FALL 2019 CONSERVATION COURSE OFFERINGS
Faculty Research Leave/Sabbatical: Ellis

Important Dates for Fall 2019:

Tuesday, August 27th
- Language Proficiency Exams (French, Italian, German)

Tuesday, August 27th – Friday, August 30th
- Course interviews for Fall 2019 seminar/colloquium courses (dates and times vary)

Tuesday, September 3rd
- First day of Fall 2019 classes

Monday, September 16th
- Last day to ADD/DROP Fall 2019 courses

Monday, October 14th
- Fall Recess - No Classes Scheduled

Monday, November 4th – Friday, November 9th
- Interviews for Spring 2020 seminar/colloquium courses (dates and times vary)

Wednesday, November 27th – Friday, November 29th
- Thanksgiving Holiday – No Classes Scheduled

Wednesday, December 11th
- Language Proficiency Exams (French, Italian, German)

Friday, December 13th
- Last day of Fall 2019 classes

Monday, December 16 – Friday, December 20th
- Fall Final Exams

Saturday, December 21st – Wendesday, January 1st, 2020
- Winter Recess – University offices are closed
FOUNDATIONS II -OR- TECHNICAL STUDIES OF WORKS OF ART

The following four (4) courses fulfill the Foundations II requirement for art history students.

TECHNOLOGY & STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA
FINH-GA.2045.001 [#3810]
(Lecture, 4 points)
Instructor: Christine Frohnert (Coordinator) and guest speakers
Wednesday 3:00 PM – 5:30 PM, optional lab visits Friday 10:00 AM – 12:00 PM
Conservation Center Lecture Hall and various locations

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

The course will follow a lecture format supplemented by optional lab visits. The individual classes will be taught by leading scholars, practitioners, conservators, curators, archivists, computer scientists, artists, and engineers from within the greater New York City area and coordinated by Christine Frohnert, consultant and conservator in TBM art, and TBM Program Coordinator.

Students from various backgrounds, including art-history, art conservation, engineering, art management, digital humanities and computer science are welcome.

The course is open to graduate students in art history, archaeology, conservation, art management, and museum studies or related fields. This course may be taken in fulfillment of the Foundations II requirement for art historians. Enrollment is limited to 20 students; permission of the instructor must be received before registering for this course. Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview.
CARING FOR MUSEUM COLLECTIONS: A COLLABORATIVE APPROACH  
FINH-GA.2045.002 [#3930]  
(Lecture, 4 points)  
Instructor: Hannelore Roemich  
Tuesday 10:00 AM – 12:00 PM  
Conservation Center Lecture Hall

Caring for collections in museums, historic houses, library and archives, or private collections requires a team of professionals able to achieve the access and display desired by stakeholders, while also striving for maximum preservation of the collection. The responsibility for selecting exhibition aesthetics, types of illumination, and display cases; determining environmental controls and light levels; and arranging the logistics of installation and loans, are responsibilities shared by curators, registrars, engineers, architects, lighting designers, mount makers, conservators, and administrators. This course will introduce the core principles of preventive care of collections and prepare students to become competent partners for their long-term preservation. Lectures will include an overview on causes of damage to artworks and preservation challenges associated with a variety of materials, including precious metals, digital media, modern paintings, plastics, and works on paper. Preservation concerns related to environmental conditions, access and handling, and storage and display will be identified. A session on connoisseurship and illumination will highlight the visual experience of artworks viewed in different lighting conditions. Special emphasis will be placed on the decision-making processes based on best practices and the sometimes conflicting needs of stakeholders. Issues related to the examination, documentation, exhibition, loan, and the conservation of artworks will be discussed through case studies in class and during site visits. Two field trips to major local institutions will allow students to interact with key players who have broad experience in art preservation. Access to major resources addressing preservation management will provide valuable background knowledge for making informed decisions in a collaborative manner. 

The grading will be based on written and oral reports of assigned readings, a case study of workflows for preventive care, an annotated bibliography for a selected topic, and a risk assessment of a collection. 

The course is open to graduate students in art history, archaeology, art management, and museum studies or related fields. This course may be taken in fulfillment of the Foundations II requirement for art historians. 

No interview is necessary for this course.
CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I
FINH-GA.2101.001 [#3484]
(Lecture, 3 points)
**Hannelore Roemich**
Monday 2:00 PM – 5:00 PM
Conservation Center 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 [#3483]
(Lecture and Laboratory, 3 points)
**Conservation Center faculty and consultants**
**Coordinator: Michele Marincola**
Tuesday & Thursday 10:00 AM – 12:00 PM (occasionally 10:00 AM – 1:00 PM)
Conservation Center 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 [#3512]
(Lecture and Laboratory, 3 points)
Marco Leona
Monday 10:00 AM – 12:00 PM
Conservation Center 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.

TECHNOLOGY & STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA
FINH-GA.2109.001 [#3854]
(Lecture, 3 points)
Instructor: Christine Frohnert (Coordinator) and guest speakers
Wednesday 3:00 PM – 5:30 PM, optional lab visits Friday 10:00 AM – 12:00 PM
Conservation Center Lecture Hall and various locations

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

The course will follow a lecture format supplemented by optional lab visits. The individual classes will be taught by leading scholars, practitioners, conservators, curators, archivists, computer scientists, artists, and engineers from within the greater New York City area and coordinated by Christine Frohnert, consultant and conservator in TBM art, and TBM Program Coordinator. Students from various backgrounds, including art-history, art conservation, engineering, art management, digital humanities and computer science are welcome.
Enrollment is limited to conservation students and to other qualified students with the permission of the faculty of the Conservation Center. This course (FINH-GA.2109.001) is required for conservation students in the TBM curriculum.

ADVANCED PAINTINGS CONSERVATION COURSES

EASEL PAINTINGS I: THE KRESS CLASS TECHNICAL EXAMINATION
FINH-GA.2201.001 [#2900]
(Seminar & Laboratory, 3 points)
Dianne Modestini
Shan Kuang
Hours to be arranged
Conservation Center 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 [#3659]
(Seminar & Laboratory, 3 points)
Lena Stringari
Julie Barten
Tuesday 5:30 PM – 8:30 PM
Conservation Center 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

INTRODUCTION TO OBJECTS CONSERVATION
FINH-GA.2210.001 [#3660]
(Seminar and Laboratory, 3 points)
Leslie Gat
Thursday 2:00 PM – 5:00 PM
Conservation Center Room 5F

This course provides students with an introduction to the skills necessary for the examination and treatment of three-dimensional works of art. Through laboratory assignments, students will acquire experience with many of the fundamental skills of the field, including cleaning, reversal of restorations, adhesion, consolidation, assembly of artifacts, and compensation for loss. The examination of a variety of objects and written documentation will be used to acquire the visual and written skills needed to assess, discuss, and document condition and treatment problems. The importance of conservation ethics and aesthetics in formulating treatment protocols will be discussed. In addition to object stabilization and treatment, environmental concerns, storage mounts, and packing strategies will be addressed.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.
CONSERVATION STRATEGIES FOR NATURAL SCIENCE COLLECTIONS
FINH-GA.2210.002 [#3661]
(Seminar and Laboratory, 3 points)
Julia Sybalsky
Fran Ritchie
Friday 10:00 AM – 1:00 PM
Conservation Center Room 5F

This course will introduce students to a general overview of considerations and methods in the conservation of the diverse materials found in natural science collections. Students will complete 2-3 major independent projects in which they will be expected to complete all aspects of treatment, including examination, analysis, and documentation. Students will also complete 1-2 minor independent or group projects. Weekly sessions will include lecture(s) and hands-on components with regular in-class review of project progress and discussion of required readings. One or more field trips related to course material may also be scheduled. Topics covered will include mammalian and ornithological taxidermy; invertebrate collections; skins, hides and other animal materials; bone and osteological mounts; paleontological specimens; fluid collections; and geological materials. Each student will present a final talk (10-15 minutes) on their work throughout the course.

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.2210.003 [#23745]
(Seminar and Laboratory, 3 points)
Samantha Alderson
Tuesday 5:15 PM – 8:15 PM
Conservation Center Room 5F

his 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 [###3211]
(Seminar & Laboratory, 3 points)
Harriet Stratis
Friday 10:00 AM – 1:00 PM
Conservation Center Room 6R

The materials and techniques of works of art on paper are reviewed with attention given to those characteristics, which are vulnerable to inappropriate conservation treatments. Basic conservation treatments are introduced—surface cleaning, washing, drying, tear repair, and flattening, with emphasis on examination and documentation. Each student is expected to complete several partial exercises and at least one full conservation treatment, including all testing, research, treatment, and documentation.

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 [###3662]
(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.
INTRODUCTION TO THE CONSERVATION OF PHOTOGRAPHS
FINH-GA 2240.003 [#23746]
(Seminar and Laboratory, 3 points)
Nora Kennedy
Katherine Sanderson
Tuesday 10:00 AM – 12:30 PM
The Metropolitan Museum of Art / Conservation Center Room 6R

This is a treatment course designed for students with no background in the conservation of photographs. The course combines a brief overview of the technical history of photography with the treatment of photographs. Lectures focus on two or three major photographic processes, their technology, manufacture, deterioration characteristics, and their place in the history of the medium. Basic treatment techniques are discussed, demonstrated, and implemented. The course includes lecture, demonstrations and laboratory work. Requirements include readings, the completion of a number of conservation treatments, and the production of a portfolio.

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

CONSERVATION IN CONTEXT: CONSERVING 19TH AND 20TH-CENTURY MATERIALS IN ACADEMIC RESEARCH LIBRARIES
FINH-GA 2240.004 [#23928]
(Seminar and Laboratory, 3 points)
Laura McCann
Wednesday 10:00 AM – 1:00 PM
Barbara Goldsmith Preservation and Conservation Department, New York University Libraries

Conservation is critical to the success of different functions in academic research libraries. Students will be introduced, through lectures, observations, and readings, to the role of conservation in accessioning, archival processing, cataloging, exhibiting, loaning, and digitizing workflows. The growing demand for conservation to support teaching and research activities will also be discussed.

Preventive conservation activities specific to research libraries with large archival holdings addressed in the course include iterative housing methodologies and IPM strategies. In addition to lectures and readings on preventive conservation in research libraries, students will participate in inspections of recently acquired archival materials and consultation with archivists.
Students refine their planning, documentation, and book and paper treatment skills focusing on 19th and 20th-century materials. The treatment of brittle paper is a special topic covered in the course. Batch conservation skill development is emphasized to meet the needs of archival and digitization workflows. In the Barbara Goldsmith Conservation Laboratory, students will survey, document, treat, and house NYU Libraries Special Collection materials. Objects to be treated may include scrapbooks, archival documents, ledger books, newspapers, sets of publisher’s bindings, and pamphlets.

Enrollment is limited to advanced students in conservation following the library and archive track with the permission of the instructor required before registration. Students must have satisfactorily completed the History of Bookbinding intersession workshop and the summer History of Book Structures Practicum.

**APPLIED SCIENCE COURSES**

**THE CONSERVATION SCIENCE OF PLASTICS**

FINH-GA.2260.001 [#23747]
(Seminar & Laboratory, 3 points)

Yvonne Rose Shashoua
Thursday 10:00 AM – 12:30 PM
Conservation Center Seminar Room

This course will provide students with the scientific knowledge and tools to identify the major families of polymers and their associated additives in heritage collections, to understand the major causes and symptoms of degradation and slow its rate in 2D and 3D objects and artworks. Current practices in preventive conservation will be discussed. Topics will include the latest research on the effectiveness of adsorbents and cold storage. Through practical work, students will also learn and practice the least damaging approaches to clean and adhere plastics. Further materials including bioplastics, as well as recycled and biodegradable plastics potentially entering collections in the future are also discussed. Based on both literature and practical work in the laboratory, students will develop a conservation strategy for a single object or collection comprising plastics. Assignments will include a written report and short presentation in class.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration. This course fulfills the advanced science requirement for conservation studies.
INDIVIDUALIZED INSTRUCTION COURSES

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART I
FINH-GA.2280.001 [#3209]
(Seminar and Laboratory, 3 points)
Conservation Center faculty and consultants
Hours to be arranged

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.

INDIVIDUALIZED INSTRUCTION: EXAMINATION & ANALYSIS I
FINH-GA.2282.001 [#3210]
(Seminar and Laboratory, 3 points)
Conservation Center faculty and consultants
Hours to be arranged

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.