
Welcome to City & Guilds of London Art School

Overview

This handbook will be your first point of reference throughout your studies at the Art School for information on your course, the Art School, learning and teaching, student support & services, academic regulations and policies. Copies of the handbooks are kept in the Art School office, your departmental office and the Library, and are always available online via the Art School's Moodle site.

Some of the documents which you will be given whilst studying at the Art School are important and you should keep them, particularly as future employers may wish to see evidence of your achievements. Make sure that you keep:

- the programme specification
- individual unit specifications
- your award certificate – this is evidence of the qualification which you have obtained
- your final transcript – this is a record of your achievement which lists your grades for the assessments

In addition, you are advised to familiarise yourself with the contents of this Handbook and the associated regulations which are mentioned in it.

If you have any questions regarding the information herein, please contact your **Head of Department**, the **Principal**, **Tamiko O'Brien**, t.obrien@cityandguildsartschool.ac.uk or **Head of Academic Affairs & Quality**, **Wesley Schol**, w.schol@cityandguildsartschool.ac.uk

Validation

Your course is validated by Ravensbourne University London. The relationship between the University and the collaborative partner is described as a validation. The term validation is used to describe courses which lead to an award of the University but which have been developed by a partner organisation for delivery by the staff of that organisation. As the awarding body the University retains ultimate responsibility for the quality and standards of the awards. Students on validated courses are not enrolled as Ravensbourne students.

The Course

The Conservation Department at City & Guilds of London Art School is one of the longest established in the UK, developed after the Second World War to train specialists to restore London's bomb damaged architecture, monuments and museum treasures. It has continued to this day to provide UK museums, historic houses and galleries with the next generation of conservators specialising in three-dimensional cultural artefacts, while many of our graduates also go on to freelance practice in the UK and International contexts.

In the UK, conservation undergraduate study is offered by a relatively small number of Higher Education providers and many of the very specific hand skills taught on this course are on the Radcliffe Endangered Crafts list. Alongside championing the specialist hand-skills essential for conservation practice, the course provides the full range of theoretical and scientific understanding to ensure that what is becoming an 'endangered' subject, is kept thriving and professionally relevant.

With the recent expansion of the Conservation Department, to include new specialist facilities for Books & Paper conservation, the Art School sets out to ensure that London's arts, culture, literary and heritage sector has the skilled professional graduates needed to preserve and protect our world leading cultural heritage for future generations.

The Art School's Conservation Department now offers its undergraduate course with two named awards, or specialist 'pathways':

[BA \(Hons\) Conservation: Stone, Wood & Decorative Surfaces](#)

[BA \(Hons\) Conservation: Books & Paper](#)

For some subjects, such as Material Science or Ethics of Conservation, you will be taught alongside students on the alternative pathway to your specialist choice, meanwhile practice based sessions will be taught within your pathway group in specialist studios. The course sets out to offer you a professionally orientated and immersive learning environment with a carefully constructed curriculum providing you with the insights and practical know-how to tackle conservation treatments. Key to the

course's philosophy is an emphasis on historic craft skills alongside the use of contemporary conservation practice including laser cleaning based on a solid knowledge of chemistry, materials science and scientific analysis.

Sitting between the Art School's other subjects of Historic Carving and Contemporary Fine Art, Conservation is understood as the meeting point of science and art, of tradition; art history; social history; aesthetics; ethics and contemporary practices.

Conservation is intellectually challenging, it also requires a high level of hand skills and accuracy and it demands a systematic and detailed approach to research, analysis and problem solving. It is also a rich and rewarding career as our team of practicing professional tutors can testify!

Exit Awards

While the course is designed to run over 3 years, should you need to leave at an earlier stage there are 'exit awards' as described below.

- 1st year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of 1st year/Level 4 results in progression to the 2nd year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher Education.
- 2nd year/level 5 of the course is also 120 credits and successful completion results in progression to 3rd year/Level 6, or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education.
- 3rd year/Level 6 of the course is 120 credits and successful completion will result in a BA (Hons) Conservation degree.

Term Dates

The confirmed term dates for the first year of your course are as follows.

Autumn Term	28 September 2020	-	11 December 2020
Spring Term	04 January 2021	-	19 March 2021
Summer Term (YR 1 & 2)	12 April 2021	-	21 June 2021
Summer Term (YR 3)	12 April 2021	-	28 June 2021

Course Aims

The BA (Hons) Conservation course with pathways in [Stone, Wood & Decorative Surfaces](#) and [Books & Paper](#) aims to:

- provide a specialist education in conservation underpinned by practical training in traditional hand skills to sustain and champion these 'endangered' skills;
 - provide a balanced and holistic curriculum that meaningfully
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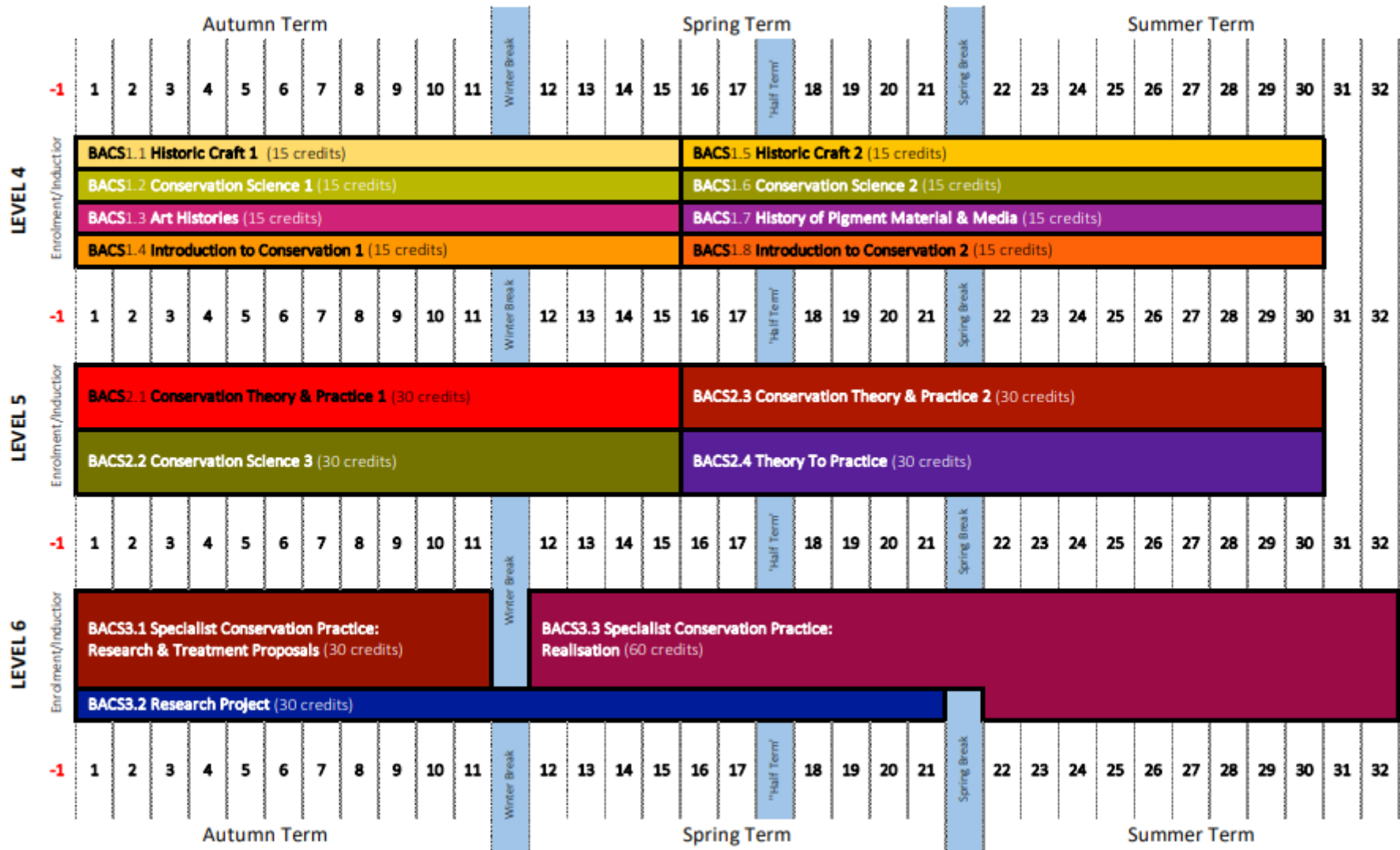
integrates historical, critical, cultural, ethical, professional, technical, social, and theoretical contexts with conservation practice;

- enable students to develop a conservation professional practice through critical enquiry, research and analysis, forming the basis for sound independent judgment;
- foster a creative learning environment that supports students from all backgrounds to be pro-active participants in their own learning, preparing them for the challenges of further study and/or their professional futures

Structure

Your course is based on a unitised scheme and validated by Ravensbourne University London. In line with a National and European scheme your course is delivered over three years and each year corresponds to a Level of study. Each level of study comprises 120 credits. Credits are awarded on successful completion of a unit of study and are specific to the level. For BA (Hons) Conservation, each unit of study that you will work on is called a unit and each unit is usually worth 15, 30, 45 or 60 credits. There is an expectation that each credit notionally requires 10 hours of learning. You will need to complete 120 credits (i.e 1,200 hours of learning) each year or Level to progress to the next stage of the course and 360 credits (3,600 hours of learning) to be awarded the BA (Hons) degree. While the course is designed to run over three years, should you need to leave at an earlier stage there are 'exit awards' as described below:

- First year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of First year/Level 4 results in progression to the Second year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher Education.
 - Second year/Level 5 of the course is also 120 credits and successful completion results in progression to Third year/Level 6 or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education (DipHE).
 - Third year/Level 6 of the course is 120 credits and successful completion results in a BA (Hons) Conservation degree.
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	1 Overview	BACS1.1
Credits	15 credits (7.5 ECTs)	
Overview	<p>This 15 week unit runs alongside the units Introduction to Conservation, Conservation Science 1 and Art Histories. It sets out to introduce you to the tools and techniques central to historic crafts related to your pathway choice, and to observational drawing. Practical workshop sessions will be complemented by demonstrations and group discussions.</p> <p>Students on the Stone, Wood & Decorative Surfaces pathway are introduced to the complexities of working in three dimensions with exercises in casting and wood and stone carving to enable you to acquire a foundational set of skills in these techniques. Working with these materials and tools will support you with the identification of materials and processes for future conservation projects and enable you to develop essential manual dexterity and handling skills. Work on observational drawing sessions that involve the close study of historical artefacts will enable you to hone your observational analysis skills.</p> <p>Students on the Books & Paper pathway are introduced to the subject specialist craft skills of tool making, paper making and sewing models, including structural materials such as Paper and cloth, and leather, parchment and tawed skin. This will be contextualised in relation to the history of paper making and book structures and will enable you to begin to identify specific materials and the processes employed, and supports you to develop an awareness and understanding of how materials behave. The processes employed will also equip you to develop essential manual dexterity and handling skills for conservation practice with Books & Paper.</p> <p>Throughout the unit you will be given guidance on relevant health and safety regulations and their practical application to the materials you will be working with.</p> <p>The unit will introduce you to the Logbook that you will use to support and record your learning process through the rest of the course. This will become a valuable tool and resource for your personal development as a conservator.</p> <p>Group discussions are organised to enable you to consider the contexts, materials and technical issues relevant to your projects</p>	

and to reflect on the progress of your work.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of a range of craft workshop practices and relevant Health & Safety regulations;*
 2. *Introductory level technical craft skills in relation to your specialist conservation practice;*
 3. *Ability to select and reference appropriate historical and contextual research material;*
 4. *Development of basic time and studio management strategies for practical projects.*
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Learning Hours

150 notional learning hours are divided as follows:

Scheduled	75%
Guided	25%
Independent	00%

Essential Resources

Stone, Wood & Decorative Surfaces

Brown, C.W. (2007) Bible of sculpting techniques. London: A. & C. Black.

Cramb, I. (2006) The art of the stonemason. Chambersburg:

Alan C. Hood. Hale, R. B. and Coyle, T. (1984) Architectural sketching & rendering: Techniques for designers & artists. New York: Watson-Guption.

Onians, D. (2001) Carving the human figure: Studies in wood & stone. Lewes: Guild of Master Craftsmen Publications. Parramon. (2003)

Books & Paper

Hunter, D. (1978) Papermaking: History and Technique of an Ancient Craft (Lettering, Calligraphy, Typography), Dover Publications

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1; 5-26.

Digital resources

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org
www.getty.edu/conservation/search/publications
www.tandfonline.com/ (Journal of Architectural Conservation)
www.collectionslink.org.uk
www.museumsassociation.org.uk

	2 Learning & teaching	BACS1.1
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Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised projects, lectures, one-to-one tutorials, group discussion reviewing progress.
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Indicative content	<p>The following is indicative of the unit content that may for example include:</p> <ul style="list-style-type: none"> ● induction & orientation, course content and learning strategies ● introduction to the Logbook ● workshop Practice, Health & Safety
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|---|--|
| <p>Stone, Wood & Decorative Surfaces</p> <ul style="list-style-type: none"> ● plaster casting ● stone carving ● carving practice ● elementary principles of lettering design & layout ● observational drawing | <p>Books & Paper</p> <ul style="list-style-type: none"> ● papermaking ● parchment & tawed-skins technology ● covering materials & tool-making ● sewing models |
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	3 Assessment	BACS1.1
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Method of assessment	Assessment will be based on the presentation of work produced during the unit including developmental, practical and contextual research material with completed project work.
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Submission Requirements	You should present your results from the following projects:
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|---|---|
| <p>Stone, Wood & Decorative Surfaces</p> <ul style="list-style-type: none"> ● plaster cast ● stone carving ● lettering ● drawing | <p>Books & Paper</p> <ul style="list-style-type: none"> ● papermaking ● parchment & tawed-skin ● covering materials ● tool-making ● sewing models |
| <ul style="list-style-type: none"> ● along with the relevant section of your Logbook | |

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For
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students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Science 1

Year 1

	1 Overview	BACS1.2
Credits	15 credits (7.5 ECTS)	
Overview	<p>This unit runs from the beginning of the course, running alongside Historic Crafts 1, Introduction to Conservation and Art Histories.</p> <p>The unit provides the grounding for a basic understanding of the chemical and physical nature of materials, focusing specifically on concepts and materials which support a more in-depth understanding of conservation related issues.</p> <p>The set of lectures and lab training consists of a review of the scientific method (and its history), the elemental nature of materials ('The World is made of atoms') and the basic structure of materials (sub-atomic particles, elements and the periodic table).</p> <p>An introduction to the periodic table and understanding of the chemical properties of materials allow conservation scientists (non-destructively) to detect the different elements found in an artefact. An introduction to the concept of the energy and a series of energy levels ('shells' or 'orbitals') around the nucleus is key to understanding both the position of the element in the periodic table and its chemical reactivity.</p> <p>On successful completion of this unit you should have a basic knowledge of a variety of chemical and physical concepts and how these relate to the behaviour of materials. You should also be able to apply this knowledge and understanding to problem solving in conservation science.</p>	
Learning Outcomes	<p>In order to successfully complete this unit your work should demonstrate:</p> <ol style="list-style-type: none"><i>1. introductory level knowledge and comprehension of the underlying principles associated with science and chemistry for conservation practice</i><i>2. an ability to evaluate and interpret the underlying principles in</i>	

relation to conservation practice

3. *an ability to evaluate and interpret qualitative and quantitative data to inform judgements in relation to conservation practice*

4. *an ability to communicate findings in a structured and coherent form*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	70%
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Guided	30%
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Independent	00%
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Essential Resources

Books & journals

Mills, J.S., and White, R. (1999) *The organic chemistry of museum objects*. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 1: An introduction to materials*. London: The Conservation Unit of the Museums and Galleries Commission.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 2: Cleaning*. London: Museums & Galleries Commission.

Munoz Vinas, S. (2012) *Contemporary conservation theory*. London: Routledge.

Newey, C., & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 3: Adhesives & coatings*. London: Museums & Galleries Commission

Turner, G.P.A. (1998) *Introduction to paint chemistry & the principles of paint technology*. 4th edition. Chapman Hall. London

Digital sources

<http://www.chemguide.co.uk/>

<http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry>

<http://www.nationalgallery.org.uk/rembrandt-teachers-resource>

2 Learning & teaching

BACS1.2

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars and tutorials, self-managed research.

Indicative content

Examples of key areas covered during the unit include:

- the periodic table and the organisation of elements
- the characteristics of organic and inorganic materials
- the concepts of pure substances and mixtures and their properties (types of mixtures, melting points, solubility,

- polarity, physical behaviour)
- the concept of pH, acids and bases
- the concept of collision theory to understand chemical reactions

3 Assessment

BACS1.2

Method of assessment

Assessment is based upon a two-hour examination with questions specifically related to material covered in the unit.

Submission Requirements

You should submit work based on the unit comprising:

- two-hour Exam paper

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...

	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Art Histories

Year 1

	1 Overview	BACS1.3
Credits	15 credits (7.5 ECTS)	
Overview	<p>The Art Histories unit runs alongside the units Historical Craft 1, Conservation Science 1 and Introduction to Conservation 1 and sets out to compliment your work on those units by introducing you to key themes and concepts in the traditions of the history of art, principally based on a Western art historical perspective.</p> <p>The unit is shared with the BA (Hons) Historic Carving course and will relate art histories to cultural and social contexts as well as to developments in theories and criticism relating to the visual arts. Western art history and its status will be presented but also questioned and considered as a partial and specific view, with wider perspectives enriching and questioning our understanding of this linear and developmental approach to art and its narratives.</p> <p>Through a series of lectures, seminars, visits, discussions and tasks, you will be supported to develop academic knowledge and skills that will support your research and understanding as a conservator. Learning on this unit will enable you to recognise, understand and contextualise historic artefacts through knowledge acquired as well as through an understanding of research resources available to you. Working alongside students studying Historic Carving will provide opportunities for discussion of historic artefacts from a range of perspectives relevant to your research and professional practice.</p> <p>The unit considers three specific themes:</p> <ul style="list-style-type: none"> • History of Decorative Style: an Introduction to the key styles and historical factors that have shaped the made and decorated object from the 15th century until the Modern and 	

late-modern periods. These themes are integrated and complement one another chronologically.

- [History of Art](#): an introduction to the key styles and factors that have shaped European and British Art from the Classical period, the Middle Ages, and through until the Modern period.
- [Pathways specific](#) theme as follows:

[Stone, Wood & Decorative Surfaces](#)

[Books & Paper](#)

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- the History of Architecture
 - the History of Books & Paper Making

Workshops and talks introducing essay writing, academic conventions and research methodologies will support you to write a short (1-2,000 word) essay based on the content of the unit. You will also conduct a short presentation in which you will examine and discuss a specific artefact in its historical, material and social context.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of key themes and concepts in relation to the history of Western Art, and their relationship to conservation practice;*
2. *Application and effective communication of basic research skills;*
3. *Critical reflection, interpretation and contextualisation.*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	30%
Guided	70%
Independent	00%

Essential Resources

[Essential books & journals](#)

Gombrich, H.E. (1995) *The story of art*. London: Phaidon.

Harrison, C. (2010) *An introduction to art*. London: Yale University Press.

Harrison C. & Wood P. (2002) *Art in theory 1900-2000: An anthology of changing ideas*. Oxford: Blackwell.

Kemp, M. (ed.) (2000) *The Oxford history of Western art*. Oxford: Oxford University Press.

[Stone, Wood & Decorative Surfaces](#)

Nuttgens, P. (1983) *The story of architecture*. London: Phaidon Press.

[Books & Paper](#)

Hunter, D. (1978) Papermaking: History and Technique of an Ancient Craft (Lettering, Calligraphy, Typography), Dover Publications

Cockerell, D. (2005) Bookbinding: the Classic Arts & Crafts Manual, Dover Publications, New York

Useful libraries

The National Art Library at the V&A: a specialist collection focusing on art and art history.

The British Library: comprehensive coverage of scholarly books; also offers access to numerous electronic resources.

2 Learning & teaching

BACS1.3

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, essay supervision and tutorials, self-managed research.

Indicative content

This course offers a chronological introduction to the rich tradition of architectural design, sculpture, books, furniture and decorative style in Europe. It does so by focusing on the key stylistic movements and the historical factors that have shaped them. Emphasis will be placed on the technical challenges of making and construction and where possible, examples will be drawn from works held in London collections or with public access, so that you can follow up your own interests by viewing real artefacts in situ.

Areas covered include: the Language of Classicism; Romanesque and Gothic; Intellect and Harmony in the Renaissance; Boldness and Theatricality in the Baroque; Froth and Frivolity in Rococo and Revivalism.

3 Assessment

BACS1.3

Method of assessment

Assessment will be based on the submission of a short essay based on the unit content. (word count between 1,000 to 2,000 and a short illustrated presentation (5 minutes).

Submission Requirements

You should submit work based on the unit comprising:

- a short essay related to the unit content (1,000-2,000 words)
- a short presentation (5 minutes)

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1 st 85-100% There is consistent and strong evidence with outstanding examples that demonstrate...
	70-84% There is substantial and strong evidence with excellent examples that demonstrate...
	2.1 60-69% There is substantial evidence with some very good examples that demonstrate...
	2.2 50-59% There is consistent evidence with some good examples that demonstrate...
	3 rd 40-49% There is adequate evidence with some sound examples that demonstrate...
FAIL	35-39% There is inadequate evidence, with some examples of potential to demonstrate...
	1-34% There is inadequate evidence to demonstrate...
	0% No work submitted to demonstrate...
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Introduction to Conservation 1

Year 1

	1 Overview	BACS1.4
Credits	15 credits (7.5 ECTS)	
Overview	<p>This unit runs from the beginning of the course, running alongside Historic Crafts 1, Conservation Science 1 and Art Histories. It focuses on introducing you to the fundamentals of conservation ethics and philosophy, principles and professional standards.</p> <p>The unit is intended to provide you with the confidence and the vocabulary to engage in meaningful discussion about the future management of cultural heritage and preventive conservation.</p> <p>Recognising the different social, cultural and professional backgrounds of your peer group and the ‘cultural capital’ of your group, the unit aims to provide you with an insight into the profession of conservation: whether working in a museum or as a private consultant, and the range of international conservation bodies, further training programmes, internships, conferences, and professional accreditation opportunities provided.</p> <p>It sets out to raise your awareness of the evolution of conservation and the subjectivity of all conservation decisions. It will also provide you with an essential grounding in understanding the values and significance of the artefacts that you work with.</p> <p>There are a range of approaches to learning and teaching, such as: practical exercises, group activities, seminar discussions, presentations, the group study of written articles, close examination of conserved works and their presentation in varying museum or archival contexts, and may include studio visits to <u>understand conservation in museums and galleries, libraries and</u></p>	

archives.

You will study the evolution of selected Conservation Charters, Conventions and Standards. In this way you will be engaging with the professional world of Conservation and interrogating live conservation practice issues from the outset of the course.

By the end of the unit you should be fluent with concepts such as 'multiple values', 'authenticity', and 'community consultation'.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *knowledge of the key theories, histories and ethics of conservation practice related to your specialism;*
2. *knowledge of the main agents and causes of deterioration, and mitigation measures employed by conservators working in your specialist field;*
3. *an ability to evaluate an artefacts condition employing key conservation methodologies;*
4. *ability to communicate findings in a structured and coherent illustrated presentation*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Mills, J.S., & White, R. (1999) *The organic chemistry of museum objects*. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 1: An introduction to materials*. London: The Conservation Unit of the Museums & Galleries Commission.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 2: Cleaning*. London: Museums & Galleries Commission.

Munoz Vinas, S. (2012) *Contemporary conservation theory*. London: Routledge.

Newey, C. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 3: Adhesives & coatings*. London: Museums & Galleries Commission.

Richmond, A. & Bracker, A. L. (eds.) (2009) *Conservation: principles, dilemmas & uncomfortable truths*. London: Elsevier/Butterworth-Heinemann.

Stanley-Price, N., et al. (eds.) (1996) *Historical & philosophical issues in the conservation of cultural heritage*. Los Angeles: Getty

Conservation Institute.

Turner, G.P.A. (2013) Introduction to paint chemistry & the principles of paint technology. 3rd edition. Boston: Springer.

Doehne, E & Price, C. (2010) Stone Conservation. An Overview of Current Research, 2nd edition, Getty Conservation Institute. [contains extensive bibliography and lists of sources of information]

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Pickwood, N. (1994) Determining How Best to Conserve Books in Special Collections.' AIC Book and Paper Group annual, vol. 13

Digital sources

<https://cool.conservation-us.org/coolaic/sg/bpg/annual/v13/bp13-07.html>

<http://www.chemguide.co.uk/>

<http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry>

<http://www.nationalgallery.org.uk/rembrandt-teachers-resource>
www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org Conservation Distlist

<http://www.getty.edu/conservation/search/publications>

<http://www.tandfonline.com/> (Journal of Architectural Conservation)

www.collectionslink.org.uk

2 Learning & teaching

BACS1.4

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including lectures, visits and group discussions

Indicative content

The unit will include a thorough introduction to:

- the history of conservation
- the ethics and philosophy of conservation and preservation management
- the context, role, history and contents of specific conservation

charters, conventions and standards

- the conservation professions and their contexts

3 Assessment

BACS1.4

Method of assessment

Assessment will be based on two written submissions.

Submission Requirements

You should submit:

- a review of a recently published article on Conservation Theory (word count guide 750 to 1250)
- an essay that considers a Conservation Charter, and the context of its creation (word count guide 1,250 to 1,750)

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a one to one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
	70-84%	There is substantial and strong evidence with excellent examples that demonstrate...

	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Historic Craft 2

Year 1

1 Overview

BACS1.5

Credits

15 credits (7.5 ECTS)

Overview

This unit builds upon the experience of the [Historic Craft 1 Unit](#), and introduces you to increasingly more complex and detailed work in Historic Crafts.

For students on the [Stone, Wood & Decorative Surfaces](#) pathway specialist practices such as japanning and gilding will be introduced. You will be supported to acquire an understanding of the history and context of the skills involved in both water and oil gilding, including learning how to identify gilding applied to different materials such as paper, leather, plaster, wood, glass and metals. Techniques in lime and clay modelling are also a feature of this unit.

Students from the [Books & Paper](#) pathway will be introduced to historical methods of intaglio print making, focusing on etching and relief printing as well as identification of screen-printing, lithography and digital printing. An introductory session on the identification and deterioration of photographs is included. In this way you will explore a range of processes and materials employed.

A range of bookbinding methods will be introduced providing vital foundational level knowledge of the historical structures of the book and skills and understanding of the methods and techniques

employed by bookbinders through the ages.

Throughout the unit you will be introduced to the relevant health and safety regulations and their practical application to the materials you will be working with.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of a range of specialist craft workshop practices, their contexts and relevant Health & Safety regulations;*
2. *Introductory level technical craft skills in relation to your specialist conservation practice;*
3. *Ability to select and reference appropriate historical and contextual research material to support conservation practice;*
4. *Development of time and studio management strategies appropriate for working on a range of practical projects*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	85%
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Guided	15%
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Independent	00%
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Essential Resources

Please refer to the essential reading for Units BACS1.1 & BACS1.2 in addition to:

[Stone, Wood & Decorative Surfaces Pathway](#)

Drayman-Weisser, T. (2000) *Gilded Metals: History, Technology and Conservation*, Archetype Publications.

Webb, M. (2000) *Lacquer: Technology & Conservation: A Comprehensive Guide to the Technology & Conservation of Asian & European Lacquer (Conservation & Museology)*, Butterworth-Heinemann

[Books & Paper Pathway](#)

Pearson, D. (2004) *English Bookbinding Styles*.

Bennett, S. (2004) *Trade Bookbinding in the British Isles, 1660-1800*. Oak Knoll.

Lavedrine, B. (2003) *A Guide to the Preventive Conservation of Photograph Collections*.

Gascoigne, Bamber. (2004) *How to identify prints*. Thames & Hudson.

2 Learning & teaching

BACS1.5

Learning & Teaching

The unit will be delivered with a range of learning and teaching

methods	methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, one-to-one tutorials, group discussion reviewing progress.						
Indicative content	The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included:						
	<table border="1"> <thead> <tr> <th>Stone, Wood & Decorative Surfaces</th> <th>Books & Paper</th> </tr> </thead> <tbody> <tr> <td> <ul style="list-style-type: none"> • gilding • Japanning • clay-modelling • lime-modelling </td> <td> <ul style="list-style-type: none"> • printmaking incl, etching • identification of screen-printing, lithography, digital print & photographic media • bookbinding including: case and tight-back binding </td> </tr> </tbody> </table>	Stone, Wood & Decorative Surfaces	Books & Paper	<ul style="list-style-type: none"> • gilding • Japanning • clay-modelling • lime-modelling 	<ul style="list-style-type: none"> • printmaking incl, etching • identification of screen-printing, lithography, digital print & photographic media • bookbinding including: case and tight-back binding 		
Stone, Wood & Decorative Surfaces	Books & Paper						
<ul style="list-style-type: none"> • gilding • Japanning • clay-modelling • lime-modelling 	<ul style="list-style-type: none"> • printmaking incl, etching • identification of screen-printing, lithography, digital print & photographic media • bookbinding including: case and tight-back binding 						
3 Assessment							
Method of assessment	Assessment will be based on a presentation of the project work produced during the unit together with your logbook.						
Submission Requirements	You should present your results from the following projects:						
	<table border="1"> <thead> <tr> <th>Stone, Wood & Decorative Surfaces</th> <th>Books & Paper</th> </tr> </thead> <tbody> <tr> <td> <ul style="list-style-type: none"> • gilding • Japanning • clay-modelling • lime-modelling </td> <td> <ul style="list-style-type: none"> • printmaking • bookbinding </td> </tr> <tr> <td colspan="2"> <ul style="list-style-type: none"> • along with the relevant section of your logbook </td> </tr> </tbody> </table>	Stone, Wood & Decorative Surfaces	Books & Paper	<ul style="list-style-type: none"> • gilding • Japanning • clay-modelling • lime-modelling 	<ul style="list-style-type: none"> • printmaking • bookbinding 	<ul style="list-style-type: none"> • along with the relevant section of your logbook 	
Stone, Wood & Decorative Surfaces	Books & Paper						
<ul style="list-style-type: none"> • gilding • Japanning • clay-modelling • lime-modelling 	<ul style="list-style-type: none"> • printmaking • bookbinding 						
<ul style="list-style-type: none"> • along with the relevant section of your logbook 							
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.						
Date & time	Formative Assessment takes place midway through the unit in the form of a one to one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.						
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt						

BACS1.5

with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Science 2

Year 1

	1 Overview	BACS1.6
Credits	15 credits (7.5 ECTS)	
Overview	<p>This unit runs throughout the second semester alongside Historic Crafts 2, History of Pigment Materials & Media and Introduction to Conservation 2.</p> <p>The unit builds upon the knowledge, understanding and lab skills acquired during the unit Conservation Science 1 and focuses on the chemical and physical nature of materials, specifically concepts and materials which allow a more in-depth understanding of conservation related issues.</p> <p>The unit will examine how a conservator might use 'chemical knowledge' (the secondary bonding / polarity characteristics of molecules) to choose suitable solvents for the safe and effective cleaning of an object. It will introduce organic molecules and the concept of functional groups and will indicate the different types of organic materials commonly encountered in historical artefacts. The naming of both organic and inorganic structures and the</p>	

different types of formulae used to represent them will also be explored.

The set of lectures and lab training consists of a review of the scientific method (and its history), the elemental nature of mostly organic materials using knowledge of the basic structure of materials (sub-atomic particles, elements and the periodic table).

On successful completion of this unit you should have knowledge of the underlying principles of a variety of chemical and physical concepts and how these relate to the behaviour of a range of materials.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Introductory level knowledge and understanding of the principles associated with chemistry and physics of polymers for conservation practice;*
2. *Knowledge and understanding of the underlying principles related to the physics of light and colour and the chemistry of pigments;*
3. *An ability to employ scientific experiment in the laboratory to support conservation practice;*
4. *An ability to evaluate and interpret calculations in chemistry, and employ specific chemical concepts to inform judgements in relation to conservation practice;*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	75%
Guided	25%
Independent	00%

Essential Resources

Books & journals

Mills, J.S. & White, R. (1999) *The organic chemistry of museum objects*. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 1: An introduction to materials*. London: The Conservation Unit of the Museums and Galleries Commission.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 2: Cleaning*. London: Museums & Galleries Commission.

Newey, C., & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 3: Adhesives & coatings*. London: Museums & Galleries Commission

Turner, G.P.A. (2013) *Introduction to paint chemistry & the*

principles of paint technology. 3rd edition. Boston: Springer.

Cassar, M. (2005) Biology in the conservation of works of art. Rome: ICCROM.

Charola, A. E. (2000) Climate change and the historic environment. London: University College London.

Digital sources

<http://www.chemguide.co.uk/>

<http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry>

<http://www.nationalgallery.org.uk/rembrandt-teachers-resource>

2 Learning & teaching

BACS1.6

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, peer learning on supervised group projects, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will cover a range of conservation science material for example:

- the chemistry and physics of polymers, including both synthetic and natural polymers used as artists' materials (paint media, varnishes, paper, wood etc.)
- chemical reactions and what occurs (both chemically and physically) during polymer degradation processes such as photodegradation / oxidation and the concepts of collision theory and chemical equilibrium.
- the consequences of artists' choice of materials and technique, particularly in relation to appearance and longevity
- the physics of light and colour and the chemistry of pigments and the theory of electro-magnetic radiation
- how to set up a scientific experiment, including types of laboratory equipment, health and safety in the laboratory and the treatment of results.
- calculations in chemistry, including the concept of the mole, balanced equations and concentrations
- organic chemistry and biology including the nature of cellulose and collagen, relating chemical behaviour to functional groups
- laboratory techniques employing calculations and equations to measure Acids, bases and pH

3 Assessment

BACS1.6

Method of assessment

Assessment is based upon a two-hour examination with questions specifically related to material covered in the unit.

Submission Requirements

Exam Paper with questions relevant to topics covered during lectures and seminars including three problem solving exercises.

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1 st 85-100% There is consistent and strong evidence with outstanding examples that demonstrate...
	70-84% There is substantial and strong evidence with excellent examples that demonstrate...
	2.1 60-69% There is substantial evidence with some very good examples that demonstrate...
	2.2 50-59% There is consistent evidence with some good examples that demonstrate...
	3 rd 40-49% There is adequate evidence with some sound examples that demonstrate...
FAIL	35-39% There is inadequate evidence, with some examples of potential to demonstrate...
	1-34% There is inadequate evidence to demonstrate...
	0% No work submitted to demonstrate...
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

History of Pigment Materials & Media

1 Overview

BACS1.7

Credits

15 credits (7.5 ECTS)

Overview

This unit builds upon your learning so far on the course and specifically on [Introduction to Conservation 1](#) and [Conservation Science 1](#), where you learned about the context of conservation science and how basic chemical and physical principals can be applied to conservation related problems. The [Art Histories](#) unit will also provide an important reference for your studies on this unit that runs alongside and compliments, [Historic Craft 2](#), [Conservation Science 2](#) and [Introduction to Conservation 2](#).

The unit sets out to introduce you to further areas of conservation practice and focuses on developing your understanding of decorative painted surfaces and the materials that produce them.

It introduces the physical and chemical properties of paints, dyes and binders, their deterioration and technical analysis, and implications for conservation.

Over the course of the unit pigments and inks will be introduced to you with information about a variety of binding media and surface coatings related to your pathway specialism. This information is presented chronologically together with the art historical and social context of the development and use of pigments, inks and colour in Western Art. Lectures will focus on the history, context and technology of painted surfaces together with the science of dyes, inks, binders, coatings and watercolour. Lectures are complemented with student seminar presentations, which aim to increase your knowledge in particular subject areas, navigating the context of different conservation literature, and supporting the development of your critical and analytical skills. Related conservation theory runs alongside practical exploration of the use and application of painting materials, including exercises related to the colour wheel and colour matching, and a longer project involving the reconstruction of a painted surface Manuscript Illuminations.

Practical sessions are intended to support you to develop visual skills, hand-eye coordination and your manual dexterity. Practical work is carried out in accordance with the Health and Safety policy and COSHH risk assessments, already introduced but now applied to practical conservation situations. You will be introduced to the process of researching, planning and executing a practical project, involving evaluation of your work, report writing and presentation skills.

You will also be involved for the first time on this course to the process of delivering a seminar presentation. Two seminars will require you to critically evaluate conservation literature, and make a presentation as an individual and as a member of a group. This will introduce you to a range of published conservation literature, and enable you to develop your understanding of conservation research and the presentation of information. The group seminar will form part of your formative assessment with feedback supporting your development on the unit. The individual seminar is assessed at the end of the unit alongside your practical work and report.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of the history of pigment material and media, their application and their chemical and physical properties*
 2. *Ability to appropriately employ a range of relevant materials and techniques, using close observation and manual dexterity*
-

-
3. *Ability to visually examine and evaluate an artefact to inform conservation decision making*
-
4. *Development of time management strategies and risk assessment skills appropriate for working on a range of practical projects*
-
5. *An ability to communicate findings in an appropriately accurate, structured and coherent form.*
-

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Ashley-Smith, J. Ed. (1987, 1992), *Science for Conservators: Books 1-3*, The Conservation Unit, Crafts Council.

Berrie, B. (ed.) (2007) *Artists Pigments vol. IV: A Handbook of their history & characteristics*, Archetype. London.

West Fitzhugh, E. (1997) (ed.), *Artists Pigments vol. III: A Handbook of their history & characteristics*, National Gallery of Art, Washington.

Delamare, F. & Guineau, B. (2000) *Colour: Making & using dyes & pigments*, Thames & Hudson.

Feller, R (ed.), (1986) *Artists Pigments vol. I: A Handbook of their history & Characteristics*, Cambridge.

Nadolny, J (ed.), (2006) *Medieval Painting in Northern Europe. Techniques, Analysis, Art History. Studies in Commemoration of the 70th birthday of Unn Plahter*. Archetype Publications. London.

Mills, J.S., & White, R. (1999), *The Organic Chemistry of Museum Objects*, Second edition, Butterworths-Heineman

Ellison, R. et al (ed.) (2010) *Mixing & Matching Approaches to Retouching Paintings*, Archetype Publications. London.

Gettens, R. & Stout, G. (1996) *Painting Materials: a short encyclopaedia*, Dover.

Ashok, R. (1993) *Artists Pigments vol. II: A Handbook of their history & characteristics*, Washington.

Bucklow, S. et al (eds.). (2012) *In Artists' footsteps: the reconstruction of pigments & paintings (Studies in honour of Renate Woudhuysen-Keller)*, Archetype Publications. London

Learner, T. & Crook, J. (1999) *The Impact of Modern Paints*, Tate.

Learner, T. (ed.). (2008) *Modern Paints Uncovered*, Getty Conservation Institute.

Turner, G.P.A. (1998) Introduction to paint chemistry & the principles of paint technology. 4th edition. Chapman Hall. London

Stanley Taft, W. & Mayer, J. W. (2000) The Science of Paintings, Springer, Boston.

Specific chapters and journal articles

De la Rie, E. R. (1988) Photochemical & thermal degradation of films of dammar resin. *Studies in Conservation*, 33(2), pp.53-70.

Mayer, R. (1991) *The Artist's Handbook of Materials & Techniques*. 5th edition. London: Faber. Chapters 1, 2 & 13

Mills, J. and White, R. (1987) *The Organic Chemistry of Museum Objects*. Oxford: Butterworth-Heinemann. Chapter 3 on oils & fats; Chapter 7 on proteins, Chapter 9 on synthetic materials

Spring, M. et al. (2005) Investigation of pigment-medium interaction & processes in oil paint containing degraded smalt. *National Gallery Technical Bulletin*, 26, pp.56-71.

Staniforth, S. (1985) Retouching & Colour Matching: The Restorer & Metamerism. *Studies in Conservation*, 30(3), pp.101-111.

White, R. et al. (1998) *Analyses of Paint Media*. National Gallery. *Technical Bulletin*, 19, pp.74-95.

2 Learning & teaching

BACS1.7

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include:

- a historical survey of the uses of pigments, inks and binders
- the material and chemical properties of pigments, inks and binders
- conservation case studies related to pigments, inks and binders
- study of colour through the construction of colour wheels
- reconstruction project work based on an original artefact to test methods of application

3 Assessment

BACS1.7

Method of assessment

The reconstruction project work should provide evidence of each step in the painting process while the written report is seen as part of the holistic practice of a conservator and should include an outline of process as well as a critical evaluation of methods employed.

Submission Requirements

You should present work from the unit, including the following:

- outcomes of practical reconstruction project work

- a short (three minute) individual seminar presentation
- a short (1,250-2,500 word) report

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
PASS	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Introduction to Conservation 2

Year 1

1 Overview

BACS1.8

Credits

15 credits (7.5 ECTS)

Overview

The unit runs alongside, [Historic Craft 2](#) and [History of Pigment Material & Media](#) and [Conservation Science 2](#), introducing you to the essentials of theory and practice relevant to your specialist area of conservation practice.

The aim of the unit is to provide you with the base knowledge from which you will develop the skills, understanding and ethical foundations that will enable you to assess, treat and care for objects as a practising conservator in a range of contexts.

The unit involves lectures, group discussion, group projects, practical exercises, reading as well as formal and informal presentations. Taught sessions set out to enable you to develop a basic understanding of the formation, composition, properties and behaviour of materials, fabrication processes and how materials can change over time. Lectures, discussion, exercises, research and visits will help to inform your understanding of the options for conservation and encourage the development of your analytical skills, judgement and decision making.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *knowledge of the underlying principles of the materials matrix and the physical and chemical processes of deterioration*
2. *knowledge of a range of causes of decay for materials and of the first principles behind conservation treatment choices*
3. *ability to examine and evaluate an artefact and record observations about the condition of its surface and structure.*
4. *an ability to carry out basic conservation procedures such as cleaning and minor repairs*
5. *ability to work on a range of projects demonstrating personal responsibility and effective time management*
6. *an ability to communicate findings in an appropriately accurate, structured and coherent form*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	75%
Guided	25%
Independent	00%

Essential Resources

Stone, Wood & Decorative Surfaces

Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge.

Stanley-Price, N., et al. eds. (1996) Historical & philosophical issues in the conservation of cultural heritage. Getty Conservation Institute. Los Angeles.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Ashurst, J. & Dimes, F. (1990) Conservation of building and decorative stone. 2 vols. Butterworth-Heinemann. Oxford

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- Ashurst, J. (2007) Conservation of ruins. Oxford: Butterworth-Heinemann.
- Ashurst, N. (1994) Cleaning historic buildings. Donhead. London
- Bassett, J. & Fogelman, P. (1997) Looking at European sculpture: a guide to technical terms. J. Paul Getty Museum. Los Angeles.
- Beckmann, P. (2004) Structural aspects of building conservation. 2nd edition. Elsevier. London.
- British Standards Institution. (2012) PAS 198: 2012: Specification for managing environmental conditions for cultural collections. BSI Standards. London.
- Caneva, G. et al. (1991) Salts in the deterioration of porous materials: An overview. *Journal of the American Institute for Conservation*, 39(3), pp.327-43.
- Cooke, R. U. & Gibbs, G. B. (1993) Crumbling heritage? Studies of stone weathering in polluted atmospheres. University College. London
- Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute. [contains extensive bibliography and lists of sources of information]
- Herrmann, J. J., et al. (eds.) (1998) Stone conservation: principles & practice. Donhead. London
- (1997) Guide for practitioners-stone cleaning. Edinburgh: Historic Scotland. Historic Scotland
- Collins dictionary of geology. London: Harper Collins.
- Torraca, G. (1998) The weathering of natural building stones. Donhead. London
- Torraca, G. (2005) Porous building materials: materials science for architectural conservation. 3rd edition. ICCROM. Rome.
- Trench, L. (ed.) (2000) Materials & techniques in the decorative arts. John Murray. London.

Books & Paper

- Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.
- Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series
- Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660-1800. Oak Knoll.
- Clarkson, C. (1992) Rediscovering Parchment: The Nature of the

Beast. *The Paper Conservator*, vol 16.1

Cockerell, D. (2008) *Bookbinding & the Care of Books*. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) *Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography*, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). *The AIC guide to digital photography & conservation documentation*. American Institute for Conservation of Historic & Artistic Works. Washington DC.

Holbein Ellis, Margaret (Ed). (2014) *Historical Perspectives in the Conservation of Works of Art on Paper*. The Getty Conservation Institute.

Holbein Ellis, M. (1996) *The Care of Prints & Drawings*, Alta Mira Press.

Gascoigne, B. (2004) *How to identify prints*. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) *Painting Materials: A Short Encyclopaedia*, Dover Publications.

Horie, V. (2010) *Materials for Conservation*. Routledge.

James, C. (2014) *Old Master Prints & Drawings: A Guide to Preservation & Conservation*, Amsterdam University Press.

Krill, J. (2001) *English Artists' Paper: Renaissance to Regency*. Oak Knoll Press.

Kosek, J. M. (2004) *Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum*. Archetype.

Kosek, J. M. (2002) *The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper*. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) *Art on Paper: Mounting & Housing*, Archetype.

Lavedrine, B. (2003) *A Guide to the Preventive Conservation of Photograph Collections*.

Stuart, B.H. (2007) *Analytical Techniques in Materials Conservation* Paperback, J. W.

Thomson, G. (1986) *The Museum Environment*, Butterworth Heinemann.

Middleton, B. (1963) *A History of English Craft Bookbinding Technique*. Oak Knoll.

Pearson, D. (2005) *English Bookbinding Styles 1450-1800*. Oak

Knoll

Pickwood, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millenium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwood, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

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www.fitzmuseum.cam.ac.uk/utc

www.conservation

www.wiki.com/wiki/Book_%26_Paper

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching

BACS1.8

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, reports supervision and tutorials, self-managed research.

Indicative content

The unit will include the following areas, relating the content to case studies and practical projects for your specialist pathway:

- health & safety for conservation practice
- conservation methodologies employed for examining and identifying materials
- introduction to the deterioration of materials: decay processes and damage factors including natural weathering, biological deterioration, internal and external environments, atmospheric pollution, and physical damage, soiling; understanding the impacts of these factors on artefacts; recognising the effects of

damage and decay on artefacts.

- introduction to cleaning: ethics of cleaning; decision making including extent of cleaning.
- introduction to repair: the ethics of repair; decision making relating to repair: type and extent of repair
- introduction to preventive conservation approaches, considerations and decision making.
- introduction to condition reports, treatment proposals and photographic documentation

3 Assessment

BACS1.8

Method of assessment

The assessment will require completed practical and written work, a review of log book entries recording the outcome of practical exercises including reflections on treatments employed.

Submission Requirements

You should submit:

- treated artefacts
- log books, including evaluation of practical exercises and responses to questionnaires
- treatment proposals and condition reports (word count guide 750 -1,500 words)

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS
1st

85-100%

There is consistent and strong evidence with outstanding examples that demonstrate...

	70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL	35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
	1-34%	There is inadequate evidence to demonstrate...
	0%	No work submitted to demonstrate...
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Theory & Practice One

Credits

30 credits (15 ECTs)

Overview

This unit builds upon your first year of study and specifically follows on from the unit [Introduction to Conservation 2](#). It runs throughout the first semester alongside [Conservation Science 3](#) and sets out to further explore theory and practice relevant to [Stone, Wood & Decorative Surfaces](#) and [Books and Paper](#).

The aim of the unit is to enable you to further develop your knowledge and understanding of the ethical and practical issues related to conservation treatments, supporting you to begin to assess, treat and care for artefacts. It provides you with the opportunity to experience conservation practice directly and to begin to develop a portfolio of treatment examples that you will build upon as the course progresses.

Taught sessions, led by specialists in your chosen pathway, set out to enable you to develop knowledge of the formation, composition, properties and behaviour of materials, fabrication processes and treatment options specific to your specialist area of conservation practice. You will assess environmental and other risks to artefacts and analyse how materials change over time. This will help you to more deeply understand materials and options for conservation and encourage the development of your analytical skills, judgement and decision-making.

You will learn through lectures, group discussions, group projects, practical exercises and reading and you will demonstrate your understanding through presentations, and a writing exercise.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *Knowledge and understanding of the ethical & practical issues related to conservation practice informing decision making;*
2. *An ability to undertake detailed examination and analysis of artefacts, evaluating data to develop treatment proposals;*
3. *Material, historical and contextual research and problem-solving informing conservation practice;*
4. *Effective strategies for time management supporting work on a range of conservation projects;*
5. *An ability to communicate findings in an accurate, structured and coherent form related to conservation professional practice.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%

Essential Resources**Stone, Wood & Decorative Surfaces**

Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Rivers, S. & Umney, N. (2013) Conservation of Furniture. Routledge. London

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Books & Paper Pathway

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660-1800. Oak Knoll.

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek, J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) *The Archaeology of Medieval Bookbinding*.
Routledge

Digital sources

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com/ (Journal of Architectural Conservation)

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching

BACS2.1

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

This unit will consider:

- cleaning, approaches and methodologies
- adhesives and bonds
- deterioration of materials
- *problem-solving*: combining research, analysis, examination and testing to understand the condition of the artefact; selection options for treatment proposals, decision making involved in developing and implementing a treatment plan.
- *documentation*: condition reports, treatment proposals and photographic documentation

In addition, you will work on a number of practical exercises and case studies in relation to your pathway as follows:

Stone, Wood & Decorative Surfaces

You will focus on the conservation of objects made of stone, plaster and ceramics.

Books & Paper

You will focus on preventive conservation of paper-based artefacts including an introduction to integrated pest management. The identification and deterioration of photographic artefacts will also feature during the unit.

Method of assessment	A presentation of conservation project work carried out during the unit along with reports and proposals for treatment										
Submission Requirements	<p>You should submit:</p> <ul style="list-style-type: none"> • treated artefacts • log books, including evaluation of practical exercises and responses to questionnaires • treatment proposals and treatment reports for each artefact treated (word count guide 1,000-2,000 words) 										
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.										
Date & time	Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.										
Academic good practice	<p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p> <p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.</p>										
Marking Criteria	<p>Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:</p> <table border="1"> <tr> <td rowspan="3">PASS</td> <td>1st</td> <td>85-100%</td> <td>There is consistent and strong evidence with outstanding examples that demonstrate...</td> </tr> <tr> <td></td> <td>70-84%</td> <td>There is substantial and strong evidence with excellent examples that demonstrate...</td> </tr> <tr> <td>2.1</td> <td>60-69%</td> <td>There is substantial evidence with some very good examples that demonstrate...</td> </tr> </table>	PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
PASS	1 st		85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...							
			70-84%	There is substantial and strong evidence with excellent examples that demonstrate...							
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...								

	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
PASS	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
FAIL		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

1 Overview		BACS2.2
Credits	30 credits (15 ECTs)	
Overview	<p>This unit runs alongside Conservation Theory & Practice 1 and aims to provide you with a deeper understanding of the structure of materials at an atomic level and conservation science both from a theoretic and practical perspective.</p> <p>Areas covered include further understanding of the theory of electromagnetic radiation, the principals of optical physics, chemistry of cleaning materials, bleaching and deacidification, principals of microscopy and of the technical examination of materials employing Fourier Transform Infrared Spectroscopy (FTIR). Each specialist pathway will have sessions dedicated to specific areas of conservation science, for example students studying on the Stone, Wood & Decorative Surfaces pathway will have sessions on the theory of laser cleaning, focused ion beam (FIB), Raman spectroscopy and white light profilometry. Students studying on the Books & Paper pathway will have sessions focusing on chemical cleaning, fibre identification and spot tests.</p> <p>You will have the opportunity of participating in workshop sessions to test the practical application of conservation science to conservation treatments. Throughout the unit you will be introduced to the relevant health and safety regulations and their practical application to the materials and processes you will be working with.</p>	
Learning Outcomes	<p>In order to successfully complete this unit your work should demonstrate:</p> <ol style="list-style-type: none">1. <i>Knowledge and understanding of the science, principles and professional applications of relevant processes in relation to conservation practice;</i>2. <i>Knowledge and understanding of the fundamental working principles of microscopy in relation to conservation practice;</i>3. <i>Knowledge and understanding of the chemistry involved in the main types of wet and dry methods of cleaning used in conservation;</i>4. <i>An ability to extract material, observe, record, evaluate and interpret optical information gathered through microscopy;</i>	

-
5. *an ability to test, select and apply appropriate methods for conservation cleaning;*
-
6. *Effective strategies for time management supporting work on conservation science project work;*
-
7. *An ability to communicate findings in an accurate, structured and coherent form related to conservation professional practice.*
-

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	60%
Guided	40%
Independent	00%

Essential Resources

Berrie, B. H. (2012) *Artists' Pigments: a handbook of their history and characteristics*. Vol. 4. London: Archetype.

Castillejo, M. (ed.) (2008) *Lasers in the conservation of artworks: proceedings of the international conference LACONA VII, Madrid, Spain, 17 - 21 September 2007*. Boca Raton: CRC Press.

Cooper, M. (ed.) (1998) *Laser cleaning in conservation: an introduction*. Oxford: Butterworth-Heinemann.

Eastaugh, N. et al. (2008) *Pigment compendium: A dictionary and optical microscopy of historic pigments*. Oxford: Butterworth-Heinemann.

England, N. et al. (2015) *AQA A level physics*. London: Hodder Education. Feller, R. L. (2012) *Artists' Pigments: a handbook of their history and characteristics*. Vol. 1. London: Archetype.

Fitzhugh, E. W. (2012) *Artists' Pigments: a handbook of their history and characteristics*. Vol. 3. London: Archetype.

Horie, C. V. (2010) *Materials for conservation: organic consolidants, adhesives and coatings*. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) *Science for conservators. 2: Cleaning*. London: Museums and Galleries Commission.

Roy, A. (2012) *Artists' Pigments: a handbook of their history and characteristics*. Vol. 2. London: Archetype.

Turner, G.P.A. (2013) *Introduction to paint chemistry and the principles of paint technology*. 3rd edition. Boston: Springer.

Specific chapters & journal articles

Fields, J.A. et al. (2004) Finding substitute surfactants for Synperonic N. *Journal of the American Institute for Conservation*, 43, pp.55-73.

Gervais, C. et al. (2010) Cleaning marble with ammonium citrate. *Studies in Conservation*, 55, pp.164-176.

Hackney, S. et al. (1990) Detergents soaps surfactants. In: Hackney, S. et al. (eds.) *Dirt and pictures separated: papers given at a conference held jointly by UKIC and the Tate Gallery, January, 1990*. London: United Kingdom Institute of Conservation

Romão, P.M.S. et al. (1990) Human saliva as a cleaning agent for dirty surfaces. *Studies in Conservation*, 35, pp.153-155.

Digital sources

www.khanacademy.org/

2 Learning & teaching

BACS2.2

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include how to keep a record of findings and employ them to support conservation practice. Pathway specific indicative content is as follows:

Stone, Wood & Decorative Surfaces

Books & Paper

- microscopy: the optical properties of materials and polarising light and how to use a microscope to identify materials
- the chemistry involved in the main types of wet and dry methods of cleaning used in conservation & how to select & apply appropriate methods of cleaning (gels, emulsions surfactants, detergents, soaps, enzymes, & saliva)
- techniques in taking layered micro samples and in examining samples using white and UV polarising light microscopes
- laser cleaning theory, EM radiation, & principles of FTIR & Raman analysis & the limitations of their application
- microscopy: the optical properties of materials and polarising light & how to use a microscope to identify materials
- chemical tests & cleaning treatments used in conservation of Books & Paper
- analytical techniques including colorimetry, FTIR, microfadeometry, UV and IR photography
- fibre identification and spot testing
- bleaching and acidification

3 Assessment

BACS2.2

Method of assessment	Assessment is based on a presentation of work made during the unit to include supporting material.																
Submission Requirements	<p>You should submit for assessment the following:</p> <ul style="list-style-type: none"> • written pigment report (word count guide 750 to 1,250) • written answers to six questions on the chemistry of cleaning • practical test results • conservation report of cleaned artefacts (word count guide 750-1,250) 																
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.																
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.																
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.																
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:																
	<table border="1"> <tr> <td rowspan="5" style="vertical-align: middle; text-align: center;">PASS</td> <td style="text-align: center;">1st</td> <td style="text-align: center;">85-100%</td> <td>There is consistent and strong evidence with outstanding examples that demonstrate...</td> </tr> <tr> <td></td> <td style="text-align: center;">70-84%</td> <td>There is substantial and strong evidence with excellent examples that demonstrate...</td> </tr> <tr> <td style="text-align: center;">2.1</td> <td style="text-align: center;">60-69%</td> <td>There is substantial evidence with some very good examples that demonstrate...</td> </tr> <tr> <td style="text-align: center;">2.2</td> <td style="text-align: center;">50-59%</td> <td>There is consistent evidence with some good examples that demonstrate...</td> </tr> <tr> <td style="text-align: center;">3rd</td> <td style="text-align: center;">40-49%</td> <td>There is adequate evidence with some sound examples that demonstrate...</td> </tr> </table>	PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
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	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...														

FAIL	35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
	1-34%	There is inadequate evidence to demonstrate...
	0%	No work submitted to demonstrate...
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Theory & Practice 2

Year 2

1 Overview BACS2.3

Credits 30 credits (15 ECTs)

Overview

This 30 credit, second year unit runs alongside [Theory to Practice](#) and builds upon the knowledge and practice skills you acquired during the unit, Conservation Theory and Practice 1. While the majority of the unit will be taught within your specialist pathway by practising conservation experts related to your subject specialism, there will be opportunities to review the work of your peers during the unit.

The aim of the unit is to further develop your knowledge base and understanding of the theoretical and ethical foundations of conservation practice specific to your specialism. It sets out to enable you to gain greater experience of the practice and principals of decision making processes related to the assessment, planning and implementation of conservation treatments.

During the unit you will learn in more depth about the formation, composition, properties and behaviour of materials.

You will continue to investigate the processes of decay and assess the impact of environments in which artefacts are housed. You will be able to gain a greater understanding of and experience with methods and materials for carrying out a number of conservation treatments, including cleaning, repair and consolidation.

The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the third year.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *Knowledge and critical understanding of the ethical and*

practical issues related to conservation practice informing treatment decision making

2. *An ability to evaluate and implement appropriate conservation measures and treatments including cleaning, repair and consolidation.*
3. *An ability to analyse and critique conservation treatments carried out as well as the work of others*
4. *Effective and productive approach to project management to support conservation practice;*
5. *An ability to effectively communicate findings in the form of professional conservation documentation.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Specific chapters and journal articles Reading is assigned during the unit and PDFs are supplied.

Stone, Wood & Decorative Surfaces

Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Rivers, S. & Umney, N. (2013) Conservation of Furniture. Routledge. London

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Books & Paper

Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.

Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660-1800. Oak Knoll.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) *Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography*, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). *The AIC guide to digital photography & conservation documentation*. American Institute for Conservation of Historic & Artistic Works. Washington DC.

Holbein Ellis, Margaret (Ed). (2014) *Historical Perspectives in the Conservation of Works of Art on Paper*. The Getty Conservation Institute.

Holbein Ellis, M. (1996) *The Care of Prints & Drawings*, Alta Mira Press.

Gascoigne, B. (2004) *How to identify prints*. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) *Painting Materials: A Short Encyclopaedia*, Dover Publications.

Horie, V. (2010) *Materials for Conservation*. Routledge.

James, C. (2014) *Old Master Prints & Drawings: A Guide to Preservation & Conservation*, Amsterdam University Press.

Krill, J. (2001) *English Artists' Paper: Renaissance to Regency*. Oak Knoll Press.

Kosek, J. M. (2004) *Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum*. Archetype.

Kosek, J. M. (2002) *The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper*. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) *Art on Paper: Mounting & Housing*, Archetype.

Lavedrine, B. (2003) *A Guide to the Preventive Conservation of Photograph Collections*.

Stuart, B.H. (2007) *Analytical Techniques in Materials Conservation* Paperback, J. W.

Thomson, G. (1986) *The Museum Environment*, Butterworth Heinemann.

Middleton, B. (1963) *A History of English Craft Bookbinding Technique*. Oak Knoll.

Pearson, D. (2005) *English Bookbinding Styles 1450-1800*. Oak Knoll

Pickwood, N. *Onward and Downward: How Binders Coped with the Printing Press before 1800*, in: Harris, M. & Myers, R. ed. (1994) *A Millennium of the Book: Production, Design & Illustration in*

Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwood, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

Digital sources

iadahome.org/ta99_089.pdf

www.fitzmuseum.cam.ac.uk/utc

www.conservation

www.wiki.com/wiki/Book_%26_Paper

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching

BACS2.3

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, demonstrations, group discussion, practical exercises, reading, formal and informal presentations, and a writing exercise.

Indicative content

This unit will consider:

- *reading the object*: Methods of investigation: examination of objects and assessment of problems. Investigation and analysis of materials of fabrication, alteration products and historic conservation and repair materials. Research about the history of the artefact.
- *problem-solving*: combining research, analysis, examination and testing to understand the condition of the object.
- *preventive conservation*: impacts of environmental factors on materials, objects and collections, including light, relative humidity and temperature, pests, vibration, handling and use; impacts of past treatments.
- conservation issues arising from objects made from several

elements and/or materials and techniques.

In addition, you will work on a number of practical exercises and case studies in relation to your pathway as follows:

Stone, Wood &
Decorative Surfaces

Books & Paper

You will work on a number of practical exercises and case studies focusing on the conservation of objects made of wood.

You will work on a number of practical exercises and case studies focusing on the conservation of paper based artefacts.

3 Assessment

BACS2.3

Method of assessment

Assessment is based on a presentation of work made during the unit to include supporting material.

Submission Requirements

You should submit:

- treated artefacts
- log books, including evaluation of practical exercises and responses to questionnaires
- treatment proposals and treatment reports for each artefact treated (word count guide 2,000-3,000 words)

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also

hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

		85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
	1 st	70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
PASS	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
FAIL		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Theory to Practice

Year 2

	1 Overview	BACS2.4
Credits	30 credits (15 ECTs)	
Overview	<p>This unit builds upon the knowledge and experience of study during the Conservation Theory and Practice 1 and 2 units that set out the basis for conservation practice along with the Conservation Science 3 unit.</p> <p>For students studying on the Stone, Wood and Decorative Surfaces pathway you will focus on conservation materials and techniques related mostly to decorative surfaces. The unit enables you to learn about their construction, ornamentation and decoration and, by considering case studies, to understand what impacts upon their condition.</p> <p>For students studying on the Books & Paper pathway you will work on a book related artefact. The unit enables you to learn about the specific properties of these artefacts and, by considering case studies, to understand what impacts upon their condition.</p> <p>Through work on this unit you will be able to develop your ability</p>	

to examine, test, research, plan, solve problems, and complete a conservation treatment and associated documentation, such as condition reports, treatment reports and photographic documentation, to a deadline. You will be supported to develop a range of skills and an appreciation of an artefact's broader context so that you can consider and propose ethically appropriate treatments. The unit will engage you in peer learning, working at times as a member of a team and presenting to the group on your findings. In this way you will be able to develop important interpersonal skills and presentation skills required for professional practice as a conservator.

The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the third year.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *knowledge and critical understanding of historical and modern techniques used in the making of artefacts as well as related conservation treatments;*
2. *knowledge and critical understanding of conservation science and practice informing treatment proposals, schedules and budgets;*
3. *an ability to carry out conservation treatments, employing a critical approach based on considered problem solving;*
4. *effective and productive approach to project management, including health and safety informed by scientific analysis;*
5. *an ability to effectively communicate findings in the form of professional conservation documentation.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Stone, Wood & Decorative Surfaces

Alabone, G. The Picture Frame: knowing its place. found in Hermens, E. & Fiske, T. eds (2009) Art, Conservation & Authenticities: material, concept, context. Glasgow University. pp.60-69.

Bell, N. ed. (1997). Historic Framing & Presentation of Watercolours, Drawings & Prints. Institute of Paper Conservation.

London

Bigelow, D. (ed.) (1991). *Gilded Wood: conservation & history*. Boston: Sound View Press.

Budden, S. (ed.) (1991). *Gilding & Surface Decoration*. UKIC. London

Child, G. (1990). *World Mirrors 1650-1900*. London: Sotheby's.

Mitchell, P. & Roberts, L. (1996). *A History of European Picture Frames*. London: Merrell Holberton.

Mitchell, P. & Roberts, L. (1996). *Frameworks: form, function & ornament in European portrait frames*. London: Merrell Holberton.

Mosco, M. (2007). *Medici Frames: Baroque caprice for the Medici princes*. Florence: Mauro Pagliai Editore.

Newbery, T. et al (1990). *Italian Renaissance Frames*. New York: Metropolitan Museum of Art.

Noel-Tod, J. & Boyer, V. (eds.) (2001). *Gilding: approaches to treatment*. London: UKIC.

Powell, C. & Allen, Z. (2010). *Italian Renaissance Frames at the V&A: a technical study*. London: Butterworth-Heinemann.

Simon, J. (1996). *The Art of the Picture Frame: artists, patrons & the framing of portraits in Britain*. London: National Portrait Gallery.

Van Theil, P. & de Bruyn Kops, C. (1995). *Framing in the Golden Age: picture & frame in 17th-century Holland*. Amsterdam: Rijksmuseum.

Books & Paper

Balloffet, N. & Hille, J. (2004) *Preservation & Conservation for Libraries & Archives*. ALA Editions.

Banik, G. & Bruckle, I (2011) *Paper & Water: a guide for conservators*. Routledge Series

Bennett, S. (2004) *Trade Bookbinding in the British Isles, 1660-1800*. Oak Knoll.

Clarkson, C. (1992) *Rediscovering Parchment: The Nature of the Beast*. *The Paper Conservator*, vol 16.1

Cockerell, D. (2008) *Bookbinding & the Care of Books*. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) *Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography*, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). The AIC guide to digital photography & conservation documentation. American Institute for Conservation of Historic & Artistic Works. Washington DC.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek, J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) Art on Paper: Mounting & Housing, Archetype.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Stuart, B.H. (2007) Analytical Techniques in Materials Conservation Paperback, J. W.

Thomson, G. (1986) The Museum Environment, Butterworth Heinemann.

Middleton, B. (1963) A History of English Craft Bookbinding Technique. Oak Knoll.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millennium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwoad, N. (1994) Determining How Best to Conserve Books in

Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding.
Routledge

Digital sources

www.npg.org.uk/research/programmes/the-art-of-the-picture-frame/researchbibliography.php

www.theframeblog.wordpress.com

iadahome.org/ta99_089.pdf

www.fitzmuseum.cam.ac.uk/utc

www.conservation

[www.wiki.com/wiki/Book %26 Paper](http://www.wiki.com/wiki/Book_%26_Paper)

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching

BACS2.4

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include condition reports, treatment reports and photographic documentation. Pathway specific indicative content is as follows:

Stone, Wood & Decorative Surfaces

- introduction to decorative gilded surfaces (frames)
- materials, construction & joints
- cleaning & consolidation
- modelling, moulding & casting
- matching clays, gilding &

Books & Paper

- bookbinding techniques including hollow-back binding, stationary binding and limp parchment binding
- sewing & end-leaf structures
- board attachment & reattachment

toning

- conservation framing, glazing & back-boarding

3 Assessment

BACS2.4

Method of assessment

Assessment is based on a presentation of work made during the unit to include supporting material.

Submission Requirements

You should submit for assessment the following:

- treated artefacts
- log books, including evaluation of practical exercises and responses to questionnaires
- treatment reports for each artefact treated (word count guide 750-1,250 words)

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
	70-84%	There is substantial and strong evidence with excellent examples that demonstrate...

2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL	35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
	1-34%	There is inadequate evidence to demonstrate...
	0%	No work submitted to demonstrate...
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Specialist Conservation Practice Research & Treatment Proposals

Year 3

	1 Overview	BACS3.1
Credits	30 credits (15 ECTs)	
Overview	<p>For the third year you will work on practical conservation projects, with artefacts relevant to your specialist subject from private or public collections. Sourcing and selecting projects will involve careful consideration and you will be required to consult with your tutors, basing your decisions on your particular interests developed during the course.</p> <p>For students studying on the Stone, Wood & Decorative Surfaces</p>	

pathway you will be required to select one project related to stone and one project related to wood, usually one of these projects would be more substantial, complex and demanding.

For students studying on the [Books & Paper](#) pathway you will have decided which area (Books or Paper) to specialise in during your final year and your project work will need to be sufficiently challenging and complex to sustain your research and practice throughout the year with an expectation that you will complete a minimum of two projects.

This unit is in the first term, alongside the [Research Project](#), during which you will undertake a systematic study and evaluation of options for the conservation of your artefact(s) making Condition Report(s) before further analysing this information to prepare Treatment Proposal(s) to present to your 'client(s)'. You will need to consider the context in which the artefact(s) will eventually be housed and the client's preferences as well as historical, ethical and material considerations.

In the final stages of the unit, following agreement with your client and supervisor, you will prepare for, and may begin, the treatment of your artefact(s). You will give a short presentation on your analysis and treatment plans at this stage as part of your assessment.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge and critical understanding of the historical, social and material contexts, and ethical implications of your proposed conservation project work;*
 2. *knowledge and critical understanding of professional conservation strategies proposed for your conservation project work;*
 3. *knowledge and critical understanding of conservation techniques and materials proposed with effective analysis of their limitations;*
 4. *synthesis of material, historical and contextual research and problem-solving evidenced in your treatment proposal and preparatory work;*
 5. *effective and productive approach to project management, including all areas of conservation professional practice;*
 6. *effective documentation and presentation supporting your findings and treatment proposals;*
 7. *and effective communication employing appropriate conservation professional practice to present reasoned,*
-

accurate and detailed treatment proposals.

Learning Hours 300 notional learning hours are divided as follows:

Scheduled 25%

Guided 75%

Independent 00%

Essential Resources Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will define your own reading list specifically related to your project work with the support of your supervisor. You will be expected to make full use of the Conservation research resources at the Art School to support your proposal.

2 Learning & teaching

BACS3.1

Learning & Teaching methods The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.

Indicative content Preliminary stages of self-directed project work including contextual research, laboratory testing and analysis. Workshop session on giving presentations.

3 Assessment

BACS3.1

Method of assessment Assessment is on a presentation of findings together with a proposal for treatment.

Submission Requirements You should submit:

- condition reports
- treatment proposals
- presentation on findings and treatment proposals
- *work-in-progress* through logbook and presentation of artefacts

Alternative forms of assessment These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.

Marking Criteria Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Feedback Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Research Project

Year 3

Conservation Research Project

1 Overview

BACS3.2

Credits

30 credits (15 ECTs)

Overview

This unit runs through the first two terms of the third year alongside the [Specialist Conservation Practice](#) units.

In this unit you will draw upon your learning so far on the course to undertake an independent research project. Your chosen topic for

your research project should be based upon an area of conservation practice that you have identified as warranting a practical, theoretic and systematic investigation. This may be related to a topic that you have explored during the course or have come to light through your attendance at conservation related conferences or through volunteer work in Museums or other conservation related contexts.

Tutorial support will help you to define and refine your specific area of research and consider the methodologies most appropriate for you to employ. The research project will require you to conduct a thorough literature review of publications related to your topic, to conduct experiments and tests and to organise material and data in a coherent and professional way. You will then need to synthesise the knowledge acquired and draw conclusions based on your analysis of data and on a critical evaluation of your research approach.

To successfully tackle this unit you will need to consider complex arguments, and/or to solve complex problems and present this material in a coherent way. You will present your findings in an academic written report that illustrates your research methodology, experimental data and conclusions in the form of a thesis. You will prepare a visual and verbal presentation for the Conservation Symposium, a public-facing annual event that will involve your peers and to which professionals from the world of Conservation are invited. Your participation in the Symposium does not form part of your assessment however the illustrated digital information you presented should be submitted along with your thesis.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. In-depth knowledge and systematic understanding of theoretical, ethical and professional contexts in relation to your research;
2. application of developed research skills and effective communication of complex findings and arguments;
3. sustained and effective project management utilised in a research project;
4. sustained and effective structuring, organisation, management and presentation of self-directed research.

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	25%
Guided	75%
Independent	00%

Essential Resources

Oshima, A. & Hogue, A. (2006) *Writing Academic English: A Writing and Sentence Structure Handbook*, London: Pearson Longman.

Crème, P. & Lea, M. R. (2003) *Writing at University*. Open University Press. Maidenhead

Turley, R.M. (2000) *Writing Essays: A Guide for Students in English and the Humanities*. Routledge. London.

Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will be expected to make full use of the Conservation Library at the Art School to inform your research.

Digital sources

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com/

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching

BACS3.2

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.

Indicative content

Literature review, contextual and scientific research related to the project.

3 Assessment

BACS3.2

Method of assessment

Assessment is on a presentation of findings in the form of a written dissertation and an illustrated digital presentation.

Submission Requirements

You should submit:

- written and illustrated thesis (5000-6000 words)
 - logbook and supporting research material
 - notes and visual material from a digital presentation of approx. 10 minutes duration
-

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.																											
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.																											
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.																											
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:																											
	<table border="1"> <tr> <td rowspan="5">PASS</td> <td>1st</td> <td>85-100%</td> <td>There is consistent and strong evidence with outstanding examples that demonstrate...</td> </tr> <tr> <td></td> <td>70-84%</td> <td>There is substantial and strong evidence with excellent examples that demonstrate...</td> </tr> <tr> <td>2.1</td> <td>60-69%</td> <td>There is substantial evidence with some very good examples that demonstrate...</td> </tr> <tr> <td>2.2</td> <td>50-59%</td> <td>There is consistent evidence with some good examples that demonstrate...</td> </tr> <tr> <td>3rd</td> <td>40-49%</td> <td>There is adequate evidence with some sound examples that demonstrate...</td> </tr> <tr> <td>FAIL</td> <td></td> <td>35-39%</td> <td>There is inadequate evidence, with some examples of potential to demonstrate...</td> </tr> <tr> <td rowspan="2">FAIL</td> <td></td> <td>1-34%</td> <td>There is inadequate evidence to demonstrate...</td> </tr> <tr> <td></td> <td>0%</td> <td>No work submitted to demonstrate...</td> </tr> </table>	PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...	FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...	FAIL		1-34%	There is inadequate evidence to demonstrate...		0%	No work submitted to demonstrate...
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FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...																									
FAIL		1-34%	There is inadequate evidence to demonstrate...																									
		0%	No work submitted to demonstrate...																									
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.																											

Specialist Conservation Practice Realisation

Year 3

1 Overview

BACS3.3

Credits

60 credits (30 ECTS)

Overview

This unit builds upon the research and analysis, experiments and findings that you conducted in the previous Specialist Conservation Practice unit leading to your condition reports and treatment proposals.

During this unit you will focus on the practical treatment of your artefacts based on your treatment proposals. Carrying out all phases of the live projects, systematically recording your progress and findings. You are expected to take professional responsibility of your project work liaising closely with your supervisor and continuing both practical and contextual research as the project work proceeds.

By the end of the unit you will be required to have completed your treatments with at least two fully realised conservation projects completed. To accompany your project work you will have professionally presented and realised treatment reports that include detailed documentation of all stages of the process, from proposal to treatment findings to future care. You will present your completed work and findings in the form of an exhibition and a poster presentation.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *In-depth knowledge and systematic critical understanding of the historical and social contexts, and ethical implications of your completed conservation project work*
2. *Knowledge and systematic critical understanding and reflection of professional conservation strategies employed in your conservation project work*
3. *Effective problem-solving & treatment handling informed by material & contextual research*
4. *Application of developed research skills and effective communication of complex findings and arguments*
5. *Evaluation and synthesis of material, historical and contextual research*
6. *sustained and effective project management in support of conservation practical projects*
7. *effective and professional approach to documenting and presenting your conservation practice*
8. *sustained and effective structuring, organisation, management and presentation of conservation project work*

Learning Hours

600 notional learning hours are divided as follows:

Scheduled	25%
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Guided	75%
Independent	00%

Essential Resources Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will define your own reading list specifically related to your project work with the support of your supervisor. You will be expected to make full use of the Conservation research resources at the Art School to support your proposal.

2 Learning & teaching BACS3.3

Learning & Teaching methods The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.

Indicative content Self-directed project work including treatments and evaluations.

3 Assessment BACS3.3

Method of assessment Assessment is on a presentation of a completed conservation project together with related written reports and a poster presentation.

Submission Requirements You should submit:

- a conservation report for each artefact making up your final year conservation practice, including:
- condition report
- treatment proposal
- treatment report
- evaluation
- treatment of the artefact(s);
- poster presentation

Alternative forms of assessment These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified

in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1 st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49%	There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Specialist Conservation Practice

Realisation

Year 3

1 Overview

BACS3.3

Credits

60 credits (30 ECTs)

Overview

This unit builds upon the research and analysis, experiments and findings that you conducted in the previous Specialist Conservation Practice unit leading to your condition reports and treatment proposals.

During this unit you will focus on the practical treatment of your artefacts based on your treatment proposals. Carrying out all phases of the live projects, systematically recording your progress and findings. You are expected to take professional responsibility of your project work liaising closely with your supervisor and continuing both practical and contextual research as the project

work proceeds.

By the end of the unit you will be required to have completed your treatments with at least two fully realised conservation projects completed. To accompany your project work you will have professionally presented and realised treatment reports that include detailed documentation of all stages of the process, from proposal to treatment findings to future care. You will present your completed work and findings in the form of an exhibition and a poster presentation.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *In-depth knowledge and systematic critical understanding of the historical and social contexts, and ethical implications of your completed conservation project work*
2. *Knowledge and systematic critical understanding and reflection of professional conservation strategies employed in your conservation project work*
3. *Effective problem-solving & treatment handling informed by material & contextual research*
4. *Application of developed research skills and effective communication of complex findings and arguments*
5. *Evaluation and synthesis of material, historical and contextual research*
6. *sustained and effective project management in support of conservation practical projects*
7. *effective and professional approach to documenting and presenting your conservation practice*
8. *sustained and effective structuring, organisation, management and presentation of conservation project work*

Learning Hours

600 notional learning hours are divided as follows:

Scheduled	25%
Guided	75%
Independent	00%

Essential Resources

Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will define your own reading list specifically related to your project work with the support of your supervisor. You will be expected to make full use of the Conservation research resources at the Art School to support your proposal.

2 Learning & teaching

BACS3.3

Learning & Teaching methods The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.

Indicative content Self-directed project work including treatments and evaluations.

3 Assessment

BACS3.3

Method of assessment Assessment is on a presentation of a completed conservation project together with related written reports and a poster presentation.

Submission Requirements You should submit:

- a conservation report for each artefact making up your final year conservation practice, including:
- condition report
- treatment proposal
- treatment report
- evaluation
- treatment of the artefact(s);
- poster presentation

Alternative forms of assessment These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.

Marking Criteria Your grade for the unit will be determined by your achievement of

		each learning outcome when judged against the marking criteria:
PASS	1 st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84% There is substantial and strong evidence with excellent examples that demonstrate...
	2.1	60-69% There is substantial evidence with some very good examples that demonstrate...
	2.2	50-59% There is consistent evidence with some good examples that demonstrate...
	3 rd	40-49% There is adequate evidence with some sound examples that demonstrate...
FAIL		35-39% There is inadequate evidence, with some examples of potential to demonstrate...
		1-34% There is inadequate evidence to demonstrate...
		0% No work submitted to demonstrate...
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Part Two: Learning & Teaching

Learning and Teaching



Learning & Teaching Strategy

The Art School provides a high level of staff contact time so that our students receive the intensive tuition and individual attention that we believe our subjects require. As active professionals and experts in their subjects, our tutors are committed to teaching at the Art School and enthusiastic about working with our students because of the level of critical engagement and the high standard of work.

We prioritise skill-based teaching and cultivate knowledge and curiosity in the historical and contemporary contexts of our subjects. The relationships between tradition and innovation and the interaction between the different subjects provide important insights and this is supported through the shared study centres of Drawing and Art Histories.

Learning is supported in a number of ways through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to

Part Two: Learning & Teaching

develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and document your work through writing, verbal presentations, and visual recording. As the course progresses your knowledge of historical, theoretical and cultural issues will provide you with an invaluable frame of reference to understand and develop your practice.

Courses are delivered in the departmental studios and in workshops through projects /course units, group and seminar discussion, and tutorials. You will be encouraged to take increasing responsibility for your own learning and as the course develops, you will evaluate your learning and progress in seminars, studio discussion, critiques, and tutorials.

The Art School's [Learning & Teaching Strategy](#) can be accessed in full on [Moodle>Policies & Procedures](#).

Definition of Terms

In this section you will find the Art School's definition of various terms you will hear in your day-to-day learning experience at the Art School.

Tutorials All members of staff have responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect:

- 1) a named Pastoral Tutor who is a point of contact for matters of a personal nature that may impact on your studies; and
- 2) a named Personal Progress Tutor responsible for supporting you in areas relating to your academic progress, through:
 - a) the systematic monitoring of your progress with an agreed record in writing; and
 - b) the discussion of unit specific and general progress.

The tutorial system is integral to the course. In addition to the frequent contact time that you have with tutors through either sign up tutorials or tutor supervised sessions, there are at least two formally arranged tutorials for you per term with a tutorial report written each term recording your progress and advice given.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your [Pastoral Tutor](#) as for your [Personal Progress Tutor](#). For more information on tutorials, see the Art School's [Tutorial Policy](#), available to access on [Moodle>Policies & Procedures](#).

Pastoral Tutor Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first

Part Two: Learning & Teaching

few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for **Pastoral Tutorials** is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their cityandguildsartschool.ac.uk email to book a meeting.

Personal Progress Tutorial Conducted between you and your Personal Progress Tutor, reviewing your progress and monitoring development with reference to a portfolio of your work in progress. To get the most out of tutorials you are advised to prepare for them in advance. It is advisable to have all of the material you wish to discuss with you in an easily accessible form, a list of the key things that you consider you have achieved and a list of the areas you wish to examine through discussion.

Group Tutorial Involves a group of students and staff or visiting specialists. The emphasis is on the sharing of experience and the critical examination of work to which all contribute. Differing solutions to project work are examined, encouraging working as a team, group debates and critical response.

Seminar Can be either staff- or student-led. Involves a group of students with a member of staff, seeking to explore and expand an aspect of course work and encourage debate. Seminars may be based on specific reading or following the study of an artefact or exhibition. They help to define the critical framework and to develop your confidence in the expression of your opinions and engage you in critical discourse with your peers.

Studio Seminar Studio seminars are normally conducted by a member of the studio staff, they sometimes may be student-led, under the guidance of a tutor. These seminars offer you the opportunity to discuss your own and other's work together with wider issues concerning the history and theory of art in a formal and critical manner. They also provide opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.

Lecture Given to student groups by staff and visiting speakers presenting a body of information in a formal way. They provide a common taught element to a group of students. To get the most out of Lectures you should understand your own role as an active participant by taking notes, identifying areas to follow up with research after the lecture and by engaging in the questions and answers session at the conclusion of the lecture.

Projects These are tutor-instigated elements of teaching, introducing a range of differing standpoints. They are intended to enhance the student's understanding, skills and knowledge, to encourage discussion and debate between students and between staff and students, and to promote personal research. At the end of each

project there is a critical review of the work produced.

Live Project Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience the pace, responsibilities and issues associated with professional work in your subject area.

Collaborative Project Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.

Critical Review Crits are usually led by a tutor with a group of students, normally in discussion of studio based work. They provide useful opportunities for you to engage in discussion surrounding your own work and that of your peers. For Fine Art there may be an emphasis on methods of presentation and how an artwork is 'read'.

Written Submissions Written submissions come in a range of forms. Whether they are essays, written reports, proposals or evaluation documents, they are intended to enable you to develop your study and research skills and your ability to express concepts, findings and arguments coherently in written form.

Dissertation/Thesis Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation.

Workshop /demonstration Instruction in skills provided by staff and specialist visitors, often supported by technical staff, who use demonstration and example as a method of teaching the characteristics of materials, sound working practice and techniques.

Gallery /Museum Visits The Art School takes full advantage of its central location to utilise the city's cultural resources. Group visits under staff supervision to galleries and/or museums are organised while you are also encouraged to seek out specific artefacts/ artworks and exhibitions through tutorial advice as well as your own research.

Study Trips Conservation and Historic Carving students may attend the annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.

Moodle

The Art School's online learning platform is Moodle, available at moodle.cityandguildsartschool.ac.uk Moodle acts as your own personal website for your time at City & Guilds Art School. It is where you can go to access all sorts of information, including:

- Course information: timetables, project briefs, forms
- Lecture notes, presentations, recordings, and readings
- Online assessment
- Research & study skills: essay writing, referencing & citation
- Access to Learning information Bursary and prize information
- News and updates

As it is used to communicate news and updates regarding your courses, make sure that you regularly check Moodle for announcements and information (e.g. timetable changes). All students will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance, contact the Librarian.

Writing Fellow

As part of the [Royal Literary Fund's Fellowship Scheme](#), a Writing Fellow is available two days a week during term time, to offer support for any student who wishes to receive advice on good writing practice for specific purposes, be it for written assignments, personal statements or grant applications.

Email writingfellow@cityandguildsartschool.ac.uk to make an appointment.

Referencing

Referencing is an important part of any written assessment, as the method by which you acknowledge the background reading and research that you have done to inform your argument. When writing an essay, you need to provide sufficient information about this background reading so that the person assessing your work can identify your sources. Proper referencing is also important as a way of avoiding *plagiarism* (the presentation of someone else's work and/or ideas as one's own). Plagiarism is a serious academic offence, and will result in a formal investigation.

In order to provide students with direction and support with referencing, the Library has produced a guide to referencing and citations, based on the Harvard system. It can be accessed on the Library's Moodle page.

Assessment

Assessment is another word for judgement and is an integral part of the learning process. In teaching we use three forms:

Types of assessment

Diagnostic

Usually occurs early on in a unit; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration.

Formative

Focuses on looking forward at the development of your work. It usually occurs part way through a unit, for example in a *Progress*

Part Two: Learning & Teaching

Tutorial or through a group presentation. Tutors will advise you on areas for improvement, for development, for consideration, and indicate your strengths and any areas for concern with your work-in-progress. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the unit.

Summative

Is applied to work submitted for unit assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the unit, there will also be some advice on areas for development.

Forms of assessment The different forms of assessment can be applied through:

Self-Assessment

Which is undertaken by you. In addition to the process of constant self-assessment intrinsic to learning and making work, there are occasions when you will be required to conduct formal self-assessment, for example by completing a Self-Evaluation form.

Peer-Assessment

Or *Peer-evaluation* may be undertaken by a fellow student, or a group of students. This may occur informally during critiques and seminars or at the end of a unit.

Tutor Assessment

Is undertaken for all formal assessments of your work. Sometimes this is in conjunction with self and or peer-assessment.

Means of assessment The work you should submit for formal assessment will always be clearly communicated as assessment Requirements. Marks are determined by assessing the extent to which your work demonstrates the unit Learning Outcomes and Marking Criteria.

There are two ways in which the assessment work /requirements may be assessed:

Component

Assessment provides an individual mark for each separate Requirement, with an overall unit grade determined through a predetermined, mathematical formula.

Holistic

Assessment (typically a *portfolio of work*) considers all of the Requirements as a single body of work, providing the unit grade.

What to submit for Assessment Specific requirements for the display and presentation of work, oral and written presentations will be indicated in each unit specification and any related project briefs.

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These will be discussed and explained in Unit briefing sessions.

Learning Outcomes & Unit Assessment

Learning Outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the units on your course and against which your work will be assessed.

The work you submit will be judged against the Learning Outcomes that are detailed in the relevant [Unit Specification](#).

To pass a unit your work will need to demonstrate that all of the Learning Outcomes have been met.

Grading work

To determine what grade the work should receive, the tutors consider how well the Learning Outcomes have been met, using the Art School's standard Marking Criteria.

PASS	Distinction	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	Merit	60-69%	There is consistent evidence with some very good examples that demonstrate...
		50-59%	There is adequate evidence with some good examples that demonstrate...
FAIL		40-49%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-39%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Assessment process

In terms of procedure, for all units on the course, the following stages are adhered to:

1	2	3	4
Work is assessed by a range of staff including your tutor, to get different perspectives on your achievement; this may involve team marking, or double marking	Marks are discussed and agreed amongst tutors	External Examiners review a sample of work across the spectrum of achievement	Marks are provisional until confirmed by the Examination Board, usually at the end of the Academic year

Assessment Deadlines

In order to be awarded the full marks your assessment submission deserves, you must ensure your work satisfies the learning outcomes, assessment requirements and deadlines provided.

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	<p>While any work submitted late will be assessed and you will receive an indicative mark, it will be recorded as a 'Late Submission' with any mark capped at 50% on your student record.</p> <p>If you believe that either the quality or completeness of your work may have been effected by other factors such as health or circumstances outside of your control, please seek guidance on the submission of Extenuating Circumstances. Advice is available on how to make an application from Access to Learning or from the Office Administration team. Forms are available in the Art School office and can be downloaded from Moodle>Art School Office Information.</p> <p>If you believe that you have an on-going condition that impacts upon your work you are advised to seek guidance from Access to Learning as early as possible.</p> <p>Please be advised that there are no extensions to deadlines.</p> <p>There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (eg, a doctor's letter).</p>
External Examiners	<p>External Examiners are appointed to all courses in order to ensure that our courses are comparable to courses at the same level in other institutions and that the quality and standards of the course are maintained at an appropriate level.</p> <p>External Examiners do not mark students' work.</p> <p>External Examiners do however see the assessed work of a sample of students across the full range of attainment (including any failed work) in order to check the appropriateness of standards and the marks awarded. They might also meet students in order to find out their views about the course.</p> <p>External Examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.</p> <p>The External Examiners for both the MA Art & Material Histories and MA Fine Art courses are:</p> <ul style="list-style-type: none">• Studio Practice Mick Finch, Course Leader, BA Fine Art, Central Saint Martins, University of the Arts London www.arts.ac.uk/colleges/central-saint-martins/people/mick-finch• Thesis Rachel Withers, Course Leader, BA History of Art and Design, Bath School of Art and Design www.bathspa.ac.uk/our-people/rachel-withers

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Grade Descriptors	Following are the detailed Grade Descriptors for each of the MA Classification bands:
<i>Pass with Distinction</i>	85-100%
	<p>Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to future developments, issues and methodologies relevant for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is ground breaking in a way that would be recognised by subject experts.</p> <p>Fully realised ambitious goals building upon extensive and consistently outstanding research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative original problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts.</p> <p>Evidence of consistent outstanding judgment and decision-making an ability to manage complex issues and unpredictable circumstances to outstanding results. Evidence of consistent outstanding critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.</p>
<i>Pass with Distinction</i>	70 -84%
	<p>Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to potential future developments or issues for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is potentially ground breaking in a way that could be recognised by subject experts.</p> <p>Fully realised ambitious goals building upon extensive and at times excellent research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts.</p> <p>Evidence of outstanding judgment and decision-making and an ability to manage complex issues and unpredictable circumstances to excellent results. Evidence of outstanding critical awareness,</p>

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	originality, motivation and commitment in the analysis and
	application of professional working practices. Execution embodies potentially ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.
<i>Pass with Merit</i>	60 -69%
	<p>Evidence of a systematic and extensive knowledge and understanding of the subject and its wider contexts and debates with insight in to potential future developments or issues for the subject. Analysis and exploration of self-directed research demonstrates originality and self-direction in tackling and solving complex problems.</p> <p>Achievable and mainly ambitious goals are met, building upon extensive and very effective research, reflection, planning and exploration. Communication is persuasive, demonstrating a very good, effective and integrated critical awareness of diverse audiences and contexts.</p> <p>Evidence of astute judgment and decision-making and an ability to deal with complex issues and unpredictable circumstances to very good results. Evidence of very good critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies highly effective use of technical skills with a very good understanding of the conceptual and ethical contexts of technical choices.</p>
<i>Pass</i>	50 -59%
	<p>Evidence of an accurate knowledge and understanding of the subject and a sound grasp of its wider contexts and debates with some insight in to issues for the subject. Analysis and exploration of self-directed research demonstrates effective self-direction in tackling and solving problems. Achievable and well-constructed goals are largely met, building upon effective research, reflection, planning and exploration. Communication is effective, demonstrating a sound critical awareness of audiences and contexts. Evidence of sound judgment and decision-making and an ability to comprehend, identify and employ solutions for complex issues and unpredictable circumstances. Evidence of a good level of critical awareness, motivation and commitment in the analysis and application of professional working practices. Execution embodies effective use of technical skills with understanding of the conceptual and ethical contexts of technical choices.</p>
<i>Fail</i>	40 -49%
	<p>Evidence of a limited knowledge and understanding of the subject and its wider contexts and debates with little evidence of insight in to issues for the subject. Limited evidence of analysis and</p>

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	<p>exploration of self-directed research and self-direction in tackling and solving problems.</p> <p>Goals are not met and may be ill judged. Evidence of research, reflection, planning and exploration is lacking with little evidence of its effective employment. Communication is largely ineffective, demonstrating a lack of critical awareness of diverse audiences and contexts.</p> <p>Judgments and decision-making are not sound and critiques are not well argued. Insufficient evidence of the analysis and application of appropriate professional working practices.</p> <p>Execution demonstrates limited or rudimentary technical skills with a lack of awareness of the conceptual and ethical contexts of technical choices.</p>
<i>Fail</i>	1 -39%
	<p>Little or no evidence of knowledge and understanding of the subject, its wider contexts, debates and issues. Little or no evidence of analysis and exploration of self-directed research.</p> <p>Goals are ill judged and not met. Little or no evidence of research, reflection, planning and exploration. Communication is ineffective, demonstrating little or no critical awareness of diverse audiences and contexts.</p> <p>Judgments, critiques and decision-making are poor. Little or no evidence of the analysis and application of appropriate professional working practices. Execution demonstrates very limited technical skills with a little or no awareness of the conceptual and ethical contexts of technical choices.</p>
<i>Fail</i>	0%
	Non-submission

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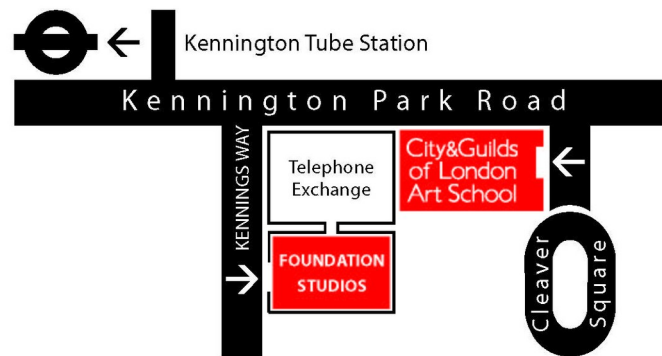
City & Guilds of London Art School



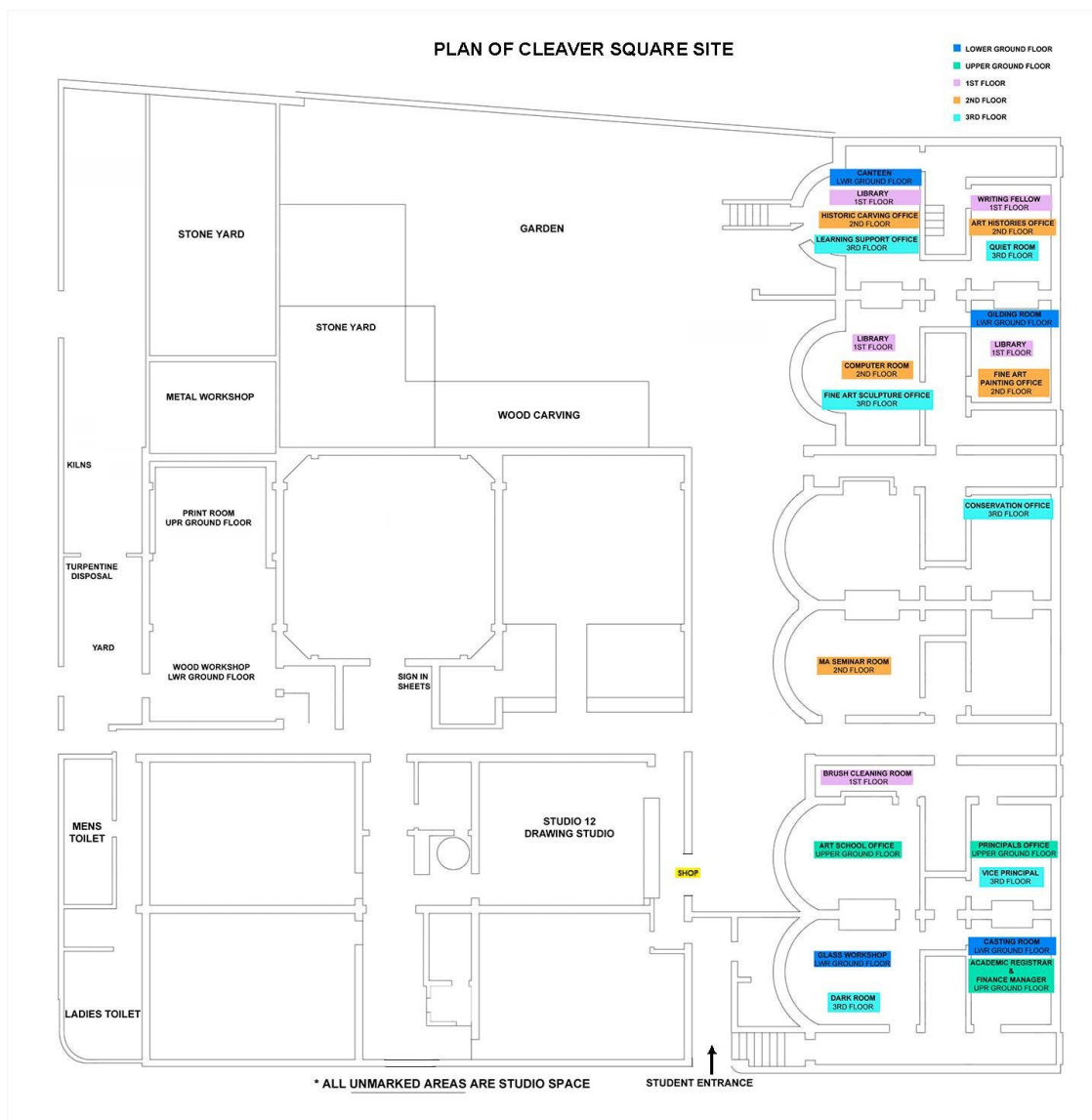
Opening Hours Cleaver Square	Monday	08:45 through to 20:00
	Tuesday	08:45 through to 20:00
	Wednesday	08:45 through to 20:00
	Thursday	08:45 through to 20:00
	Friday	08:45 through to 18:00
Opening Hours Kennings Way	Monday	08:45 through to 18:00
	Tuesday	08:45 through to 18:00
	Wednesday	08:45 through to 18:00
	Thursday	08:45 through to 18:00
	Friday	08:45 through to 16:30

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Location & Orientation



Plan of Cleaver Square



The Art School Office During term time, the Art School Office is open for casual enquiries at the following times:

	Morning	Afternoon
Monday	closed	14:00-16:00

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Tuesday	09:30-12:30	14:00-16:00
Wednesday	closed	14:00-16:00
Thursday	09:30-12:30	14:00-16:00
Friday	closed	14:00-16:00

You are welcome to schedule appointments with Art School Office staff outside of these times. To make an appointment please call 020 7735 2306, or email office@cityandguildsartschool.ac.uk. As well as in English, if at all helpful, we may also be able to assist you in French, German, Japanese and Portuguese.

Meeting Rooms

There are usually two meeting rooms available for students to book for Art School business, or activity relating to the course. Should social-distancing rules relax, please contact the Art School Office to enquire about booking.

Art School Shop

The shop is located at Reception, and is open throughout the day (except for one hour at lunchtime). It is stocked with essential items such as:

- Paper, pencils, charcoal & other drawing materials
- Brushes
- Canvas
- Notebooks and sketchbooks
- Oil & acrylic paints
- Specialist tools

A complete list of art materials for sale and prices is available on Art School Shop page of Moodle, and in the shop itself. Only [Contactless Payment](#) is accepted. You should also acquaint yourself with London's art suppliers, some of which are listed here:

- Cornelissen
 - Stuart Stevenson
 - Green & Stone
 - Atlantis
 - London Graphic Centre
-

The Library



The Sackler Library, situated across three rooms on the first floor of the terraced houses, holds a collection of books, journals and magazines to support all taught programmes in the Art School. You will receive a full library induction from the Librarian, Harriet Lam, at the start of your first term at the Art School; and on-going research and study support is offered through both scheduled, course-specific workshops and one-to-one drop in sessions.

Library opening hours (term time only)	Monday	09.00 – 19.00
	Tuesday	09.00 – 19.00
	Wednesday	09.00 – 19.00
	Thursday	09.00 – 19.00
	Friday	10.00 – 17.00

Library Catalogue The library catalogue is available to access online at: <https://u014350.microlibrarian.net>.

Borrowing

You will automatically be given a library account on enrolment, which entitles you to borrow:

- Up to 10 books for 2 weeks
- Up to 3 DVDs for 7 nights

Please present your student ID card to the librarian or evening library assistants to borrow items.

Items requested by another student must be returned within 1 week. Items can be renewed if they haven't been requested by another student. All journals and magazines are for reference use only and may not be removed from the library. Books should be returned to the librarian or evening library assistants during library opening hours.

Fines

Late fees are not charged; however, please note that all items that you borrow from the library are your responsibility and that others

Part Three: The Art School

may need access to the same material. You will be charged the full replacement cost of any item that you lose, damage or fail to return within one month of borrowing, plus an administration fee of 10% of the value. As a small library we generally only hold single copies of each title, and it is important that books remain available for all library users.

London Library

www.londonlibrary.co.uk

The Art School holds an institutional membership to the London Library. BA, Diploma and MA students can request to borrow London Library books. Please note that fines will be charged should these not be returned in time.

Although the Art School Library does not directly subscribe to any electronic resources, you can request articles from the London Library's online resources (such as JSTOR). Please ask the librarian for more information.

Portfolio Collection

The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. Please speak to the Librarian for more information.

Library environment

Please respect your fellow students by turning mobile phones to silent whilst in the library, and keeping noise to a minimum in the quiet study room. Only bottled water is allowed in the library. Please do not bring any other food or drink into the library as it may damage the books.

Suggestions

We welcome your input regarding the library's collections. Feel free to make any purchase suggestions, either by email or in person.

Computer Room



The Computer Room is on the second floor of the terraced houses, above the Library. There are additional computer facilities in the Foundation building and in the Library. The Computer Room is also where IT staff are based. Joe Hale is both a Tutor in Digital Media and Digital Media Technician. His current working hours are Thursdays 10:00 – 18:00 during term time. Chris Halliwell is the IT Manager and is available 09:00 – 17:00 on all other days.

Opening hours (term time only)	Monday	09.00 – 20.00
	Tuesday	09.00 – 20.00
	Wednesday	09.00 – 20.00
	Thursday	09.00 – 20.00
	Friday	09.00 – 18.00
Staffed hours*	Monday	09.00 – 17.00
	Tuesday	09.00 – 17.00
	Wednesday	09.00 – 17.00
	Thursday	10.00 – 18.00
	Friday	09.00 – 17.00

*The IT staff do not have fixed times when they offer student facing support. You can ask for assistance at any time staff are available, but you are also welcome to arrange a time with them in advance.

Equipment Loan

The Art School DSLR cameras and tripods are available for loan from Reception, as is a projector. Items must be returned to Reception by the end of the day.

A photographic lighting kit is available for loan from IT Services, as is other equipment including media players, an audio amplifier, a graphics tablet, another projector, card readers, cables, adaptors and so forth. This is not a comprehensive list of what is available

and it would be best to discuss your needs with the IT staff on a project by project basis. All equipment loaned by IT is provided on a first come first served basis and may be booked in advance. Any equipment that is damaged or lost whilst in your care must be replaced, and should not to be taken off Art School premises under any circumstances.

Printing & photocopying

Multifunction Printers/Photocopiers are located in the Computer Room, Library and Foundation building. Print jobs sent to the “CGLAS Follow Me” queue can be retrieved from any of those machines. The printers can also scan to email, although you will typically find the flatbed scanners offer you greater control over the result.

You can associate your ID card with the printer card reader in order to expedite logging in to retrieve your jobs, but you can also log in by entering your network account credentials directly on the touchscreen. The printers will handle a variety of paper types and thicknesses, but non-standard papers and acetates should always be fed via the bypass tray, and please consult the IT staff first.

You can top up the balance of your print account at Reception.

Saving your work

You are ultimately responsible for saving and backing up your work. If you would like advice on saving / backing up, please ask the IT staff. Please do not store files you need on the open access machines. If you do this the file is at risk of deletion should the machine fail, and you will not be able to access your files without also having access to that particular computer. Network storage shares are provided to allow secure, short term storage of your data on the network, thus making it accessible from all campus computers. Use of this will be covered in greater detail in the IT induction.

The Drawing Studio



The Drawing Studio focuses on the diverse applications of drawing that can both inform and stimulate the development of your

practice as artists and crafts specialists. Timetabled day and evening classes provide opportunities to engage with drawing through a range of ideas and approaches, in response to a variety of subjects, including the figure. Specialist drawing tutors provide structure and focus for each drawing class, specific to the requirements of your course, whilst building on your individual abilities and experience. Elective drawing seminars, workshops and lectures, staffed by visiting tutors, artists and crafts specialists are also arranged at different times during the academic year. The Drawing Studio door and noticeboard as well as [Moodle](#) will display the timetable of all the drawing classes, as well as inform you about Drawing Studio activities. Whilst the Drawing Studio is a facility open to all students, priority is given to those who are timetabled to attend classes as a part of their course.

The Print Room



The Art School has a well-equipped Print Room to which all students have access. With full time technical support students are encouraged to make full use of the facilities.

Opening hours

Monday to Friday, 09.30-16.30

Equipment

- Off-set lithographic press for plate printing
- Screen-printing vacuum beds and darkroom UV exposure unit
- Etching presses for intaglio work

Aims & Objectives

Print Room staff aim to:

- provide the technical means to develop students' potential in print as a creative process;
- differentiate between different methods of printmaking;
- help the development of innovative ideas within printmaking;
- an understanding of the historical development in printmaking.

It is important to gain a sense of printmaking as a means of expression and to exploit the various techniques. We encourage students to explore the potential of the medium to the full and to develop personal ideas, rather than to stick within the stringent boundaries of project requirements. Self-initiation is strongly encouraged and is essential in developing an aesthetic awareness and knowledge of image-making possibilities. As part of your Print Room experience, you will be expected to relate and translate studio work into print, for example by using etching, silkscreen, transferring photocopies, offset etching, monotype and mono-print. Experimentation and multimedia printmaking will help to resolve ideas within a given objective. Work is supervised at all times and advice is always readily available from experienced and professional staff. Printmaking will equip you with valuable technical, creative and professional skills while helping you to meet the demands of the current market.

Print Room H&S

Health & Safety in the Print Room is very stringent. All of these

safety instructions must be read and the Health & Safety book signed by students using the Print Room. Students must make themselves aware of the codes of practice, which are on the walls in the Printmaking Studio. All materials, tools and equipment must be cleaned at the end of each session. Remember, a clean room makes a clear print.

General Health & Safety Guidelines

- Familiarise yourself with the location and operating instructions of the fire extinguishers and the First Aid box, including eye washes
- Goggles must be worn when using the spit-bite technique
- Hands must be washed after inking and before handling the press blankets
- Press and acids must not be used unsupervised; acids are only prepared by staff and fellows
- Hot plate controls must not be adjusted
- Pressure on the presses must not be adjusted
- The metal guillotine must not be operated by students
- Music is prohibited in the Print Room

The Printmaking Studio houses a wide range of potentially dangerous machinery and chemicals. Protective masks and goggles must be worn where specified and hands should be washed after each session and always before eating and drinking. Hands, hair and loose clothing should be kept clear of all machinery when in use. If a piece of machinery is malfunctioning do not attempt to correct the fault yourself. Call a technician or member of staff immediately.

When using the aquatint box you must wear a protective mask. In the long term, the rosin dust can do damage to the throat and lungs. When melting rosin dust on a plate make sure that the fume cupboard is closed.

Students should **never** handle acid bottles or baths. Only staff should deal directly with any acid or chemical mixtures. Acid baths should only ever be used in the presence of a member of staff.

Corrosives & Irritants Be aware that corrosives and irritants can cause severe burns. In any emergency situation call the first aiders immediately and, if necessary, dial 999 for the emergency services.

Inhalation Vapour in high concentrations is extremely irritant and corrosive to the respiratory tract. Severe over-exposure will result in coughing and wheezing, shortness of breath and chest pain. It may also cause lung damage. Protective respiratory masks may be obtained from the Art School shop.

Skin Contact Liquid causes irritation and burns following prolonged skin contact. There is no evidence of skin absorption occurring. If affected wash well with water and remove contaminated clothing. Protective PVC

clothing, rubber boots/gloves should be worn.

Eye Contact

Liquid causes severe burns to the eyes which may result in permanent damage unless it is removed immediately. Both high and low vapour concentrations may also cause eye irritation. If affected the eye(s) must be irrigated immediately with clean water, forcing the eye open if necessary. Continue washing the eye for fifteen minutes. Protective goggles or a face shield should be worn.

Ingestion

Ingestion of nitric acid and its solutions will cause local corrosive injury to the tissues contacted. The severity of the injury will be dependent on the strength of the solution involved. Nitric acid is of relatively low systemic toxicity. If affected wash out mouth immediately with water.

Wood Workshop



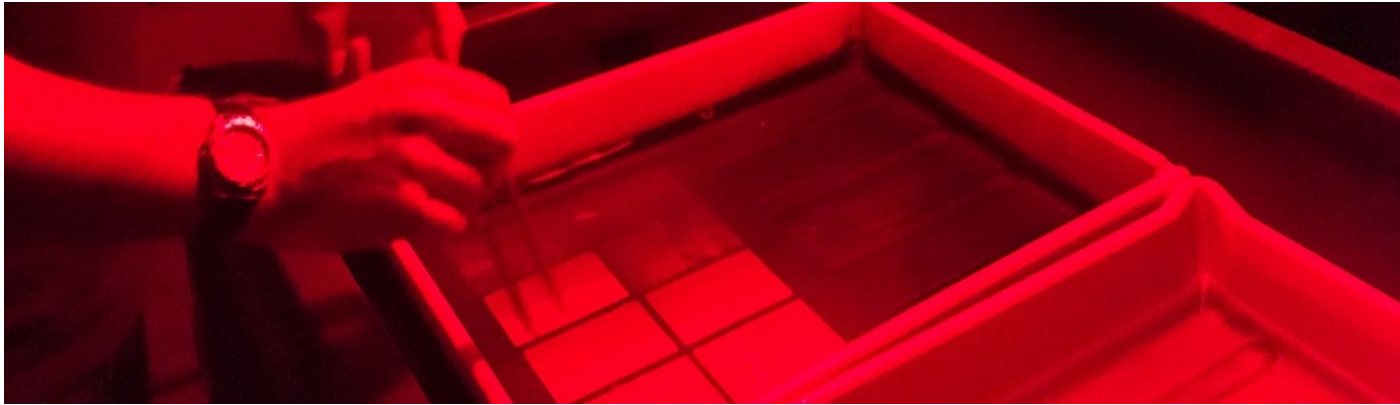
The Wood Workshop is open for students from all departments across the Art School to use as part of their study. The workshop supports the fabrication of both art and design work, and teaches the making of practical constituents such as stretchers, plinths, and stands for modelling. Furthermore, it is a place where students can test new ideas and develop working methodologies as part of their ongoing experimentation and research within their chosen subject area.

Opening hours (term time only)	Monday	09.30-13.00	14:00-16:30
	Tuesday	09.30-13.00	14:00-16:30
	Wednesday	09.30-13.00	14:00-16:30
	Thursday	09.30-13.00	14:00-16:30
	Friday	09.30-13.00	14:00-16:30

Equipment The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planing equipment, tools for stretcher and frame making, and a variety of hand tools which are available for loan.

Wood Workshop Health & Safety Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

Darkroom



There is a small darkroom on the third floor for traditional black and white analogue photography. The darkroom is managed by Nick Middleton and after inductions are completed students may use this facility on a first come first served basis.

Glass Workshop



The Glass Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the use of glass as a creative medium. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. Additionally, the workshop provides a programme of lessons devised for specific courses. This includes sessions on processes and techniques relating to the creative use of glass for first year BA and MA Fine Art students, and introductory sessions for all Foundation students.

Opening Hours	Morning	Afternoon
Monday	09.30 – 13.00	14.00 – 16.30
Tuesday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30

Equipment

The workshop is equipped with:

- glass kiln
- glass grinder
- linisher
- work benches
- sandblaster
- a range of bench & hand tools

Glass Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

Metal Workshop



The Metal Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the fabrication of works in metal and metal casting and finishing. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. Additionally, the workshop provides a programme of workshop sessions as is relevant. This includes metal fabrication techniques (including welding) the exploration of techniques and methods of construction and introductory sessions for metal casting.

Opening Hours	Morning	Afternoon
Monday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30
Friday	09.30 – 13.00	14.00 – 16.30

Equipment

The workshop is equipped with:

- electric arc welding and plasma cutting machines
- fume extraction
- bench and hand tools
- personal protective equipment
- foundry equipment

Metal Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required. Steel Toecap boots must be worn at all times.

Student Life & Experience



Student Voice

The student voice is vital to the Art School's culture of lively self-reflection and evaluation. All students participate in termly Student Fora, which are organised department by department. In addition each class will elect student representatives who attend Boards of Studies and the Art School Student Representatives meeting, each term. Students are also elected to sit on variously: Academic Board; and Site & Environment Sub Committee.

Chair of Students

Elected by the student body each June, the Chair of Students serves from 1 October through to 30 September. As with the Art School's Fellowship positions, it is an unpaid post, though access to facilities and expertise is made available throughout the term of office. The Chair of Students will usually be appointed to the Board of Trustees for the Art School charity.

Electoral Register

Students have an important role to play outside of the Art School both as practitioners and, as appropriate, as part of the electorate. While UK residency and UK (or Irish or qualifying Commonwealth) citizenship are necessary to vote in a General Election, the rules for Local Elections are more liberal. If a student has British, Irish, Commonwealth or EU citizenship, they should be eligible to vote in Local Elections and, if living in London, the Mayoral Elections. The Art School encourages students to register to vote and be active participants in democracy wherever they can.

Student Ambassadors Students often act as ambassadors for the Art School at various

Part Three: The Art School

events, such as Art16 and Livery Company dinners.

Student employment The Art School provides some opportunities for employment at Art School events such as London Craft Week, on and off site, and in the Library.

Project Man Band Each year, under the stewardship of Nina Bilbey, students come together to play music as the Project Man Band.

Sugar Pot: Art & Cake Local café Sugar Pot provide healthy, organic lunches, snacks and drinks, locally-sourced where possible, from *Art & Cake*, based at the Art School's main site. Open from 9am to 4pm, Monday to Friday during the main term dates.

Prizes There are a significant number of competitions and prizes for students to enter.

Part Four: Access to Learning

Student Support & Services



Rights & Responsibilities

This section of the handbook will tell you about both your rights within the Art School, and the responsibilities that you have towards the Art School, its staff and your fellow students. In general, you must not: behave in any way that disrupts or adversely affects the conduct or reputation of the Art School, stop others from enjoying the full facilities that the Art School offers, inhibit freedom of speech, bring a firearm or any other offensive weapon onto School premises, engage in racial, sexual or other forms of harassment of any member of the Art School.

Identity & Access Card The Art School *Identity & Access Card* is the electronic entry card which gives you access to the premises during the Art School opening hours. It also records your attendance and will be used as an official register: in the case of an emergency, such as a fire, this register will be used to determine your presence in either building.

Usage

- You must **tap in** with your *Identity & Access Card* on the entry pad **every time** you arrive at either building.
- You must **tap out** with your *Identity & Access Card* on the entry pad **every time** you leave either building.
- Failure to use the *Identity & Access Card* as instructed will

result in an inaccurate attendance record and register.

- The *Identity & Access Card* will not allow entry outside of Art School hours.
- The *Identity & Access Card* will not allow exit from the building after the official closing time.
- At the end of your studies you must surrender your *Identity & Access Card* to the Art School; failure to do so will incur a cost of £20.

Loss

Should you lose your *Identity & Access Card*, you must report the loss immediately by emailing [admissions](#). Not only will swift action prevent misuse of your card but it also allows for the speedy re-issue of a replacement. Unfortunately, as the *Identity & Access Card* are not cheap, will incur a cost of £20 for a replacement.

NUS /Card

You may also wish to apply for a <https://www.totum.com> card from the NUS (National Union of Students), which comes with 1-year free [ISIC](#) (International Student Identity Card). For a small cost this will also help you to get discounts in various outlets, and may be recognised more widely than your Art School ID, particularly abroad.

Attendance

It is essential that you attend all scheduled sessions on time as poor attendance and lateness will affect both your performance and results and that of others. Your attendance will be monitored via your identity & access card, as described above, throughout your time at the Art School.

Sickness

If you are ill and cannot attend for whatever reason you must notify the Art School by contacting Reception on extension 214, via (+44) (0) 7091 1687) as soon as possible. As with work, if you are ill for longer than seven consecutive days you should provide a medical certificate (or fit note) from your GP.

Timeliness

Travelling in London can be problematical and it is easy to become delayed. For those sessions that are time sensitive (eg, lectures) please try to leave plenty of time for travel. You are asked to arrive at your Art Histories lectures 5 minutes before the designated start time. It is at the discretion of the tutor holding the session whether or not to admit latecomers.

Site Access

You are required to use your *Identity & Access card* to access Art School premises by swiping the card at the front doors. Should you enter the building with other students in a group then you must each swipe in with your own *Identity & Access card*.

If you forget your card, please use the buzzer and a member of staff at Reception or the Art School Office will let you in once you have identified yourself and signed in.

The system has been installed to enhance campus security and to

Part Four: Access to Learning, Student Support & Services

intruders gaining access to the buildings; **please be sure to keep your *Identity & Access card* on you at all times when on the premises.** All external visitors must sign the registers at reception on entering and leaving the buildings

Security of personal property

You are responsible for the safety and security of your personal property. All personal property is brought onto campus entirely at your own risk and the Art School does not accept liability for any loss or damage to property, however caused. Any thefts or damage to personal property should be reported immediately to the Art School Office.

Post

You should not have mail or parcels delivered to the Art School and the Art School will not take responsibility for **any** deliveries.

Emails

To adhere to data protection legislation the Art School will only communicate with you via the @cglas.ac.uk account provided. To ensure you know your Art School email address and how it functions, you will have received a brief induction at enrolment. All correspondences from the Art School, including the Office, Library, IT and your tutors will come via the CGLAS account, so it is vital it is checked on a regular basis. If it is easier for you to manage, it is possible for you to set your Art School account to automatically forward all emails to another account.

Working practices

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You have to be aware of the Health & Safety implications of what you are doing and put neither yourself nor others at risk. In extreme cases, failure to operate in accordance with Art School policies may result in severe disciplinary action.

Every Friday at 15.30 all students are asked to tidy the studios. In addition, all students should clear away at the end of every day.

Childcare

The Art School does not provide childcare facilities. On Health & Safety grounds students are not permitted to bring their children into the Art School at any time.

Pets

The Art School environment is not conducive to having pets on the premises. Please keep your pets at home.

Health Care

If you have not yet done so, it is vital that you register with a local GP. If you need advice please see the Office Manager. It will also be helpful for you to find out where your local dentist is. Full time students may be exempt from prescription charges. Please let the Art School Office know if you are experiencing difficulties.

Access to Learning

Our key objectives are to:

- Assist students to access their learning
 - Enable students to participate in course activities
 - Help to support students' wellbeing
-

Part Four: Access to Learning, Student Support & Services

We adopt a whole institution approach to supporting students, from application through to interview, enrolment and beyond. We believe that by informing and training staff and involving staff in the plans we make for student access to learning, asking for staff and student feedback and reflecting on our methods, we can achieve the best possible, reasonable assistance for our students, to provide an integrated, equal, inclusive platform for learning for all students enrolled at City & Guilds of London Art School, the Access to Learning Department provides:

- Advice & support for health conditions
- Advice & support for mental health, anxiety & depression
- Course-based Needs Assessments
- Assistance with Disability Support Allowance applications
- Personal Learning Plans
- Support for learning
- Support for disability
- The Learning Mentor
- Counselling
- Advocacy
- Pastoral support
- General advice & information

Any student, at any point in their program, can register with Access to Learning. Registering your information allows us to observe our duty of care and the effective safeguarding of your rights to disclosure and confidentiality.

If you have any particular needs or support issues, early disclosure is essential to ensure the timely provision of any appropriate advice or assistance. Any **Access to Learning** enquiries can be sent to: access@cglas.ac.uk

Frequently Asked Questions

How can I inform the Art School of my situation/needs? If you have enrolled, and know that you will need some help with writing, or are worried that a long-term condition means you need to make regular doctors' appointments and you might be late, what should you do? You should first inform the Art School of your situation or specific needs in one of the following ways:

- disclose your situation on your Application or Enrolment Forms
- send a completed Access to Learning Form, from Moodle to:
Access to Learning
City & Guilds of London Art School
124 Kennington Park Road, London SE11 4DJ
- email access@cglas.ac.uk
- talk to your Pastoral Tutor, who will advise you and/or, with your permission, refer you to *Access to Learning*
- talk to your Personal Progress Tutor, or your Head of Department, who will advise and/or will, with your permission, refer you to *Access to Learning*

Will my information be treated as confidential? The Art School respects your right to confidentiality in relation to your disclosure. We will not give out information about your situation or your needs unless you give us permission to do so.

What happens after I have disclosed/ completed registration with Access to Learning? On receipt of the information you have provided, Access to Learning will email you to arrange a meeting in the first few weeks of the term. The meeting will discuss and identify the type and level of assistance required and what the Art School may be able to provide.

There will be a formal assessment following the meeting to confirm arrangements for assistance, if it is required.

There may be another meeting with you to complete a Learning Plan or an Access Plan, depending on your situation. This Plan will set out any specific requirements agreed with you and will be used to ensure that you are provided with the agreed adjustment or support identified.

What should I do if I am planning to apply for Government DSA funding?* Please contact Access to Learning so that we can advise you on making an application. You will need to supply specific information to apply for DSA funding:

- **For a specific learning difference such as dyslexia:**
Evidence in the form of a post-16 diagnostic assessment, in English, from an educational psychologist or suitably qualified specialist teacher
- **If you have a disability:**
Provide a diagnostic assessment from a relevant professional
- **If you have an on-going situation or health condition that impacts upon your access to learning, making, your wellbeing or attendance:**
Provide diagnostic and/or valid documentary evidence of your situation or condition, (such as a letter from your GP or specialist)

Remember not all students are able to apply for DSA funding: Foundation students, International students and students enrolled on Diploma courses are not funded by Student Finance DSA.

***Disabled Student Allowance.** We encourage and assist students with a recognised condition and valid supporting documentation to apply for government funding wherever possible. Students with a valid diagnosis for conditions such as dyslexia, Chronic fatigue syndrome (CFS/ME), depressions, and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: www.yourdsa.com

Would tutors and technicians need to know about my situation?

Some staff members may need to know about your situation so that they can provide you with the appropriate assistance or support. It may be necessary to inform other tutors of any relevant information regarding your Learning or Access Plan to ensure you receive what you need to engage with the course. Disclosure is

discussed and agreed with you in advance.

I have never been diagnosed with a learning difficulty, but feel that I need some extra advice, support or help, what should I do?

Email or visit Access to Learning to discuss your concerns and speak to your Pastoral Tutor for advice.

I need confidential advice that isn't listed above and I would rather discuss it before registering with Access to Learning what should I do?

You don't need to be Registered with Access to Learning to obtain help and advice; email or visit Access to Learning to discuss your concerns.

I have a situation or condition that impacts upon my experience /learning /wellbeing what should I do?

We always recommend you share this information with your Pastoral Tutor. Email or visit Access to Learning to discuss your concerns.

How will staff be told about my situation? Where required, staff members will be informed about your needs via the Learning or Access Plan made after your first meeting. We may also e-mail, phone or meet with them, if appropriate. With your permission we might email your tutor and arrange a meeting to discuss your Learning or Access Plan.

What if I don't want anyone to know about my situation? You may choose to keep all information about your situation, condition or Learning or Access Plan entirely confidential so that information cannot be disclosed to any other person. It is your right to do this; but please be aware that the Art School will be restricted in its ability to meet your needs if you do so.

Is there ever a time when disclosure may occur without my permission? In case of an emergency, or if there are concerns about the health, safety and/or the wellbeing of you, another student or student group, our Duty of Care will be observed and this may result in disclosure to an appropriate person.

**Access to Learning
Team**

Head of Access to Learning

Teresita Dennis

access@cglas.ac.uk

Availability

Mondays 09:30-16:30 term time

As well as being the **Head of Access to Learning**, Teresita is a Senior Lecturer on MA Fine Art and a practising artist.

Teresita is trained to support students to access and participate in their education. Working one-to-one with students and with the core teaching, technical and administrative staff, in order to offer practical solutions, advice and strategies for students who declare a need. Teresita will advise on all matters related to or impacting upon the student's ability to access learning and participate in art school work and life and will liaise between individual students and their Departments within the School, to help establish the most

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supportive infrastructure, to enable the student to manage more effectively, their individual situations in relation to their studies. Teresita can also arrange for assistance/support and adjustments, where appropriate and possible, for students registered with the Access to Learning Department.

The Learning Mentor

Catrina Julliard

access@cglas.ac.uk

Catrina has 15 years' experience in education, working with a range of special educational needs and disabilities; enabling students to access learning, overcome barriers to learning, and achieve their best. Catrina is a qualified Specialist Teacher (dyslexia and literacy difficulties) and understands the impact dyslexia and other learning difficulties can have on self-esteem and achievement at all levels of the educational system. Catrina works with students who need help to meet some of the written requirements of their course, especially those who cannot, for whatever reason, access DSA funding to support their learning.

Specialist Tutors

access@cglas.ac.uk

Students in receipt of DSA funding for one-to-one non-medical support are able to access tutorials, on- or off-site, by arrangement with their DSA designated provider. Occasionally, a student may choose to self-fund this type of specialist support.

Counsellors

access@cglas.ac.uk

The Art School does not have a counselling service for students, though we do publish a list of affordable options in the local area: please see Moodle for further information and other useful links.

Through the provision of placement opportunities for final year trainee therapists from the *Centre for Freudian Research* (CFAR), there is limited access to on-site counsellors at a very low cost. In spite of being trainees in *Lacanian* methods, all the therapists are highly qualified and experienced in their chosen field. They come into the Art School during the day and some evenings by appointment, to see students in the Art School building during term time, and we have a quiet and private room for the sessions to take place. The service is completely confidential and all the trainees are recommended and supervised by CFAR. There is no discussion between Art School staff and the therapists except in a situation where there is serious concern for a student's welfare, in which case Access to Learning will be contacted. It is between the student and the therapist to decide how often they may meet, but students are asked to arrive for their appointment on time and to contact the therapist at least 24 hours before an appointment if they are unable to attend. There is a minimum charge of £3.00 for each session at the student's discretion, which should be given to

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the therapist at the start of each session.

Royal Literary Fellow writingfellow@cityandguildsartschool.ac.uk

The Art School is privileged to participate in a scheme with the Royal Literary fund where each year a writer in residence is awarded a placement with the Art School funded by the RLF. They are based at the Art School for two days per week to offer help and advice to students with writing, whether that is essays, applications, letters, project reports or CVs. Please note, the Writing Fellow is not trained to work with students with dyslexia.

Pastoral Tutors

Each student is appointed a Pastoral Tutor at the start of the year. He or she is there to provide you with a contact should you need advice or want to talk about something that is troubling you that is impacting on your studies. Your Pastoral tutor will email you for an initial meeting in the first term and again later in the year. You will have their email address if you need to see them at any point during the year, you may see them regularly, if it helps you.

Personal Progress Tutors

Undergraduate and Postgraduate students are appointed a Personal Progress Tutor at the start of the year, while Foundation students will be allocated theirs on specialisation. Your Personal Progress Tutor provides tutorials on your work and will advise, support and monitor your progress throughout the year. If you are having any difficulties with your work or experience in the Art School you can discuss this with your Personal Progress Tutor and they can advise you.



Payment of fees & other charges

Tuition fees are the Art School's main source of income.

While some of you receive **Student Loans**, **bursaries** or **other financial awards** for part of your fees, you remain responsible for the payment of your fees in full.

All fees are payable on or before the first day of the year. Students cannot be allowed to begin or continue attendance at the Art School if they have unpaid fees. The Art School reserves the right to charge a re-submission fee to cover the cost of representing cheques.

You are fully liable for the timely payment of tuition fees and all other fees associated with your course.

If you are enrolled on the basis of a sponsor it is your responsibility to make sure they make the necessary payments. The Art School reserves the right to charge you directly if the sponsor subsequently fails to pay.

If at any point you have any financial difficulties please discuss the matter immediately with the **Senior Art School Administrator**.

All students must clear their debts before the end of the year.

No student will be assessed while owing funds to the Art School. Without assessment you cannot be awarded your qualification.

Grants, financial awards & hardship

Each year, the Art School provides financial support to students through grants and financial awards.

Student loans

If you are a UK national and studying your first Honours degree

Part Four: Access to Learning, Student Support & Services

with the Art School you are most likely eligible for support from the Student Loan Company (SLC). Student loans can cover maintenance as well as up to £6,150 of your fees.

You can apply for a Postgraduate Loan if you start a full-time or part-time master's degree course, and don't already have a master's degree or higher qualification. This will allow you to borrow up to £10,000 to pay your fees and help with living costs. For further information see www.gov.uk/postgraduate-loan.

Further information on all aspects of student funding is available at: www.gov.uk/browse/education/student-finance and www.sfengland.slc.co.uk

If you are not resident in England please try the following:

- Northern Ireland: www.studentfinancenl.co.uk
- Scotland: www.saas.gov.uk
- Wales: www.studentfinancewales.co.uk

Financial Support for EU students

The Art School is committed to all of our current and prospective students, and we welcome students from the European Union (EU) as well as from across the world.

The Art School values and participates in the European cultural environment and believe that knowledge and practice are not defined by national boundaries. EU students remain eligible for undergraduate and postgraduate financial support in academic year 2019/20.

The government has confirmed that students from the EU will be classified as **International** students from 2020/21.

Prizes

Each year a number of prizes are awarded to outstanding students. These prizes and their values are subject to change and tend to vary from year to year. Prize winners are normally announced at the Foundation Private View in May, when the final grades are posted at the end of June for BA students and in September for MA students.

Council Tax

As a full time student you may be exempt from paying Council Tax; if this is the case, please complete and submit a Council Tax Letter Request form, from the Art School Office.
