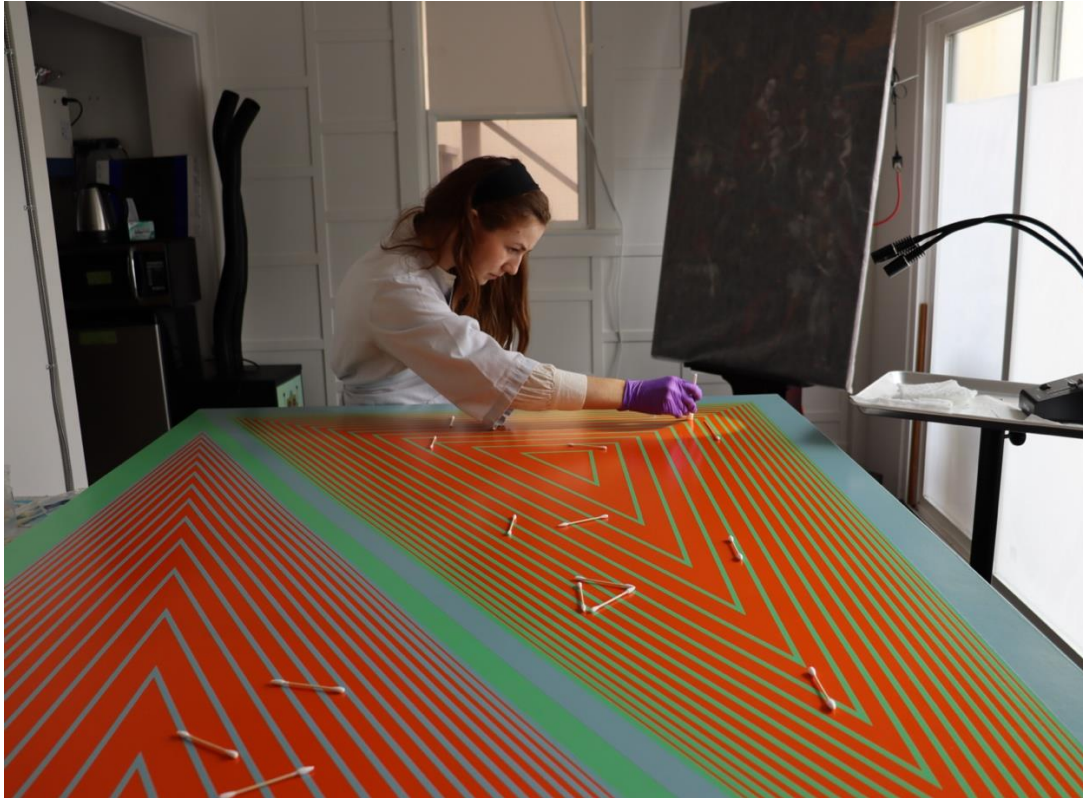


Zibby Garnett Travel Fellowship Report

Multidisciplinary Conservation Internship

Art Conservation de Rigueur (ACdR), San Francisco

7th July - 7th September 2023



Christina O'Brien

MA Conservation of Easel Paintings

The Courtauld Institute of Art, London

Table of Contents

<i>Introduction</i>	3
Costs	4
Study trip overview	4
<i>PROJECTS</i>	6
TREATMENT OF EASEL PAINTINGS	6
ANOXIA TREATMENTS	9
ONGOING PROJECTS IN STUDIO	13
ONGOING IN SITU PROJECT	16
<i>EXTERNAL VISITS AND LEISURE TIME</i>	19
<i>Conclusion and special thanks</i>	22
<i>References</i>	23

Introduction

My name is Christina O'Brien, I am 23 and currently in my second year of the MA in the Conservation of Easel Paintings at the Courtauld Institute of Art in London. As an undergraduate I studied Classics at the University of Cambridge with a particular focus on art and archaeology. With my background in humanities, paintings conservation uniquely allows me to combine my long-standing interests in the preservation of cultural heritage, fine art, and natural sciences. The programme at the Courtauld is a three-year, full-time Masters which provides a foundation in the principles and theory necessary to pursue a career as a conservator.

I am hoping for a diverse and international career treating a broad range of paintings but, as I am only now starting out, I am yet to decide whether I would ultimately prefer to work with private studios or with galleries. Whilst the MA provides a strong theoretical basis and allows students to treat and research a wide range of paintings, practical experiences through placements provide the best opportunities to inform such decisions and explore specialisms. Conservation as a discipline cannot grow in a vacuum, and more experienced conservators have continually emphasised to me how greatly they professionally benefitted from studying and working with other conservators abroad. When I heard about the Zibby Garnett travel fund through an objects conservator I worked alongside with in the Museum of Classical Art in Cambridge a year before the MA, I knew that I could seriously consider looking at internships abroad.

Art Conservation de Rigueur (ACdR) is a private, multidisciplinary studio based in San Francisco which specialises in disaster recovery and anoxia treatment; I came across its advertisement for summer interns on the AIC (American Institute for Conservation) online forum. The internship appealed not only as a great opportunity to experience work in private practice, but also for exposure to practice outside the UK without the challenge of a language barrier. The studio advertised a wide range of treatment specialisms and variety of works treated which I would not otherwise encounter in my UK degree. My specific aims in attending the internship were:

- Experience of anoxia treatment: eradicating insects by encapsulating infested objects in low-oxygen environments.
- Treatment of contemporary works of art: I was particularly interested to try my hand at treating acrylic paintings.
- Experience using the MCP (Modular Cleaning Programme): a database approach to cleaning artwork endorsed by American conservators.
- Experience surface cleaning artwork with a wider range of aqueous and solvent based cleaning agents.
- Gaining skills in the conservation of works on paper: paper conservation is highly relevant to paintings conservators, who often encounter paper tape or labels on paintings which need removal or preservation.
- Gaining experience in disaster recovery projects.
- Connecting with other conservators and international conservation students.
- Visiting in-house gallery conservation studios.
- Seeing San Francisco and its artistic culture.

Costs

The trip cost £3,976.50 in total and I was fortunate enough to be awarded £2,000 by the Zibby Garnett Travel Fellowship. The stipend which I was paid by the studio went mostly towards accommodation. However, the costs of living in San Francisco are high, and being on a full-time MA made it impossible for me to raise sufficient funds through part-time work to cover the costs of flights and subsistence whilst there. The ZGTF grant covered the costs of my flights, groceries, transport within the city, as well as gallery visits. However, the studio paid me a larger stipend than they had originally promised, and as a result I was able to return a portion of the original grant to the Trust. I hope that this can go towards making another student's study trip possible.

Study trip overview

San Francisco is a vibrant and exciting city located in California on the West Coast of America (fig. 1). The city is known as a tech centre and for the Golden Gate Bridge, it has a dynamic culture, with weekend farmers' markets throughout the city

and events ranging from outdoor concerts to corgi festivals. The city is distinct for the number of self-driving cars, as well as the constant fog coming from the Pacific Ocean, known to locals as ‘Carl’. The ACdR studios are in the Outer Richmond District of San Francisco, just a short walk from the Ocean (fig. 2).

The internship lasted two months, from the 7th of July to the 7th of September 2023, during which time I worked from Monday to Thursday, leaving three-day weekends to explore the city. The studios, which consist of a converted house and an external annex space, are exceptionally well-equipped and organised. The ACdR is run by the director Elise Yvonne Morin-Rousseau, and other staff working during my stay with whom I came into contact with were technical assistant Jesus Landin-Torrez and paintings conservator Giovanna Carravieri. The studio is multidisciplinary, meaning that I was involved with many ongoing projects for lots of different clients, including paintings, textiles, ceramics, works on paper as well as in situ work. As many of the projects were long-term and ongoing, I will share key moments which I learned most from in the treatments I was involved with.

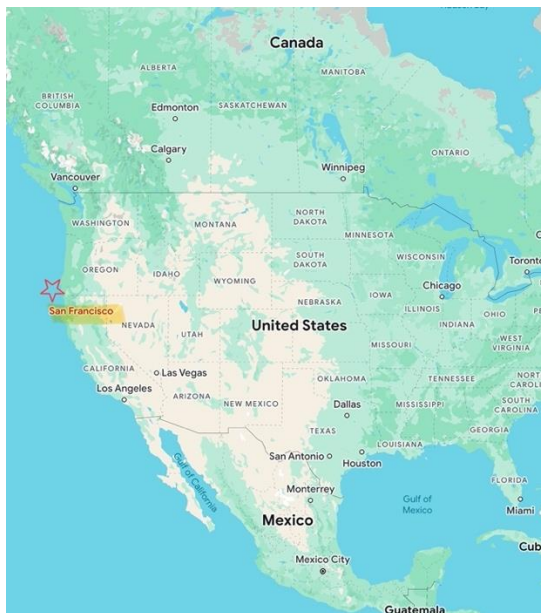


Figure 1. Map of the USA, San Francisco in NW California.

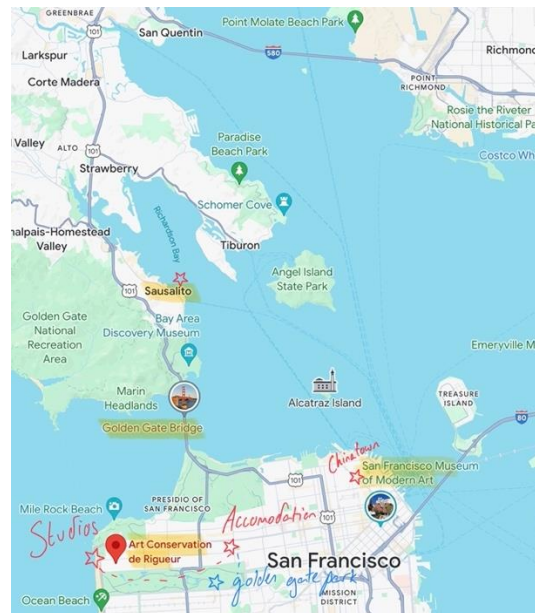


Figure 2. Annotated map of the Bay Area, highlighting accommodation in the Inner Richmond District and ACdR studios in Outer Richmond.

PROJECTS

TREATMENT OF EASEL PAINTINGS

When I arrived, Giovanna was in the process of treating a large painting by Richard Anuskiewicz for a private client. The painting is a good example of Op art and was assumed to be an acrylic screen-print on Masonite. The painting had suffered in transit, acquiring a gash in the centre and its lower edges were dented, these impact damages led to distracting paint losses. The glossy painting had also acquired a greasy surface dirt which looked matte from different angles.

Alongside the other paintings conservation intern, I tested various methods of removing the waxy surface dirt and found that aqueous cleaning methods using surfactants were most effective: we used a microemulsion (of Vulpex, Ecosurf and water) to remove the deposits, and were able to clear residues of this mixture with a silicone-based solvent we had selected (D5, cyclomethicone). This was a mixture of surfactants which I would not otherwise think to test: Elise had used this emulsion in the past after combining and testing the components via the Modular Cleaning Programme (MCP); the MCP database helps conservators quickly quantify and test creative cleaning combinations which exploit the different properties of cleaning agents. Alongside the other interns, I was introduced to the MCP and had the opportunity to make concentrated stock solutions from which to make a range of pH adjusted waters for surface cleaning tests (figs. 3-4).¹

¹ Chris Stravroudis, Tiarna Doherty, and Richard Wolbers, 'A New Approach to Cleaning I: Using Mixtures of Concentrated Stock Solutions and a Database to Arrive at an Optimal Aqueous Cleaning System', *Newsletter (Western Association for Art Conservation)*, 2005.



Figure 3: Checking pH of stock solution.

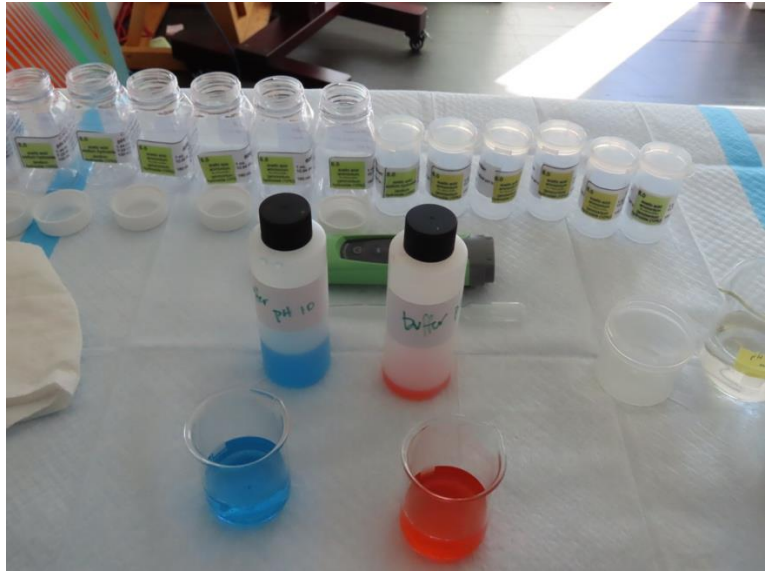


Figure 4: buffer solutions for calibrating digital pH Meter.

The surface cleaning took up most of my first week at the studio. The material which we were targeting was only visible from an angle, so we went about removing it slowly, marking our progression and areas which needed further attention using cotton swabs as markers (figs 5-6).



Figure 5: Surface cleaning Richard Anuskiewicz painting in raking light, using an aqueous microemulsion.



Figure 6: Swabs covered in waxy residues following surface cleaning.

There were a few moments of uncertainty where a white material appeared on the surface after cleaning, but this turned out to be light-scattering residues from deposits not fully removed. The studio's digital handheld microscope allowed us to closely monitor and check what was happening on the surface of the painting whilst we cleaned; this was critical, as any disruption to the surface would detract from the overall effect of the painting.

Satisfied with the level of surface cleaning, we moved on to applying a coat of isolating varnish using Iaropal A81, a low molecular weight polymer, with added fumed silica to keep gloss levels down. The size of the painting made the process challenging: with five interns and the director using wide brushes to quickly and evenly coat the painting, lint flying off our clothes became stuck in the varnish and we found that we needed to re-solubilise parts of the varnish to remove it! However, the effects were rewarding: the painting regained unity and saturation and was ready for Giovanna to retouch areas of loss. The treatment was an eye-opening experience for me regarding the treatment of modern paintings: with so many different manufacturers and paint formulations in the boom of synthetic binding media, unvarnished modern paintings are unique and chemically sensitive polymer systems. This makes them interesting to clean and an area I would like to explore further during my training if I can.

Before the internship I had not encountered paintings damaged in disasters - such cases are more commonly encountered in private practice. Fortunately for me, a fire-damaged collection arrived in the studios needing photo documentation, condition reporting and surface cleaning while I was there. One painting had soot infiltrating all the interstices of the canvas, the removal of which was my first application of a soot sponge (fig. 7). Another, much longer-term disaster recovery project which the studio was working on was a greatly neglected corporate art collection. The storage conditions of the collection were eye-opening. Exposed pipes, rat urine and moth infestations, not to mention the way works were stacked against each other, made this a huge project for the studio to document, catalogue and treat some of the salvaged paintings (fig. 8). Two 19th century copper panels from this collection, both in relatively good condition, required surface cleaning, varnish removal as well as consolidation. As consolidation had not been part of my treatments so far at The

Courtauld, this was a great opportunity for me to practice. Giovanna showed me the best way to feed adhesive into the area of loss. This involved lowering the surface tension by wetting it with solvent first (in this case naphtha), before injecting the adhesive (BEVA 371). The adhesive was then activated with a heated spatula and the paint loss was weighted down overnight.



Figure 7: surface cleaning fire-damaged painting

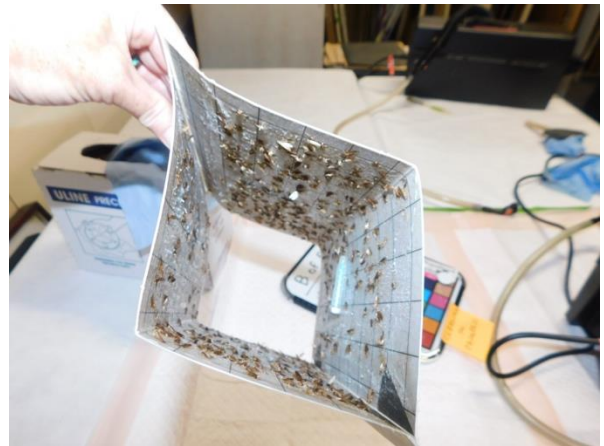


Figure 8: Moth-catcher from corporate art collection storage space

I went about testing solvents for varnish removal in a way with which I am familiar: after testing solvents of increasing polarity, the most suitable solvent appeared to be a mixture of isopropanol and IMS (industrial methylated spirit). The following day, I saw how Giovanna went about removing the varnish from both paintings with this mixture. I was surprised by both the pace at which she worked, and the decision she made to only thin some areas of the varnish, choosing not to totally remove varnish from the darker areas, so as not to overly disrupt the tonal harmonies, leaving total removal at the discretion of a later decision-maker. This was interestingly different from the archaeological approach to varnish removal generally practised in institutions, where varnish is completely removed to best assess the condition of original material and allow for technical examination.

ANOXIA TREATMENTS

The ACdR specialises in anoxia treatment: a non-invasive, non-toxic method of dealing with insects, pests, and mould applicable to most art objects. This was my first encounter with the technique, and I was surprised to see how simple and widely

applicable it is. The treatment involves isolating objects in chambers made from flexible sheets of gas-impermeable heat-seal metal (Marvelseal was used in this studio), (fig. 9). Seams are created using heat clamps to form a ‘bubble’ (fig. 10). Once the object is inside and enough room is left for the gas to fill the space around it, the bubble is sealed leaving just an entry and exit gap; a vacuum is used to remove as much oxygen as possible from one gap (remaining oxygen is dealt with by desiccant sachets left inside with the object), this is then sealed. Next, the chosen gas is fed through a tube from a cannister into the bubble until it is full, carefully monitoring the pressure along the way (fig. 11). Finally, this second inlet is heat-sealed, and the object can be left encapsulated for 6-8 weeks (fig. 12). Whilst starved of oxygen, contaminating species cannot survive.² The bubble can then be cut open (and in the case of larger tents, re-used), at which point the objects are removed and surface cleaned. Whilst anoxia is not a new method of treating composite objects, ACdR is unusual in its choice to use carbon dioxide as the anoxia gas: this is an alternative to argon and nitrogen, both more expensive and more hazardous if they leak out.



Figure 9: Measuring and cutting pieces of Marvelseal.

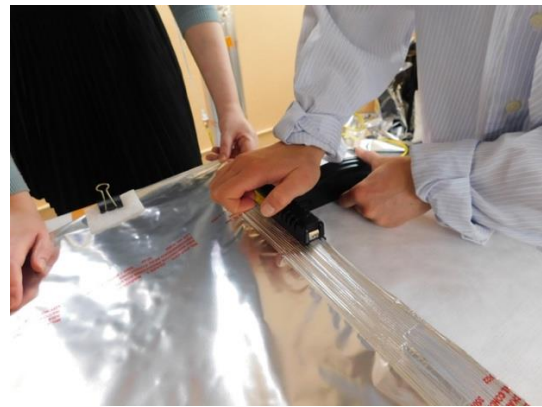


Figure 10: heat-sealing seams using heated clamps.

² Charles Selwitz and Shin Maekawa, *Inert Gases in the Control of Museum Insect Pests* (United States of America: Getty Conservation Institute, 1998).



Figure 11: After inserting the object and sealing final seam, as much air as possible has been removed – CO₂ is fed through the unsealed inlet.

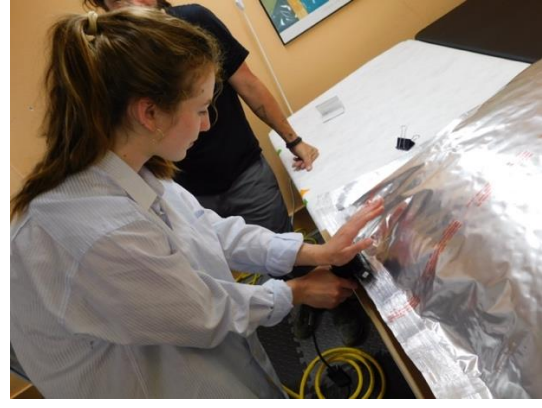


Figure 12: Once the gas has filled the ‘bubble’, the final inlet can be heat-sealed, ready for annoxia over 6-8 weeks.

I spent a good proportion of my internship documenting and surface cleaning collections of textiles which were either about to enter, or just coming out of the anoxia tent. The scale of the operation surprised me, as well as the efficiency with which the treatment can be carried out on many objects.

Two projects interested me most. The first, was an installation by New York-based artist Yuji Agematsu. The installation involved three pyrex shelving units containing individual cellophane cigarette packet wrappings filled with detritus from each day over a span of three months during the pandemic: the detritus was arranged and selected in such a way that each packet resembled a miniature world (fig. 13). The installation was part of a private, household collection which I assisted in surface cleaning on-site during my first week (fig.14). The experience of surface cleaning in a collector’s house, and around materials such as toothpicks, shellfish shells, chewing gum and dried organic material was novel. However, we discovered during cleaning that a prior infestation of boll weevil insects had returned, and the piece would need anoxia treatment. The pieces were wrapped and moved to the studios a month later by art handlers, and Marvelseal bubbles were constructed for the three parts of the installation.



Figure 13: detail from Yuji Agematsu installation



Figure 14: Surface cleaning the Agematsu installation

Another on-site project involved a new Buddhist temple in the Sunset district of San Francisco. The wooden cult figures and their bases were suffering from a powder post beetle infestation; due to the size and sensitivity of the objects, these had to be treated with anoxia on-site. Because of the scale of the figures and their bases, measurements and deciding what would be the best way to construct the bubbles around them took a while. Constructing one bubble took an entire afternoon, holding the Marvelseal sheets around the object whilst seams were heat-sealed in equal increments making a two-inch depth. The corners of the cuboid in one instance were awkward and needed quick construction whilst the structure was held up. Eventually the structures could be vacuumed and filled with carbon dioxide.



Figure 15: Measuring out pieces of Marvelseal in situ.



Figure 16: Lowering a wooden base onto a piece of Marvelseal.



Figure 17: Holding the Marvelseal tent whilst seams are created.



Figure 18: the annoxia bubble constructed and filled with gas is left for 6 weeks

I regret that my stay was not long enough to see the end of the anoxia period for either of these two projects, but being involved in the process has exposed me to an alternative convenient method for dealing with pests which I would not otherwise have encountered. Active pest management is not something I get experience with on my degree, but with environmental changes and new species of pests appearing, IPM is one of the most important aspects of a conservator's role. This is a treatment procedure for me to think about adopting - particularly if I decide to pursue a career in private practice.

ONGOING PROJECTS IN STUDIO

There were various other ongoing projects during my stay. Aside from surface cleaning delicate textile pieces such as a Moroccan wedding headgear piece through a mesh screen, and textiles from museum collections, I gained experience in ceramic repair and paper conservation (figs. 19-20).



Figure 19: surface cleaning delicate textiles through mesh screen.



Figure 20: documentation of textiles following anoxia treatment.

The paper conservation project was a particularly important experience for me, as I am likely to encounter paper tape or historic labels which need attention on paintings. The front room of the studio was occupied by a six-panelled folding Edo Period screen painting. It had been treated for tears and punctures, as well as for extensive silverfish damage but when I arrived, the screen needed re-lining, replacement of the embrittled fabric brocades, and surface cleaning.

The reverse of the screen which had suffered most obviously from the silverfish infestation would need twelve pieces of hand-printed aesthetically appropriate lining paper. The lining procedure took a large team and a lot of concentration. The adhesive we used was a 4% wheat starch paste: Elise suggested that we add Rhoplex, an acrylic polymer binder for added plasticity, as the screen comprised of many layers of different types of paper (including old newsprint) which would swell in response to changing humidity at different rates. The lining procedure involved two stations: at one, the back of the lining paper was quickly pasted, at the other, the back of the screen was pasted. The wet (and therefore fragile) paper lining piece was carried over, carefully positioned, and then pressed on using dry foam rollers to ensure adequate contact between the two layers of adhesive. This same process was carried out for every piece of paper, leaving days between drying where the screen

would need to be folded over to access other panels (fig. 21). It was remarkable to see the moistened, undulating lining paper go taut and flat overnight (fig. 22).



Figure 21: one section of lining complete and weighted down (gold printed paper).



Figure 22: lining taut after drying, pieces of card weighed down around edges whilst losses in black wooden borders are retouched.

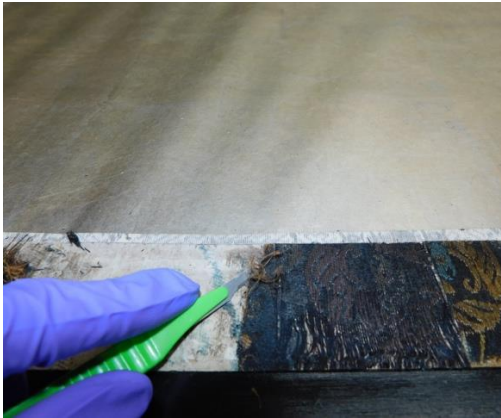


Figure 23: removal of embrittled fabric brocade.



Figure 24: conforming new lining paper to borders using silicon bone tools.

The relining was successful, however there were two points where overlapping edges had folded over in the lining process and needed moisture treatment to flatten them. We went about this by introducing moisture from damp blotting paper through goretex and holytex, with weights on top: it became obvious after checking the folds for flexibility over several timed increments, that overnight moisture treatment was necessary: from here, we could push them over by using tweezers and silicon tips, then spot glue the unfolded edges down to join the rest of the flat lining.

After turning the screen over, the next part of the treatment was to face the borders of the screen with new strips of paper. The fabric brocade encircling the painted scenes was black and embrittled, possibly made more acidic by proximity to the

wooden frame. This had to be removed gradually, using scalpels tilted at an angle, creating a flat surface for the new paper to be pasted onto using the same wheat starch adhesive and application method as the backing paper (fig. 23-24). The edges had to be smoothed with silicone bone tools.

With the structural part complete, the final phase of the treatment was a surface clean. We found that the paper surface had a finely spread layer of particulate dirt: to remove this, we worked section by section, gently rubbing the surface using makeup sponges. The areas painted with tempera, however, were sensitive: for these we used eraser crumbs, sprinkling them over and rubbing them with the flats of our hands until they turned grey-blue signalling dirt pickup (fig. 25). The folding panel was now ready to be packaged and returned to the client (fig. 26).



Figure 25: surface cleaning tempera figures using eraser crumbs.



Figure 26: treatment complete ready for packaging and shipment.

Over the course of the treatment, we had been making sure to record the hours and exact treatment methods in a log. Elise let me look through the report summary and treatment proposal which the client had originally agreed to. It was interesting to see how private clients were charged, and how the contract was drawn up. The studio had put far more time and material into the treatment than was advertised in the agreement in order to provide a satisfactory treatment in a reasonable timeframe: the object was taking up a lot of space, and therefore hindering new and incoming projects. It was striking to see the importance of keeping to deadlines and documenting everything minutely in a private studio.

ONGOING IN SITU PROJECT

The ACdR is currently working on a long-term project for the Far East Café: this is the oldest banquet-style restaurant in the city’s world-famous Chinatown district. The establishment secured a grant to clean its ten monumental chandeliers, murals, and wooden entryway, all of which were obscured and at risk of further damage from over a century worth of grease and particulate dirt from the restaurant atmosphere (Figs. 27-29).

The first day of the project involved mapping out the space, erecting scaffolding and assessing the individual tasks which we would need to address in order to work out what materials could stay on-site, and which we would need to bring back to the studio. This was a good opportunity to understand the procedures for preparing for and conducting work in situ.



Figures 27-29: start of situ project featuring chandeliers and murals with scaffolding erected.



Figure 28: surface cleaning ornament from wooden entrance gate.



The primary conservation concerns in the restaurant revolved around removing greasy surface coatings and the particulate dirt which they accumulate. In the time that I was there, I cleaned a 19th century porcelain sculpture of a Chinese Emperor, the wooden entryway, and carried out a series of tests on one of the murals. Again, greasy surface coatings responded well to surfactants and preparing mixtures of these to address different cleaning issues was a valuable exercise (fig. 28). Vulpex and Ecosurf proved particularly effective in combination with isopropanol for clearing grease from the glazed ceramic. Whilst the cleaning itself was a useful experience, learning how to set up my own workstation and adapt to working on-site was also very helpful: this applies to even small tips such as keeping a container alongside so that nothing spills and kit remains organised, photographing work in poor lighting conditions, and preparing the workstation with knee pads and headlamps. Surface cleaning a large space and its individual objects required fast but repetitive work over many hours, but the results were rewarding, and the restaurant owners generously provided lunch, encouraging us to try chicken feet and other Chinese food.

Cleaning tests on the murals suggested that we were not dealing with an oxidised varnish, rather thick layers of tobacco, grease and surface dirt. Testing showed that gelled solvent formulations would be most effective because the thick layer of dirt could be held in suspension and then removed. Solvents would have evaporated too quickly which would mean that the dirt would cling to itself and remain on the surface. Elise brought two highly polar pre-prepared solvent gels of acetone and NMP (N-methyl-2-pyrrolidone). We found that the NMP gel acted too fast but gave more control. Unfortunately, my stay was not long enough to see through the full cleaning project, however our tests opened cleaning windows which will help the restaurant's application for a grant to cover the cleaning of all the murals. The windows which we opened revealed bright murals of landscapes which will light up the whole space and restore former glory to an establishment much valued by the local community. It was a pleasure to be part of the project and I will be keeping up with the studio's social media accounts to see how the cleaning progresses.

EXTERNAL VISITS AND LEISURE TIME

My stay in San Francisco not only enhanced my practical skills but also allowed me to connect with other conservators and get a feel for the professional environment. One of the technical assistants at the studio who had recently been working in the conservation department at the SFMoMA put me in touch with Jennifer Hickey, a paintings conservator currently working there. After visiting the gallery, where I particularly enjoyed the Frank Bowling exhibition as well as the display of CY Twombly paintings, Jennifer kindly showed me around the large and recently refurbished conservation studios attached to the gallery (fig. 34). Fascinating ongoing projects included a mural by Diego Rivera. The studio is interestingly multidisciplinary, the open-plan layout allows for collaboration amongst conservators of different specialisms. In-house conservators at the SFMoMA devote more of their time to research and preventive conservation work, making for a point of comparison with the immediate remedial focus of conservators in private practice.

Whilst in the city I was also put in touch with a Courtauld graduate now working in a private conservation studio in the Bay Area. Although I did not get the chance to visit her studios, it was helpful speaking with her about her experience of the dramatic shift from institutional study to working in private practice.

San Francisco is full of impressive art collections. As well as the SFMoMA I visited the Asian Art Museum, which houses a brilliant collection of netsukes (small sculptures used in traditional Japanese dress), and folding Edo Period screens comparable to the one we had been treating in the studio. I was also lucky to be staying a short walk away from the de Young Gallery in Golden Gate Park. Fantastic exhibitions of paintings by Kehinde Wiley and Ansel Adams' photographs were on show whilst I was there. I got in touch with Elise Effmann Clifford, the Head of paintings conservation at the gallery, who allowed me to visit the studios and see some of the projects they were working on. Most exciting was the ongoing treatment of François Boucher's *Vertumnus and Pomona* funded by the Getty's Conserving Canvas Initiative (with which The Courtauld is also involved). Technical examination including X-radiography revealed a complex object history: the canvas

comprised of two pieces of fabric sewn together and is now believed to have originally functioned as a cartoon for a tapestry production.

Meeting with other conservators has been a brilliant opportunity to make contacts in the international conservation community and gain invaluable insight into the various directions in which I could take my own career. In-house and private practice both seem to have their advantages: I would love to experience working in the context of a gallery, investing time into research and preventive conservation measures, and believe that work liaising with curators as well as other gallery stakeholders could suit me well.

It is difficult to feel bored in San Francisco, the other interns and I took full advantage of the weekends to experience the city. We hiked across Golden Gate Bridge to Sausalito, a beautiful coastal town with views back to San Francisco. We returned by ferry, which took us back to the Fisherman's Wharf District, famously home to lots of Californian sea lions (Figs 30-35). On other weekends, we spent time in districts such as Japantown and Haight, enjoying nightlife and concerts and exploring the city's parks by bike. Carol, whose basement apartment I was renting over my stay was really welcoming and gave me plenty of suggestions on places to eat and visit in the city. On the first weekend of my stay, she took me to the annual outdoor music festival Stern Grove, to see Lyle Lovett perform.



Figure 30: walk across Golden Gate Bridge.



Figure 31: trying out banana split in Haight District.



Figure 32: ferry back from Sausalito.



Figure 33: Sea lions in Pier 39.



Figure 34: highlights from the SFMoMA including works by Cy Twombly.



Figure 35: The other interns in front of Mel's Diner, Inner Richmond District.

Conclusion and special thanks

The internship has been a critical moment in my journey as a conservator so far. The practical skills I have developed, particularly whilst working on modern paintings, the paper screen and whilst preparing stock cleaning solutions according to the MCP, will be applicable to all my future treatments. I am so fortunate to have had the opportunity to have been involved in organising and carrying out work on-site, and to have experienced using anoxia treatment: these are valuable skills which I could not have gained elsewhere, and I fulfilled every objective which I set out for myself whilst planning the trip. My only regret is underestimating the time and costs of travel between cities in the States: I wish that I had planned a trip to Los Angeles in advance and taken the opportunity to visit the Getty Villa and its Conservation Institute.

The multidisciplinary nature of the internship and the variety of artwork I was able to treat has given me a great deal of professional confidence, and I am so fortunate to have worked with such kind and interesting people with whom I hope to stay in touch for the rest of my career. I would like to give special thanks to Elise, under whose guidance I have developed so many practical skills: her attention to the learning experience of all the interns is greatly appreciated. Even whilst running a large studio with many projects on the go at once she managed to find time to teach, provide reading materials and generally ensure that interns got as much out of the experience as possible. I would like to thank Jesus for their patient way of teaching everything - from constructing anoxia tents to documentation, and Giovanna for her guidance on aqueous surface cleaning and on consolidating flaking paint.

Finally, I would like to use this opportunity to thank the Trustees of the Zibby Garnett Travel Fellowship without whose support I would never have been able to gain such wonderful experiences which will be so important for my future career.

References

- Selwitz, Charles, and Shin Maekawa. *Inert Gases in the Control of Museum Insect Pests*. United States of America: Getty Conservation Institute, 1998.
https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/inertgases.pdf.
- Stravroudis, Chris, and Tiarna Doherty. 'A Novel Approach to Cleaning II: Extending the Modular Cleaning Program to Solvent Gels and Free Solvents, Part 1'. *WAAC Newsletter* 29, no. 3 (2007).
https://restauratieschilderijen.nl/wp-content/uploads/2016/01/Modular-Cleaning-Program_A-Novel-Approach-to-Cleaning-II-Extending-the-Modular-Cleaning.pdf.
- Stravroudis, Chris, Tiarna Doherty, and Richard Wolbers. 'A New Approach to Cleaning I: Using Mixtures of Concentrated Stock Solutions and a Database to Arrive at an Optimal Aqueous Cleaning System'. *Newsletter (Western Association for Art Conservation)*, 2005. <https://cool.culturalheritage.org/waac/wn/wn27/wn27-2/wn27-205.pdf>.