SPRING 2019 CONSERVATION COURSE OFFERINGS

Faculty Research Leave/Sabbatical: Marincola

Important Dates for Spring 2019:

Monday, November 5th - Friday, November 9th
• Course interviews for seminar/colloquium courses, dates and times vary

Monday, November 12th
• Registration begins for Spring 2019 courses

Monday, January 28th
• First day of Spring 2019 semester

Sunday, February 10th
• Last day to Add/Drop Spring 2019 classes

Monday, February 18th
• President’s Day - NYU and IFA closed

Monday, March 18th - Sunday, March 24th
• Spring Break - No classes. IFA remains open.

Friday, April 19th
• MA Thesis Submission Deadline

Monday, May 13th
• Last Day for Spring 2019 classes

Wednesday, May 8th at 10am and 12pm
• Language Reading Proficiency Exams administered in Italian, French and German
FOUNDATIONS II - OR - TECHNICAL STUDIES OF WORKS OF ART

The following two (2) courses fulfill the Foundations II requirement for art history students.

MATERIALS & MEANING IN ABSTRACT EXPRESSIONISM
FINH-GA.3045.001 [#3578]
(Seminar, 4 points)
Jim Coddington
Mondays, 12:30 PM – 2:30 PM
Conservation Center Lecture Hall

The material study of abstract expressionism has expanded substantially in recent years. Extensive literature on materials and techniques has accrued around Pollock, de Kooning, Hofmann, Rothko, and Still and, to a lesser extent, other key artists of the period. This seminar will examine and question the contribution of technical studies to art historical literature and will assess their significance in understanding abstract expressionism and the artists associated with this movement. Visits to museums and collections will focus on developing skills in “reading” paintings, applying relevant material studies, and evaluating the results. Additional focus will be placed on artists heretofore under-represented by material studies.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 10 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Art history MA and PhD 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. Interviews will take place at the Conservation Center on November 7, from 12:00 - 5:00 pm. Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview.

DATING & PROVENANCE STUDIES IN ART & ARCHAEOLOGY
FINH-GA.2545.001 [#19229]
(Colloquium, 4 points)
Dr. Norbert Baer
Joan Breton Connelly
Mondays, 4:15-6:15
Conservation Center Seminar Room

In the past three decades, the range of technical approaches applied to archaeological and art historical questions has broadened greatly. Though such techniques have added much to our knowledge of the materials of art and archaeology, the results have not always been unambiguous. Through a critical examination of the literature, the current state of technical examination, with emphasis on archaeological artifacts and sites, is evaluated. Among the techniques to be considered in the context of case studies are radiography, radiocarbon dating.
(traditional and direct counting); thermoluminescence, dendrochronology; stable isotope analysis; dedolomitization; desert varnish and other studies of patina; pyrolysis gas chromatography; and elemental analysis. An oral report accompanied by a bibliography and an abstract are required. A short paper forms an additional requirement.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 10 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Art history MA and PhD students must register for FINH-GA.2545.001 for four points, and conservation students must register for FINH-GA.2360.001 for three points. Students must have the permission of the instructor before registering for this course. Interviews will take place at the Conservation Center on Wednesday, November 7, from 2:00-5:00 p.m. Interested students should send Professor Baer an expression of interest and a CV via email to nsb1@nyu.edu. Interviews will be ca. 30 minutes in length with the time slots reserved.

CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY II
FINH-GA.2102.001 [#2785]
(Lecture, 3 points)
Hannelore Roemich
Thursday, 3:00 PM – 5:30 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 II: INORGANIC MATERIALS
FINH-GA.2104.001 [#2786]
(Lecture and Laboratory, 3 points)
Conservation Center faculty and consultants
Coordinator: Kerith Koss Schrager
Tuesday & Thursdays 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 II**  
FINH-GA.2106.001 [#3060]  
(Lecture and Laboratory, 3 points)  
**Marco Leona**  
Mondays 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._

**PRINCIPLES OF CONSERVATION: TREATMENT METHODOLOGIES**  
FINH-GA.2107.001 [#3058]  
(Lecture and Laboratory, 3 points)  
**Conservation Center faculty and consultants**  
**Coordinator: Jean Dommermuth**  
Tuesdays 1:00 PM – 5:00 PM  
Conservation Center Seminar Room and Room 4R

This course provides an introduction to current practices in conservation, including examination and documentation, adhesion, consolidation, structural support, cleaning, and compensation. Methodologies for approaching examinations and treatments and principles of ethics are
discussed. These topics are presented as they relate to divergent specialties of conservation, including paintings, paper, and objects.

*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.*

**PREVENTIVE CONSERVATION**  
FINH-GA.2108.001 [#19222]  
(Lecture & Laboratory, 3 points)  
**Hannelore Roemich**  
**Steve Weintraub**  
Tuesdays 3:00 PM – 5:30 PM  
Conservation Center Seminar Room and Room 3F

The course introduces students to all relevant issues of the museum environment: temperature and relative humidity, gaseous and particulate pollutants, light, and biological attack. The essential role of these parameters in the process of deterioration of cultural property is investigated. Guidelines for the proper storage, display, and transport of art objects are reviewed. Practical exercises include environmental monitoring of various sites and the evaluation of preventive conservation strategies. Cost-benefit analysis and risk assessment, emergency preparedness, and disaster response are exercised on selected case studies. Grading is based on an assigned laboratory experiment, a written report and an oral presentation. Students are also requested to participate in a practical exercise on show case refurbishment.

*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 second-year conservation students.*

**ADVANCED PAINTINGS CONSERVATION COURSES**

**EASEL PAINTINGS I: THE KRESS CLASS TREATMENT**  
FINH-GA.2201.001 [#19223]  
(Seminar & Laboratory, 3 points)  
**Dianne Modestini**  
**Shan Kuang**  
Wednesdays 10:00 AM – 5:00 PM  
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.

ADVANCED OBJECTS CONSERVATION COURSES

REASSEMBLY OF LARGE-SCALE OBJECTS OF TERRA COTTA & STONE
FINH-GA.2210.001 [#3502]
(Seminar & Laboratory, 3 points)
Carolyn Riccardelli
George Wheeler
Thursdays, 1:00 PM – 4:00 PM
Conservation Center Room 5R

The reassembly of fragments of large-scale objects in terra cotta and stone requires an in-depth understanding of the properties and conditions of the materials of construction as well as an equally in-depth understanding of the materials and methods of conservation. An additional challenge inherent with large-scale objects is their mass and the associated requirement of creating stable constructions during the process of reassembly. This course makes relationships between theory and practice by exploring how to think about and trial materials and methods as well perform reassembly and associated activities on objects and object surrogates.

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 II
FINH-GA.2240.001 [#3503]
(Seminar & Laboratory, 3 points)
Margaret Holben Ellis
Fridays, 10:00 AM – 1:00 PM
Conservation Center 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.*

---

**SPECIAL TOPICS IN THE CONSERVATION & EXHIBITION OF RARE BOOKS & MANUSCRIPTS**

FINH-GA.2240.002 [#3680]

(Seminar & Laboratory, 3 points)

**Maria Fredericks**

Hours to be arranged

Thaw Conservation Center, The Morgan Library & Museum

Depending on the student’s previous experience, a treatment project will be chosen to build on existing skills in the examination, documentation and repair of historic book structures, and/or the creation of a new conservation binding. The project may consist of in-depth treatment of one single object, or stabilization of a group of items that present related conservation problems. The challenges inherent in the exhibition and loan of bound materials will be addressed in the context of the active programs at the Morgan Library & Museum. Students will be instructed in the design and specification of exhibition supports for books, and in the criteria used to evaluate loan requests and facilities reports in relation to the vulnerabilities of bound materials. Students will submit written reports of treatment together with supporting illustrative materials. A presentation at the annual student conference or a professional organization is encouraged.

*Enrollment is limited to advanced students in conservation following the library and archive track with the permission of the instructor required before registration. A written project proposal must be approved by both faculty and supervising conservator. Students must have satisfactorily completed History of Book Structures Practicum.*

---

**MAJOR TOPICS IN RARE BOOK CONSERVATION**

FINH-GA.2240.003 [#26239]

(Seminar & Laboratory, 3 points)

**Alexis Hagadorn**

Hours to be arranged

Columbia University Libraries

Through review of relevant literature and selected treatment projects, the student will become familiar with common approaches, strategies, and ethical considerations regarding conservation treatment of rare books. With the goal of contextualizing paper treatments when applied to bound formats, guided readings will consider and treatments may include washing, sizing, mending,
guarding, sewing the textblock and binding. Weekly discussion sessions will augment time for
treatment in a research library’s conservation lab.

*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 History
of Book Structures Practicum and The Conservation Treatment of Prints & Drawings I.*

**INDIVIDUALIZED INSTRUCTION COURSES**

**INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART II**
FINH-GA.2281.001 [#3419]
(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 Chair and supervising conservator.*

**INDIVIDUALIZED INSTRUCTION: EXAMINATION & ANALYSIS II**
FINH-GA.2283.001 [#3499]
(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 Chair and supervising conservator/conservation scientist.*