

Level 4 Diploma in Design and Craft

7716-88 Painting and Frame Restoration Qualification handbook



Candidate name

City & Guilds registration number

Centre name

Centre number

Date candidate enrolled with centre for this qualification

Date candidate registered with City & Guilds for this qualification

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7716-88 Painting and Frame Restoration



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Structure

To achieve the **Level 4 Diploma in Design and Craft – Picture and Frame Restoration** learners must achieve **all 8** mandatory units.

City & Guilds unit number	Unit title
401	Research for Advanced Picture Restoration
402	Health and Safety
403	Documentation for Restoration Work
404	Conservation versus Restoration
405	Assessment of Paintings, Frames and Proposed Treatments
406	Chemistry in Restoration Work
407	Using Relining and Invisible Inlays
408	Colouring and Re-touching

Unit 401

Research for Advanced Picture Restoration

Overview

Unit rationale

Note: The folio presented for assessment must be original work, designed, drafted and produced by the candidate.

Aims

The aim of this unit is to produce an advanced visual design study, a reference showing detailed, in-depth research and exploration into an artist, art period or style of painting to provide understanding of the techniques and materials used.

The unit will assess the candidate's ability to use a range of research methods to explore the topic. The candidate will use a variety of materials and mediums to develop an advanced visual study using the topic as inspiration. The work will be based on highly personal approach, in order to continue and enhance the development of contextual studies within the restoration process.

Candidates will evaluate the completed work, processes and techniques used, to inform future work.

Outcomes

There are **five** outcomes for this unit. The candidate will be able to:

1. select a major artist, art period or style of painting as inspiration for the study, and an area of focus within it, when planning the research
2. identify, retrieve, select and extract relevant contextual information from a variety of sources
3. use a range of materials, mediums and techniques to explore and produce visual ideas
4. produce and present the body of work in a logical, organised and appropriate form
5. be able to understand the application of specific research studies to advanced restoration work.

Connections with other qualifications

The Level 4 Diploma in Painting and Frame Restoration, is designed to be a progression from the City & Guilds 7716 Level 2 and 3 Certificates in Conservation and Restoration (Picture and Frame Restoration)

Assessment

The five outcomes for this unit will be assessed using evidence from practical activities, which take the form of:

- practical exercises designed to assess the skills of the candidate in producing a body of detailed research work based upon an artist, art period or style of painting
- a folio of work consisting of planning, evaluation and the underpinning knowledge to support the practical activities

Candidates will select a theme and prepare a folio of design work consisting of exploratory studies and resolved ideas.

Throughout this work, candidates will use the design elements – colour, texture, line, shape and form and the design principles – balance, rhythm, contrast and dominance, harmony, scale and proportion.

Candidates will produce the following:

A major body of work of visual research based upon a selected theme.

The body of work will contain:

- a brief written introduction, indicating the reason for selecting the initial theme and area of focus
- a plan for the research activity, including a timescale
- visual records of inspirational material and experimental ideas based upon the research
- a written bibliography, webliography and catalogue of research resources relevant to the theme
- a written evaluation of not more than 750 words, summarising the outcome of the Research for Advanced Picture Restoration

The candidate will select the artist, art period or style of painting for the research.

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Unit 401 Research for Advanced Picture Restoration

Candidate name _____

Assessment record year _____

Outcome 1	Select a major artist, art period or style of painting as inspiration for the study, and an area of focus within it, when planning the research	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Review a range of topics appropriate for the research 2. Select a topic and area of focus for the research 3. Plan the research activity and set a completion date 4. Explore and understand the use of primary sources (direct observation of the actual objects) and secondary sources (books, photographs, websites) for the topic 		
Knowledge	<ol style="list-style-type: none"> 1. Describe reasons for the selection of the theme and area of focus for the research 2. Describe the range of primary and secondary sources of inspiration, readily available for the selected theme 		
Outcome 2	Identify, retrieve, select and extract relevant contextual information from a variety of sources	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Identify sources of contextual information relevant to the selected topic –historical, cultural and contemporary 2. Select, retrieve and extract materials relevant to the selected topic 		
Knowledge	<ol style="list-style-type: none"> 1. Compile a bibliography, webliography and detailed catalogue of research sources relating specifically to the topic 2. Record, date and detail contacts with museums, galleries, libraries, exhibitions, electronic information systems and websites 3. Record research findings from museums, galleries, libraries, exhibitions, and websites 		

Outcome 3	Use a range of materials, mediums and techniques to explore and produce visual ideas	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Use a range of materials – eg. drawing mediums, colouring agents, paper, board, canvas 2. Use a range of techniques – eg. drawings, colour studies, paintings, computer generated images 		
Knowledge	<ol style="list-style-type: none"> 1. Describe health and safety considerations for a range materials, mediums and techniques used in developing visual ideas 		
Outcome 4	Produce and present the body of work in a logical, organised and appropriate form	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Produce initial research work 2. Produce finished design ideas 3. Use an appropriate folio style to present the body of work 		
Knowledge	<ol style="list-style-type: none"> 1. Describe forms appropriate to present research for advanced picture restoration 		
Outcome 5	Be able to understand the application of specific research studies to advanced restoration work	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Investigate the use of research studies by others for advanced restoration work 2. Prepare brief evidence of specific design studies carried out for a variety of crafts 3. Make an evaluation of the research 		
Knowledge	<ol style="list-style-type: none"> 1. Know how to evaluate the research work of designer craftsmen 		

Units 402 to 408

Overview

Unit rationale

Note: The restorations presented for assessment must be work completed by the candidate.

Aims

The aim of these units is to provide the opportunity for candidates to become restorers of pictures and frames by exploring, at some depth, this specific craft. The work will be based on a highly personal approach to traditional techniques, requiring advanced practical skills in the restoration of pictures and frames. However, innovative ideas and new practices are to be encouraged following a thorough testing process.

Candidates will undertake detailed research into the painting or frame under restoration prior to any work being carried out. They will always work on the basis of a series of progressive stages in the restoration work to avoid or minimise the possibilities of over working any piece.

Candidates will develop the ability to explore the craft and materials in new ways. A thorough knowledge of materials, processes and techniques will support and give an informed background to all practice.

Workbooks will record supporting knowledge – visual and written notes, sampled ideas and techniques where appropriate, diagrams and technical specifications on the pictures, frames, materials, processes and techniques. Detailed notes on time planning are required along with costings.

Candidates will evaluate the completed work, processes and techniques used, to inform future work.

Level 4 Diploma in Design and Craft (Painting and Frame Restoration)

Unit 402 Health and Safety

Candidate name _____

Assessment record year _____

Outcome 1	Apply health and safety practice to working in a restoration studio	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Handle materials correctly during the process of advanced picture and frame restoration 2. Use tools and equipment safely and effectively during the process of advanced picture and frame restoration 3. Carry out a risk assessment for work in a restoration studio 		
Knowledge	<ol style="list-style-type: none"> 1. Describe the hazards applicable to materials, tools and equipment used during advanced picture and frame restoration 2. Describe safe practice applicable to materials, tools and equipment used during advanced picture and frame restoration 		
Outcome 2	Apply correct procedures for the safety of paintings and frames whilst under restoration	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Identify problems which may occur during exposure to solvents 2. Identify problems which may occur during exposure to natural phenomena – heat, light, humidity 		
Knowledge	<ol style="list-style-type: none"> 1. Compile a catalogue of solvents used in picture and frame restoration including COSHH regulations 2. Describe the use of reversible and irreversible materials 		

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Unit 403 Documentation for Restoration Work

Candidate name _____

Assessment record year _____

Outcome 1	Insure paintings and frames in transit, on the premises, and against accidental damage	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Develop a comprehensive catalogue of specialist insurers 2. Analyse art work to produce a manifest for insurance purposes 		
Knowledge	<ol style="list-style-type: none"> 1. Know how to draw up information for insurers 		
Outcome 2	Produce documents detailing the restoration process to be undertaken and information for the client	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Produce a condition report 2. Produce photographic documentation of the work to be restored <ul style="list-style-type: none"> • Colour images • UV images • Infra red images • X rays 3. Produce superimposed drawings <ul style="list-style-type: none"> • Before restoration • During restoration • After the removal of previous restoration • On completion of the restoration 4. Produce a research report detailing the art history relating to the item 5. Produce a detailed report based on the proposed and actual treatments undertaken, and the time taken 6. Produce a detailed costing for materials used and an invoice for the client 		
Knowledge	<ol style="list-style-type: none"> 1. Know how to research the history of a painting 		

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Unit 404 Conservation versus Restoration

Candidate name _____

Assessment record year _____

Outcome 1	Understand the differences between conservation and restoration	Evidence	Tutor sign/date
Practical Activities	1. Describe the major differences between conservation and restoration treatments 2. Describe the differences between styles of conservation and restoration which apply to museum and resale items		
Knowledge	1. Know the detail of work and materials which would be needed for conservation and for restoration		
Outcome 2	Analyse an art work to decide on the appropriate treatment - conservation or restoration	Evidence	Tutor sign/date
Practical Activities	1. Examine the art work and the setting of the piece		
Knowledge	1. Know the advantages and disadvantages of conservation and restoration		
Outcome 3	Explain various treatments to a client	Evidence	Tutor sign/date
Practical Activities	1. Explain conservation treatments and how they can benefit an art work, to a client 2. Explain restoration treatments to a client, including how this may devalue an art work		
Knowledge	1. Know how to advise on conservation 2. Know how to explain restoration techniques in non technical language, to a client		

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Unit 405 Assessment of Paintings, Frames and Proposed Treatments

Candidate name _____

Assessment record year _____

Outcome 1	Assess the condition of art work	Evidence	Tutor sign/date
Practical Activities	1. Use various light sources to examine an art work – raking light, ultra violet, infra red, X rays		
Knowledge	2. Know the Health and Safety conditions applicable to using various light sources		
Outcome 2	Assess the condition of a canvas	Evidence	Tutor sign/date
Practical Activities	1. Test the strength and tension of a canvas 2. Test the condition of a canvas		
Knowledge	1. Know how to test a variety of different types of canvas		
Outcome 3	Assess the condition of a variety of other supports	Evidence	Tutor sign/date
Practical Activities	1. Identify a variety of other supports – copper, wood, ceramic, glass and ivory 2. Analyse the condition of different supports		
Knowledge	1. Know how to research treatments suitable for a variety of supports 2. Know how to conserve and /or restore art work on a variety of supports		

Outcome 4	Assess the condition of a variety of frames	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Analyse the condition of different frames 2. Clean frames 3. Make moulds of areas to be restored 4. Make and apply 3D sections of missing ornamentation 5. Restore the gilding to the frame 		
Knowledge	<ol style="list-style-type: none"> 1. Research mould making materials 2. Know how to conserve and /or restore a variety of frames 3. Research the use of a variety of metal leaf used to gild frames 		
Outcome 5	Test surfaces with a range of solvents	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Use solvents to establish the PH of a surface 2. Use solvents to analyse the nature of surface dirt 3. Use solvents to determine the use of natural or synthetic resins and varnishes 		
Knowledge	<ol style="list-style-type: none"> 1. Know the specific Health and Safety issues relating to solvents 2. Know how to work cautiously on painted and gilded surfaces 		
Outcome 6	Establish the stability of ground and paint layers prior to conservation or restoration	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Work with damaged paint surfaces 2. Conserve damaged surfaces during work to avoid further deterioration 		
Knowledge	<ol style="list-style-type: none"> 1. Know the various methods of protecting surfaces prior to the start of conservation and restoration work 		

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Unit 406 Chemistry in Restoration Work

Candidate name _____

Assessment record year _____

Outcome 1	Chemical analysis of technical components	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none">1. Analyse the chemical nature of support materials – canvas, copper, wood, ceramic, glass and ivory2. Analyse the chemical nature of ground, pigment and varnish		
Knowledge	<ol style="list-style-type: none">1. Know the chemical composition of canvas, copper, wood, ceramic, glass and ivory2. Know the chemical composition of grounds, pigments and varnishes		
Outcome 2	Use chemical cleaning compounds	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none">1. Use a variety of chemicals to clean painted surfaces<ul style="list-style-type: none">• Carbon compounds• Aliphatic hydrocarbons• Aromatic hydrocarbons• Cyclic hydrocarbons• Alcohols• Nitrogenous compounds		
Knowledge	<ol style="list-style-type: none">1. Know how to use chemicals safely2. Know how to correct the loss of solubility in non polar solvents		

Outcome 3	Understand the chemical reactions between natural and synthetic materials used in conservation	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> Use natural and synthetic materials to patch and reline <ul style="list-style-type: none"> Fabrics Glues Analyse the condition of different supports 		
Knowledge	<ol style="list-style-type: none"> Know how to research treatments suitable for a variety of supports Know how to conserve and /or restore art work on a variety of supports 		
Outcome 4	Understand the chemistry of natural and synthetic pigments	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> Use natural, man made and synthetic pigments on a variety of surfaces <ul style="list-style-type: none"> Natural pigments –ultramarine, azurite, smalt, lead white, Naples yellow Man made pigments – cinnabar, cadmium Synthetic pigments – synthetic ultramarine 		
Knowledge	<ol style="list-style-type: none"> Know the expected reaction of natural, man made and synthetic pigments to a variety of surfaces Know the hazards of working with natural, man made and synthetic pigments 		
Outcome 5	Understand the chemistry of natural and synthetic varnishes	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> Use natural and synthetic varnishes on a variety of surfaces <ul style="list-style-type: none"> Natural varnishes – resins - dammar, mastic, sandarac, copal, amber Synthetic polymeric varnishes – paraloid B72, laropal 81, MS2A 		
Knowledge	<ol style="list-style-type: none"> Know the expected reaction of natural and synthetic varnishes to a variety of surfaces Know the hazards of working with natural and synthetic varnishes 		

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Unit 407 Using Relining and Invisible Inlays

Candidate name _____

Assessment record year _____

Outcome 1	Relining paintings with heavy texture	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none">1. Analyse the textural surface of a painting – oils and acrylics2. Analyse the condition of a variety of canvases – canvas, cotton duck for tears, distortion and previous relining with a non reversible man made binder		
Knowledge	<ol style="list-style-type: none">1. Know the characteristics of oil and acrylic paint2. Know the methods of treating canvases which have non reversible binders applied		
Outcome 2	Repair a damaged canvas	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none">1. Use non dissolvable threads to apply a patch to a damaged canvas2. Rejoin individual threads and secure with glue3. Make selective patching to blend into the original canvas using individual threads on Beva film		
Knowledge	<ol style="list-style-type: none">1. Know the composition of non dissolvable threads2. Know which glues will adhere threads without damage to the canvas3. Know the composition of Beva film		

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Unit 408 Colouring and Re-touching

Candidate name _____

Assessment record year _____

Outcome 1	Restore the surface of a painting	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Use a variety of filling substances to restore a surface 2. Use a variety of pigments to re-touch a surface 3. Use a variety of binders 4. Use a variety of varnishes on a restored surface <ul style="list-style-type: none"> • Natural varnishes • Synthetic polymeric varnishes 		
Knowledge	<ol style="list-style-type: none"> 1. Understand the refractive indexes of filling substances 2. Understand the refractive indexes of a variety of pigments 3. Understand the refractive indexes of binders 4. Understand the refractive indexes of varnishes 		
Outcome 2	Identify the mediums used for re-touching in major museums	Evidence	Tutor sign/date
Practical Activities	<ol style="list-style-type: none"> 1. Use mediums in use as standard practice by restorers at major museums to test the finish 2. Use mediums available in house to test the finish 		
Knowledge	<ol style="list-style-type: none"> 1. Research the use of mediums by major museums and galleries <ul style="list-style-type: none"> • National Gallery, London • National Gallery, Washington • Getty Museum • Uffizi Gallery • The Louvre • The Prado • Tate Britain 2. Research the mediums used in house 		

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