetable fibre skirt before treatment

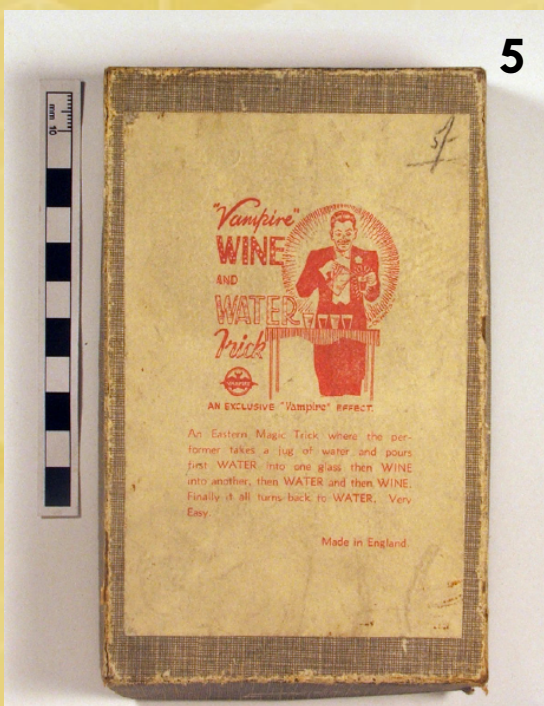
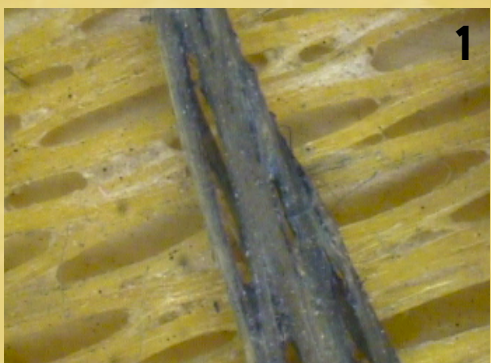


Above: Vegetable fibre skirt after treatment

This skirt, typical of those worn on some Pacific islands, is made from beaten leaves, possibly of the Pandanus palm. Indigo-type dye work features on the contrasting waistband. A steel rod ran through the waistband of the skirt, and the individual leaves were brittle, twisted and split. This treatment was undertaken with a partner.

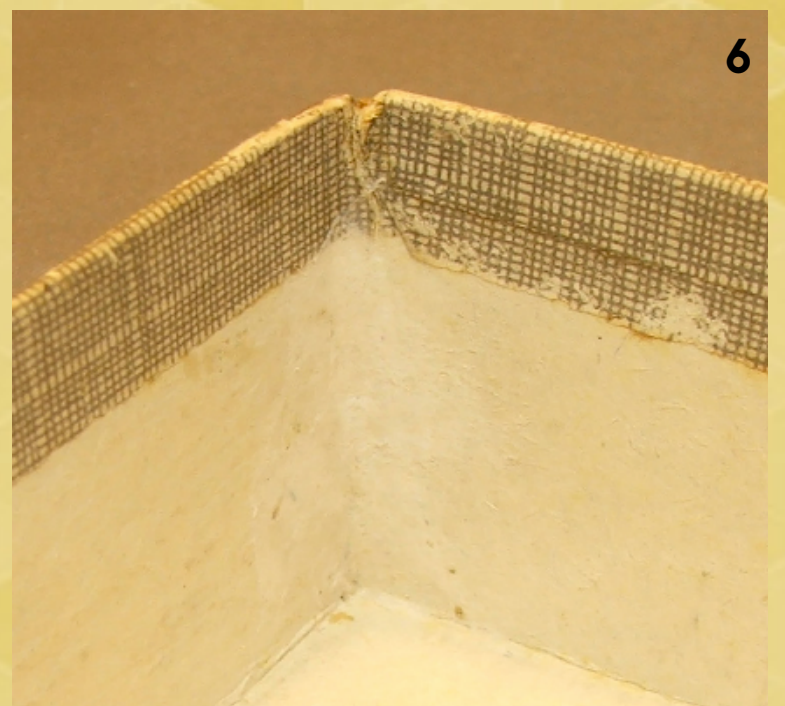
Treatment of the vegetable fibre skirt

- Examination and testing of materials, such as microscopy of fronds and solubility tests on dyed areas (1)
- Unadhered dirt and dust removed with use of vacuum suction and brushes
- Two Preservation Pencils used simultaneously for a two fold effect; to help lift dirt from the leaves with swabs and to relax the brittle leaves and allow them to lie flat (2)
- Position and layout of fronds corrected with Melinex covered weights (3)
- Splits and broken pieces consolidated and reattached using tengucho grade Japanese tissue soaked in a 10% Mowilith DM427 in distilled water
- Custom 2D support made for transport and storage from unbleached calico cotton covered Correx board, with waistband loops secured to board with stitched cotton ties. Melinex cover for board held securely with calico cotton straps (4)



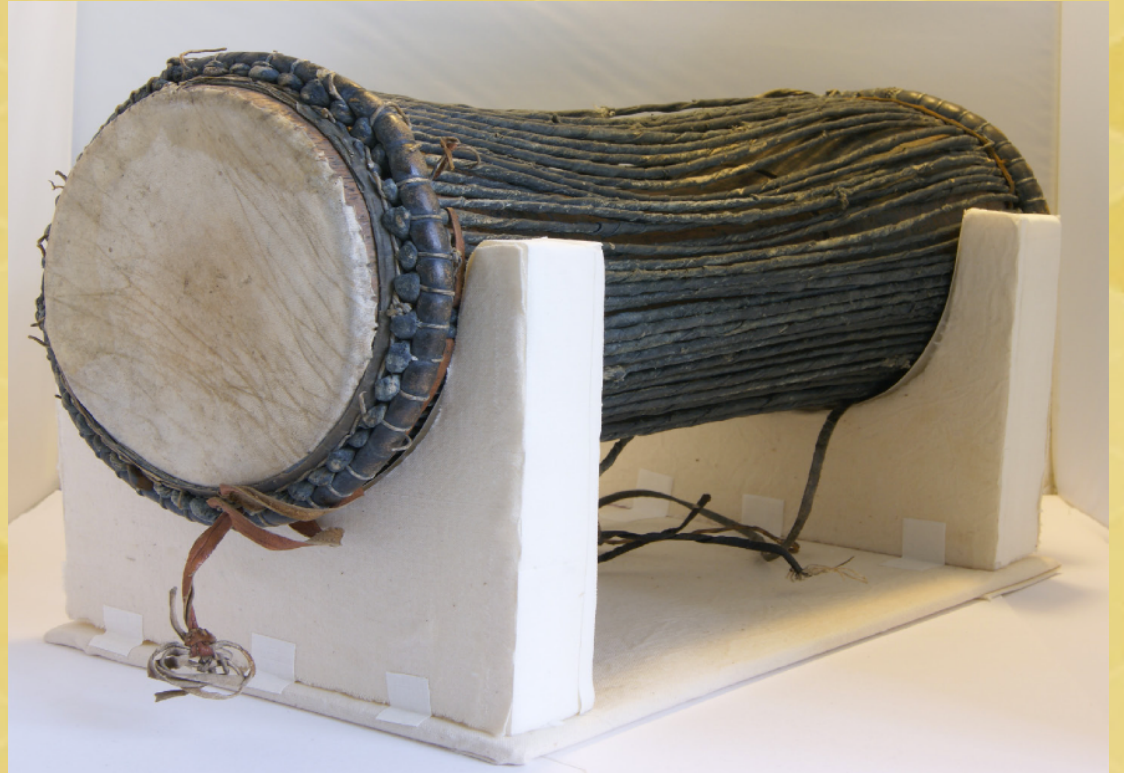
Treatment of 'Water to Wine' magic trick box

- Exterior label of the box (5) cleaned with a rubber stationers eraser, taking care to remove original pencil marks (e.g top right corner) or flaking print ink
- Various adhesives were tested for repair of box edges and hinges. Neutral starch paste applied to torn tengucho grade Japanese tissue was the most suitable. (6) The box was supported with elastic bands and Melinex covered hair grips during drying.



ORGANIC OBJECTS

TALKING DRUM



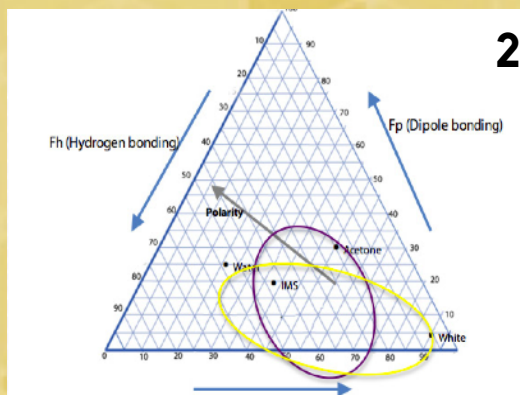
Above: West African Talking Drum before treatment

Above: West African Talking Drum after treatment

This drum 'talks' across long distances by mimicking the tonal based languages of some West African groups. This is done by tightening and releasing the cords that run along the length of the drum as it is beaten and tapped. The drum mainly comprises of a wooden hourglass core, textile cords wrapped in dyed leather and rawhide sheepskin drum skins, Cords were variously damaged and one drum skin had been repaired with a medical plaster

Treatment of the Talking Drum

- Biuret testing and microscopy of samples to identify skins
- Mechanical removal of modern repairs such as the adhesive medical plaster (1)
- Adhesive residue removed from skin with white spirit on swabs
- Teas Chart produced of dyed components and their solubility to complement micro chemical testing and research of natural dye compounds (2)
- 10% Vulpex in white spirit applied to dyed leather areas to clean and brighten appearance (3)
- Distilled water used to partially clean wooden core
- 25% BEVA 371 in white spirit applied to abraded cords to consolidate (4)
- Bonding of skin to wood core with a Lascaux adhesive mix and Japanese tissue
- Repair of broken cords using Ultrafyne polyester threads



Treatment of Inuit raw sealskin boot liners

- Soiled surface cleaned with Smoke Sponge. Solvents and wet cleaning avoided due to the raw material
- Custom chamber created to facilitate humidification of the brittle skin (5)
- A layer of breathable nylon fabric was placed between the boots and paper soaked in the distilled water, allowing vapour to soften the boots to allow reshaping
- Reshaping carefully carried out and tissue covered polyester wadding was used to support (6)



CERAMIC OBJECTS

EARTHENWARE VESSEL



Above: Medieval earthenware vessel before treatment

This earthenware vessel has a variable colour of body, with some partial glaze on the interior. Sulphate based encrustations present on interior and exterior and burial resulted in abrasion of shards. Previous restoration had led to discoloured adhesive, 'locked out' shards and poor piece fits



Above: Medieval earthenware vessel after treatment

Treatment of the earthenware vessel

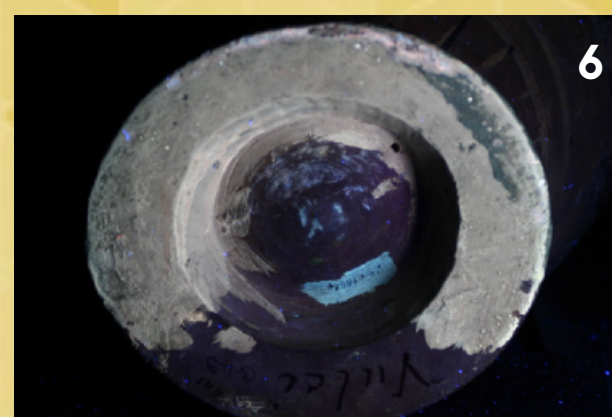
- Prior to adhesive removal with acetone, all shards were labelled to aid further treatment (1)
- Chemical tests carried out on encrusted shards, due to unidentified matter and possible prior use as a cooking vessel (2)
- All shards cleaned with 5% Synperonic A7 in distilled water to remove dirt and debris
- Acetone applied to break edges to remove remaining previous adhesive

- Bonding with Paraloid B72 carried out in stages to ensure no locked out pieces
- Sandwich fills on vessel body produced with dental wax and Crystacal R dental plaster (3)
- Fills applied to thin and abraded areas of ceramic body consolidated with 10% Paraloid B72 in acetone for strength
- Fill sanded with abrasive papers and retouched with stippled layers of acrylic paints (4)



Treatment of Etruscan amphora (5)

- UV examination confirmed the base of the amphora was a restoration, comprised of multiple layers of filler and modern paints. These fluoresced, unlike the original ceramic and glaze at the bottom (6)
- Time constraints prevented total removal of previous restoration. Paint layers were removed with acetone and toluene in Jenolite poultices.
- Paint removal revealed overpainting of fragmented original glaze on one side of the base
- Areas of base were remodelled using Flugger and painted with acrylic paints to tone with the fragmented and solid areas of base glaze suitable for 360° display (7)



DECORATED SURFACES

OIL GILDED FRAME



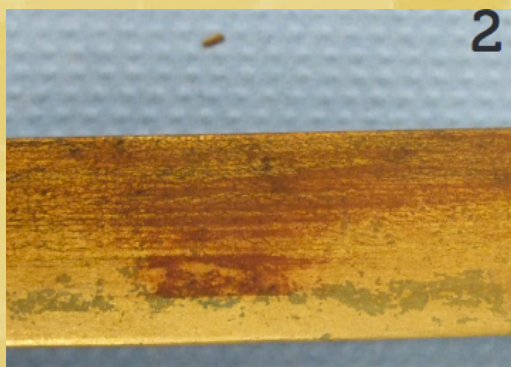
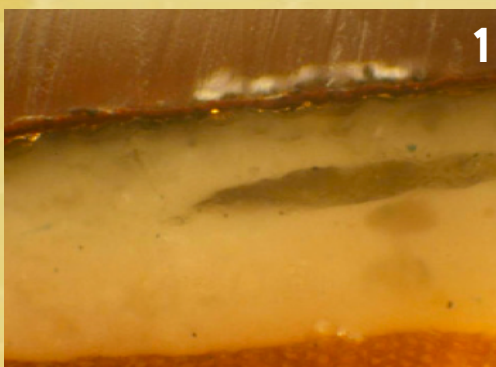
Above: Neo-Rococo oil gilded frame before treatment

Above: Neo-Rococo oil gilded frame after treatment

This oil gilded frame comprises of a wooden frame with cast plaster mouldings in an English Rococo Revival style, based on continental designs. Various layers of overpaint existed over the original gilded surface, and there were losses to mouldings. This treatment was a partnership

Treatment of the oil gilded frame

- Dismantling of frames' parts and mechanical removal of unadhered debris.
- Removal of a cross section, analysed by microscopy (1)
- Cleaning of painted surface and removal of overpaint in stages; saliva, solvents and ammonium hydroxide solutions (2)
- Consolidation of cracks and splits with 20% Paraloid B72 in acetone
- Steramould moulds created of missing areas. Capa 650 used to support casting of very three-dimensional areas and all cast in Crystacal K plaster
- Fine Surface Polyfilla used for small fills (3)
- Fills oil gilded on painted base and toned with powder pigments and knotting in conjunction with controlled abrasion (4, area toned in circle)



Treatment of painted fairground dropper

- Discoloured adhesive (5) identified as cellulose nitrate and removed with tissue soaked in 75% acetone, 25% white spirit (v/v)
- Cracked surface consolidated with 5% Paraloid B67 in white spirit (6)



Treatment of Roman tableau

- Surface cleaned with 50% v/v acetone and deionised water with 10 drops Synperonic A7 in deionised water (1.5v/v) (stock solution) per 10ml (7)
- Pigment sent to be sampled for Raman spectroscopy at Anglia Ruskin University (8)



ON SITE EXPERIENCE

INGLESHAM WALL PAINTINGS



Above: Three volunteers (HC on far left) conducting wax reduction and gap filling treatments in the Chancel



Above: Grouting behind existing layers of lime wash in the West wall to restore stability to the heavily restored area

2011: This four week teaching project, commissioned by the Churches Conservation Trust and led by conservator Jane Rutherford, provided practical experience of wall paintings conservation, working at heights in-situ in the church of St. John the Baptist, Inglesham (Wilts). The church is important for its wall paintings - some areas have been previously uncovered and some areas have been 'protected' by wax which is affecting the movement of moisture in the walls. There are also areas of loss and instability.

Treatments carried out in the church

- Priority work was the reduction of the discoloured 'protective' wax from painted schemes in the Chancel with white spirit (1)
- Removal of superimposed limewash layers in the Chancel to reveal a harmonious historical scheme or painted areas where possible
- Manual investigative uncovering of wall surfaces before grouting and other removal work, using head magnifiers and microscopy (2)

- Mixing of lime based mortars for a variety of purposes(3)
- Fixing of unadhered edges with dilute lime mortar to prevent surface losses
- Filling and cutting-back of losses with various mortar compositions (4)
- Grouting of internal wall cavities with lime mortar slurry to increase stability
- Interaction and education with visitors and groups



1



2



3



4



5

Treatment of 'The Dying Gladiator'

- Iconic pub sculpture had deteriorated and been restored poorly. (5) Corroded armatures, broken areas (arms/legs), soiled and abraded surfaces
- Sculpture was cleaned and broken shards bonded with polyester resin
- Appropriate mortars mixed to fill interior losses and sculptured to fill surface losses (6)
- A mild biocide was applied and painted gold as owners' instructions



6

EXHIBITIONS

SUSPENSION OF TIME



Above: Custom made mount for large painted textile banner for Suspension of Time exhibition

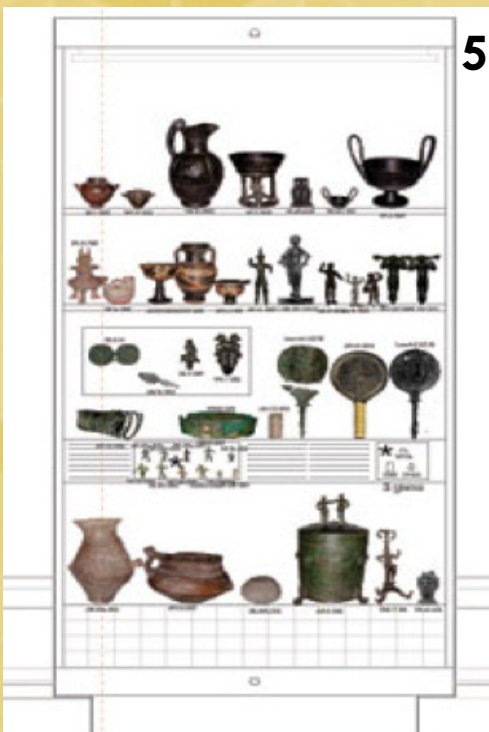
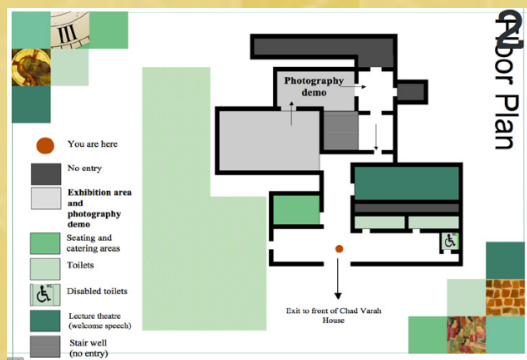


Above: HC and conservation partner Philippa Hiscutt after delivering Opening Night speech

For our 2010 final year of our undergraduate, the BA Conservation and Restoration students presented the objects they had treated in an in-house exhibition entitled Suspension of Time. Preparation work started in January 2010 and the exhibition opened for four weeks in May 2010 at Chad Varah House, University of Lincoln

Personal roles and responsibilities during the exhibition

- Partnership conservation of a large painted textile banner (see: BA Major Project)
- Design and construction of permanent banner roll for transport after the exhibition
- Design and construction of a custom display mount for the banner, utilising mirrors to ensure the reverse image was visible whilst keeping the banner safe and stable (1)
- Participated in the development of the 'house style'
- Design and printing of invitations, floor plans and signs for guests, visitors and delegates (2)
- Participated in converting working lab into exhibition space (3)
- Design and coding of the promotional website (4)
- Creating presentations to be shown throughout Opening Night
- Editing and presenting the Opening Night speech with conservation partner
- Acted as an usher and guide for the 2010 Icon Ceramics and Glass conference that took place during the exhibition at Chad Varah House



- ### Exhibition installation
- Discussions with Head of Antiquities at the Fitzwilliam Museum regarding the display of two treated objects. Digitised case layouts were used to determine treatment plans of Etruscan amphora (5)

- ### Exhibition deinstallation
- For the Fitzwilliam Museum 'Darwin:Endless Forms' touring exhibition, a fragile feather, ivory and natural history fan was condition checked against initial and subsequent forms and packed into a custom 'sandwich' case (6)



EDUCATION

BGU: CONSERVATION SKILLS



Above: Preparing smashed plant pots for an activity for KS2 children on ceramics conservation.

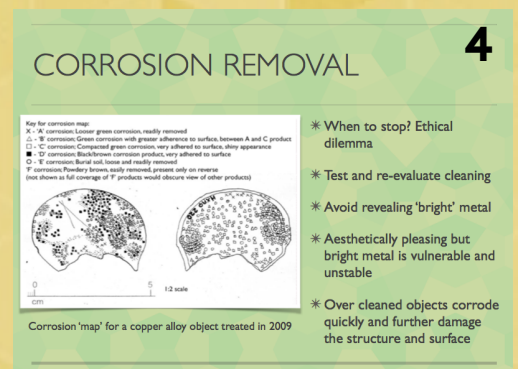


Above: Demonstrating the use of the vacuum chamber for the process of corrosion inhibition to Finds Assistants

Since 2010, an informal programme of conservation and collections care skills have been created and implemented to be taught to a wide variety of audiences who work with Bishop Grosseteste University (BGU)

Education work in conjunction with BGU

- Partnership born from 2010 Archaeological Field School, learning basic excavation and field work skills (1)
- In house conservation of excavated finds
- Created and implemented conservation related activities for KS2 children as part of the yearly Archaeology Camp for three consecutive years including excavation, microscope drawing and 'save the egg' packaging lessons
- Activity preparation included the sourcing of materials, risk assessments, creation of appropriate lesson plans and organising helpers and volunteers to complete the activities to a high standard. (3)
- Demonstrating to archeology students and Finds Assistants metal conservation processes
- Gave a 'Conservation 101' lecture to members of local interest groups on handling techniques and packaging of finds at BGU (4)



'Hands on History' at Caistor Arts & Heritage Centre, April 2013

- As part of role as Part Time Heritage Intern and for MA dissertation, two handling events; For KS2 objects were handling and play activities incorporated. (5)
- Objects were selected for lack of risk, but more importantly their ability to stimulate discussion and active learning, such as the camera (6)
- Custom risk and significance assessments were conducted for each object.
- Guest speakers invited for context (7)



COLLECTIONS CARE

SCHOOLS LIBRARY SERVICE



Above: Working with a colleague to deep clean the 'Minibeasts' store housing natural history and ethnological objects



Above: Process of designing prototype for packing Mexican ceramic mask for transport and handling by KS2

2012: Derbyshire and Derby Schools Library Service provides an invaluable service of objects, art, instruments and books to KS2 children in Derbyshire. Objects are mostly grouped into boxes and contain teachers note, replica and historic objects, books and art work. The packaging and condition of objects required attention

Work carried out for Derbyshire and Derby Schools Library Service

- Working as designated project manager along with two fellow conservators
- All current boxes in the three stores were surveyed using a custom pro-forma. Criteria include exterior and interior packaging as well as condition of objects contained within (1)
- Order placed for replacement boxes where possible
- Liaising with staff for project briefs, constraints, budgets and intentions for various parts of the collection

- Deep cleaning of three stores (2)
- Increase in loans of the sculpture and model collection was required, exterior casings and quality of works were assessed for repair or disposal (3)
- Prototype packaging designed and created for various objects to demonstrate conservation grade packaging for storage and transit could be created on a budget. (4)
- Project manager tasks included the creation of work rotas, work plans and purchasing orders

Derbyshire and Derby Library Service (SLS) conservation and collections care project.
(January - April 2012)
Box Survey

Box No	Wood		Perspex		Sultcase	
	Rt	Rp	Rt	Rp	Rt	Rp

Issue	Solution	Notes
Cosmetic	Clean	
Access to object	Repair/varnish	
Object security	Repair	
Object deterioration	Conserve/restore object	
Other	Other	

Box No	Wood		Perspex		Sultcase	
	Rt	Rp	Rt	Rp	Rt	Rp



- ### General collections care experience
- Creation and implementation of condition survey formats
 - IPM walks and spot checks (5)
 - Interpretation of digital environmental monitoring data
 - Engagement of volunteers to complete collections care tasks (6)
 - Recommendations made for storage and packaging improvements after data analysis



PROFESSIONAL DEVELOPMENT



Above: Speaking on behalf of graduating students of the Art, Architecture and Design faculty on Graduation Day, September 2010

Above: Poster detailing work carried out on the BA Major Project, presented to the 2011 ICON Textile Forum

Conservation education began in 2007 and in the intervening years, great professional development has been made through varied experiences, leading to the formation of Holly Clarke Conservation as a freelance business. Though very different disciplines, conservation and retail management have developed varying skills needed to be professionally successful

Professional development

- Formation of Holly Clarke Conservation and partnership with the BGU Archaeological Unit, allowing a consistent working space to conduct theoretical and practical work
- Maintenance of current knowledge outside of the formal learning environment; collecting articles and research informally as well as during projects
- Formal and informal presentations and speeches given to various audiences (1) such as scholars from the Society for the Protection of Ancient Building about the wall paintings in Inglesham (2)
- Conference and event attendance (3)
- Encouraging public access to object based learning, history, archaeology and conservation through various channels such as the Caistor handling events and workshops at BGU
- Broadening of knowledge with regular exhibition attendances, from local to international level and where possible incorporating study aspects to trips, such as the behind-the-scenes visits of refurbishment work at the American Museum of Natural History, NYC (4)
- Member of ICON and IIC
- Private insurance covering freelance work



- ## Development with Iceland Foods Ltd
- Qualified as a Duty Manager in 2013, becoming responsible for the staff and the store in conjunction with or absence of senior management (5)
 - Role requires composure under pressure and to deliver high retail standards and motivate the team
 - Shop representative and Area Shop Representative since 2012, organising charity events, regional newsletters and team builds (6)



TRANSFERRABLE SKILLS



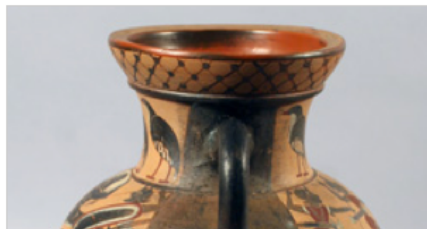
Holly removing old paint from a black-figure amphora

Holly Clarke, a third-year undergraduate studying [Conservation and Restoration](#) at the [University of Lincoln](#), has joined us for a two-week internship. Holly describes below how she conserved a black-figure amphora from our collection:

"During the autumn I had the privilege of spending six weeks on work placement at the Fitzwilliam Museum, improving my conservation skills in a professional environment as part of my undergraduate course at the University of Lincoln. Two of the six weeks were spent in the Antiquities department, where the new galleries were quickly taking shape. Julie and Christina asked me to conserve an Etruscan amphora that was intended for display. I was initially hesitant due to its age and the ease with which ceramics can be damaged but also excited to work on such an object.

"This amphora ([GR.23.1864](#)) depicts Lapiths fighting a giant and a centaur. Found at Vulci, north of Rome, the amphora has been dated to 6th century BC. The condition of the amphora is reasonably good, despite some missing black slip and a greasy, spotty appearance to the body.

"However, turning the amphora onto its side reveals multiple paint layers, including some



Above: Screenshot of blog post written for the Fitzwilliam Museum's Greek and Roman galleries project

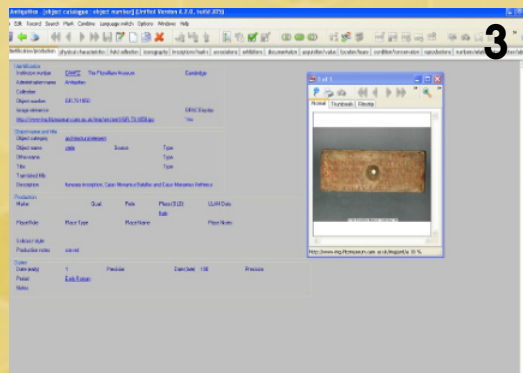


Above: A keen interest in art and design influences my holiday destinations - pictured at the Keith Haring wall, Pisa

Having been a student and qualified conservator for seven years and with nine years retail experience, a variety of useful and transferrable skills have been developed and refined, resulting in a warm, flexible and diligent professional persona

Transferrable skills

- Excellent people skills, with the ability to be an effective part of a team as well as capable and motivational manager
- Flexible and adaptable to a variety of situations and work patterns (1)
- Good at public speaking, adaptable to a variety of audiences and with a keen interest in education and learning
- Life long interest in history and the arts, providing background information to a variety of time periods and civilisations
- Excellent written skills that can be used for academic essays, technical reports, blogs and newsletters
- Advanced ICT skills on Windows and Macintosh systems with knowledge of Office and Adobe suites. (2)
- Can code basic HTML and CSS
- Familiar with a variety of museum-orientated software (3)
- Artistic skills aid in the recording of objects (4)
- Methodical in learning approach



- ### Other interests and pursuits
- Enjoyment of various crafts including origami (5), knitting and costume making
 - Keen cook, compiling and adapting vegetarian and vegan recipes from around the world, inspired by travels and other cultures
 - Attending festivals, live music and comedy events
 - Keeping active - cardiovascular exercise, regular weight and strength training and various occasional activities such as assault courses and tree top adventuring (6)

