FALL 2017 CONSERVATION COURSE OFFERINGS

CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I
FINH-GA.2101.001 [#2157]
(Lecture, 3 points)
Dr. Norbert Baer
Thursdays, 3:00 PM – 5:30 PM
CC Seminar Room

The course extends over two terms and is related to Technology and Structure of Works of Art I and II. Emphasis during this term is on the chemistry and physics of inorganic materials found in art and archaeological objects from ancient to contemporary periods. The preparation, manufacture, and identification of the materials used in the construction and conservation of works of art are studied, as are mechanisms of degradation and the physicochemical aspects of conservation treatments. Each student is required to complete a laboratory assignment with a related report and an oral presentation.

Enrollment is limited to conservation students and other qualified students with the permission of the faculty of the Conservation Center. This course is required for first-year conservation students.

TECHNOLOGY & STRUCTURE OF WORKS OF ART I: ORGANIC MATERIALS
FINH-GA.2103.001 [#2156]
(Lecture and Laboratory, 3 points)
Conservation Center faculty and consultants
Coordinator: Michele Marincola
Tuesdays & Thursdays, 10:00 AM – 12:00 PM (occasionally 10:00 AM – 1:00 PM)
CC Seminar Room and various locations

The course introduces first-year conservation students to inorganic materials and the methods used to produce works of art, archaeological and ethnographic objects, and other historical artifacts, as well as to aspects of their deterioration and treatment histories. Emphasis is placed on the accurate identification of materials and description of techniques, the identification and evaluation of subsequent alterations, and an understanding of treatment history. As much as is practical and possible, students learn by looking at and examining objects directly. Each student is required to give three oral reports per semester on objects in the study collection and at The Metropolitan Museum of Art. Classes may be a combination of lecture and laboratory. In order to accommodate field trips or laboratory exercises, some sessions may last longer than two hours and are arranged by the instructor with the class at the beginning of the term.

Enrollment is limited to conservation students and other qualified students with the permission of the faculty of the Conservation Center. This course is required for first-year conservation students.
INSTRUMENTAL ANALYSIS I
FINH-GA.2105.001 [#2264]
(Lecture and Laboratory, 3 points)
Marco Leona
Mondays, 10:00AM – 12:00PM
CC Seminar Room and the Metropolitan Museum of Art

The course is a continuation of Instrumental Analysis I and provides a fundamental background for the understanding of the increasing number of analytical methods that find application in the field of conservation. The course focuses on methods of instrumental analysis used for the study of organic materials. Lectures on the specific techniques are accompanied by hands-on demonstrations and laboratory exercises aimed toward developing student capability for independent use.

Enrollment is limited to conservation students and to other qualified students with the permission of the faculty of the Conservation Center. This course is required for second-year conservation students.

ADVANCED PAINTINGS CONSERVATION COURSES

EASEL PAINTINGS I: THE KRESS CLASS
FINH-GA.2201.001 [#1297]
(Seminar & Laboratory, 3 points)
Dianne Modestini
Hours to be arranged
CC Room 6F

In the course of the semester, each student completes the consolidation, cleaning, filling, retouching, and varnishing of an Old Master painting drawn from Samuel H. Kress Collections in museums and universities across the United States. Examination, documentation of condition, and comparative study of other works by the same artist and school accompany the treatment. The student must provide a full report, including photographic records, other examination findings, and analytical results as indicated. The making of cross sections and their analysis is incorporated into the course in addition to imaging with X-ray radiography and Infrared Reflectography. Approaches to cleaning, compensation, and issues in connoisseurship relating to the particular painting are emphasized.

Students must have satisfactorily completed Technology and Structure of Works of Art I. Priority is given to students intending to specialize in paintings conservation, and enrollment is limited to advanced students in conservation. Students must have the permission of the instructor before registering for this course.
EASEL PAINTINGS II: PAINTED SURFACES ON SOLID SUPPORTS
FINH-GA.2201.002 [#24039]
(Seminar & Laboratory, 3 points)
Kristin Patterson
Hours to be arranged
CC Room 6M

This course will focus on treatments of damaged painted surfaces and will consider both canvas and solid supports including wood, metal, plastic, glass, and other substrates. A large part of the semester will be dedicated to consolidating and securing unstable paint films. Other topics covered will include surface cleaning, tear repair, and humidification treatments. In the course of the semester, students will gain familiarity with both historical and modern conservation materials, as well as related aesthetic and theoretical issues. This course is required of paintings conservation students, but open to students of all specialties.

Students must have satisfactorily completed Technology and Structure of Works of Art I. Priority is given to students intending to specialize in paintings conservation, and enrollment is limited. Students must have the permission of the instructor before registering for this course.

ADVANCED OBJECTS CONSERVATION COURSES

PRACTICAL PROBLEMS OF PRESERVATION: CONSERVATION OF ORGANIC DECORATIVE OBJECTS
FINH-GA.2210.001 [#24040]
(Seminar & Laboratory, 3 points)
Michele Marincola
Hours to be arranged
CC Room 5F

The course is designed to provide students with an introduction to the technology and conservation of decorative objects created from organic materials, with an emphasis on ivory, bone, horn, tortoiseshell, and hair. Each student will be assigned two to three objects for examination and/or treatment. The relevant chemistry, methods of identification, material history and facture of these related materials, as well as their appropriate conservation, are reviewed. Themes of the course include the challenges of treating composite objects made from environmentally sensitive materials; the original appearance and function of the objects; and how changes in their condition coupled with our aesthetic perceptions influence their conservation. Artifacts in New York collections comparable to those being treated are examined by the class where possible.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.
THE CONSERVATION TREATMENT OF ORGANIC & COMPOSITE MATERIALS
FINH-GA.2210.002 [#24041]
(Seminar and Laboratory, 3 points)
Samantha Alderson
Hours to be arranged
CC Room 5F

This course is designed to provide students with an introduction to the conservation of objects from archaeological or ethnographical context. These pose particular challenges both technical and ethical. They can be composed of a wide variety of materials, often organic but also inorganic, including traditional as well as trade and modern materials. The complexity of mixed materials will require critical thinking and discussion of the broader context of those composite objects. Each student will examine, document and carry out treatment on two or three objects. Emphasis will be placed on acquisition of the investigative, documentation, and treatment skills needed to approach conservation of composite and complex objects. Various ethical and practical issues raised in the conservation of objects from indigenous and world cultures will be presented and discussed.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.

ADVANCED PAPER CONSERVATION COURSES

THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS I
FINH-GA.2240.001 [#1639]
(Seminar & Laboratory, 3 points)
Margaret Holben Ellis
Fridays, 10:00 AM – 1:00 PM
CC Room 6R

Additional conservation treatments for prints and drawings are discussed with attention given to stain reduction techniques involving washing and the use of the suction table. Each student will be assigned two to three works of art on paper and is expected to complete all aspects of its treatment.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.
THE TREATMENT OF BOUND MATERIALS IN THE RESEARCH LIBRARY & ARCHIVE
FINH-GA 2240.002 [#24042]
(Seminar and Laboratory, 3 points)
Alexis Hagadorn
Hours to be arranged
Columbia University Library

Technical and aesthetic considerations of various methods in the conservation of bound works are considered within the context of the large collection setting. Treatment options, housing and storage are discussed in relation to examples from research library and archive collections, as well as examples treated in individual student projects. The interactions between the special collections book conservation laboratory, library public services, and the traditional library preservation activities of collection management and reformatting/digitization are given special emphasis. The student will carry out treatments of bound materials under the direction of Columbia University Library conservators. Treatments will be selected to enhance the student’s expertise as necessary. By the end of the course, the student should have completed at least one complex book treatment, such as a leather reback or board reattachment, a full-leather binding, washing, guarding and re-sewing and re-binding a textblock. The student will also gain experience in a range of treatments applied to the artifact in general library collections, and collection-level stabilization treatments such as leather consolidation, simple board re-attachment, and cloth case rebacks. Weekly discussions with the conservators will introduce the student to collection-wide re-housing, exhibition and imaging projects ongoing in the lab, as well as the conservator’s role in protecting collection items through all phases of use and storage within the research library. A presentation at the annual student conference or a professional organization is encouraged.

Enrollment is limited to advanced students in conservation. Students must have the permission of the instructor before registering for this course. A written project proposal must be approved by both faculty and supervising conservator. Students must have satisfactorily completed History of Book Structures Practicum.
INDIVIDUALIZED INSTRUCTION COURSES

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART II
FINH-GA.2280.001 [#1637]
(Seminar and Laboratory, 3 points)
**Conservation Center faculty and consultants**
Hours to be arranged
Location TBD

The student is assigned specific deteriorated objects related to a field of special interest. The student examines and records their condition and then recommends and performs courses of treatment. A review is made of published records of treatment of related works. Written reports of treatment together with supporting illustrative materials are submitted.

*Enrollment is limited to advanced students in conservation. A written project proposal must be approved by the Chairman and supervising conservator.*

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INDIVIDUALIZED INSTRUCTION: EXAMINATION & ANALYSIS II
FINH-GA.2282.001 [#1638]
(Seminar and Laboratory, 3 points)
**Conservation Center faculty and consultants**
Hours to be arranged
Location TBD

This course involves the instrumental and scientific analysis of materials of a specific nature. Emphasis is placed on research to develop new methods of examining, preserving, and restoring works of art exhibiting particular types of structural failure. The results lead to a publishable paper.

*Enrollment is limited to advanced students in conservation. A written project proposal must be approved by the Chairman and supervising conservator/conservation scientist.*
CONSERVATION COURSES FOR ART HISTORIANS AND ARCHAEOLOGISTS

The following course fulfills the Foundations II requirement for art history students.

TECHNICAL ART HISTORY IN A MUSEUM SETTING
FINH-GA.3045.001 [23788]
(Seminar, 4 points)
FINH-GA.2330.001 [#24043]
(Seminar, 3 points)
Karl Buchberg
Thursdays, 10:00 AM – 12:00 PM
Location TBD

Technical art history, a term for the interdisciplinary study of the making and meaning of works of art derived through their close looking, has become an important tool for art historians interested in object-based research. This approach, which requires an active and continuous dialogue between art historians and conservators, is greatly facilitated in a museum setting because of the proximity of the artworks and the various resources necessary for their direct examination, documentation, and analysis. The conversation is even further enriched by the inclusion of a conservation scientist. This seminar examines the various roles played by the conservator, art historian/curator, and conservation scientist in a museum: ranging from exhibition concept and planning, accurate identification of media and methods of manufacture, complete and consistent catalogue entries, technical essays, loan requests and requirements for environmental conditions, period framing, alternate presentation formats, to installation design and lighting. Case studies will be used to explore how technical art history was deliberately incorporated into highly popular exhibitions at The Museum of Modern Art, including Redon, Seurat, Matisse, Degas, and Picasso. Students will be assigned a recent museum exhibition to identify and analyze its technical art history components as a means to discuss successes and possible advancements to this approach.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 12 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Art history students must register for FINH-GA.3045.001 for four points, and conservation students must register for FINH-GA.2330.001 for three points. Students must have the permission of the instructor before registering for this course.