

**SARAH COVE** BA(Hons) ACR, FBAPCR, FIIC  
ACCREDITED CONSERVATION OF EASEL PAINTINGS

With a background in Fine Art and Art History, Sarah Cove qualified as a Paintings Conservator at the Courtauld Institute of Art, followed by internships at the V&A and National Portrait Gallery, London. She has worked freelance for private, heritage and corporate clients in London and the south-east since 1987. She now divides her time between London and Falmouth and since 2012 has extended her practice to cover southern England, Devon and Cornwall. She works on paintings from all Schools but has significant experience with British paintings, notably portraits from the Tudors to the present, 19th and 20th century landscapes, as well as British and Continental oil sketches on canvas, paper and board.

In 1999 Sarah Cove was one of the first British Conservators to gain Professional Accreditation. She is a Fellow of the British Association of Paintings Conservator-Restorers and the International Institute for the Conservation of Historic and Artistic Works. She is listed by The Conservation Register and is a Consultant for CSI: SE Museums.

As an experienced lecturer, presenter and teacher, Sarah's venues have included: Tate Britain; V&A; National Portrait Gallery, London; National Gallery, London; National Gallery of Ireland, Dublin, as well as numerous public and private Art Societies. Since 2003 she has been an Accredited NADFAS lecturer. She has taught courses on Constable and Turner's painting methods in London Primary schools and to art students and keen amateurs at Tate Britain.



Sarah Cove is one of Britain's foremost Technical Art Historians. Her ground-breaking study of the materials and techniques of Jacobean portrait painter William Larkin was published in 2012 by English Heritage. In 1986 she founded the Constable Research Project to study John Constable's oil painting materials and techniques. She is now the recognised authority on this subject and is a consultant to international museums, salerooms and collectors. In 1989 she was a Visiting Fellow at Yale. In 2005 she gave the inaugural lecture to The Constable Trust at East Bergholt.

Her publications include essays in the Tate Gallery's exhibition catalogues for 'Constable' (1991) and 'Constable: The Great Landscapes' (2006). In 2006 she co-led the Constable 'Six-footers' symposium at the National Gallery of Art, Washington D.C., and lectured at the Huntington Art Gallery, San Marino, CA. Her TV appearances include: 'Constable in Love' (BBC2, 2003), 'Rolf on Art: the Big Event' (BBC1, 2004), Channel 4 News (2006) and 'Fake or Fortune' (BBC1, 2013).

**CONSULTATIONS BY APPOINTMENT ONLY**  
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MUSEUM STANDARD  
CONSERVATION FOR  
THE HERITAGE AND  
PRIVATE SECTORS

PAST AND PRESENT  
CLIENTS INCLUDE:

English Heritage and The National Trust  
The National Portrait Gallery  
Sotheby's, Christie's and Bonhams  
The Rochester Bridge Trust  
Marks & Spencer PLC  
The Gordon Museum, Guy's Hospital  
The Grimsthorpe & Drummond Castle Trust  
Imperial College (University of London)  
The Cunard Line  
Croydon Clocktower Gallery and Museum Service  
The Royal Artillery Mess, Woolwich Barracks  
The Beane Art Gallery, Canterbury  
The British Council  
Willis Global Insurance Art Collection  
The Royal Engineers Museum, Chatham  
Walton Heath Golf Club  
Bexley Heritage Trust  
Private individuals & collectors

MUSEUM STANDARD CONSERVATION FOR  
THE HERITAGE AND PRIVATE SECTORS

With the advantages of postgraduate training and more than 30 years experience in conservation and technical research, we provide a wide range of treatments and consultancy services for easel paintings. These include the cleaning, conservation and restoration of paintings from all periods as well as specialised structural treatments for canvas, panel and oils on paper or board. We carry out condition surveys of painting collections to establish conservation priorities and advise on storage, transport, packing and framing. When appropriate we carry out preventive and remedial work on site.

We offer technical examination and scientific analysis for selected paintings, working closely with colleagues at the major London galleries and University College, London.

We undertake the conservation and restoration of historic frames that accompany paintings and we commission high quality handmade 'facsimile' historic frames.

We are sensitive to paintings as significant historic artifacts whether they are of great artistic merit and monetary significance or sentimental or social historical value. Therefore, museum standard practices, materials and ethics, accompanied by appropriate documentation

and photography, can be expected by both heritage and private clients.

Before treatment commences, the condition of a painting is assessed in the studio and a written Treatment Proposal and Estimate is issued. Home consultations may be arranged for especially large or fragile works at an additional charge. Estimates are calculated on an hourly rate basis and cover treatment and documentation. Materials, framing and transport are charged in addition as appropriate and payments are usually in instalments. We have statutory insurance against loss, damage, public liability and Professional Indemnity and fulfill international fire and security criteria.



Accredited by  
the UK Institute  
of Conservation.  
[www.icon.org.uk](http://www.icon.org.uk)



Fellow of the British  
Association of Paintings  
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