SPRING 2017

CONSERVATION COURSES FOR ART HISTORIANS AND ARCHAEOLOGISTS

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

READINGS IN PAPER CONSERVATION
(Seminar, 3 points) FINH-GA.2243.001 [#3129]
(Independent Study, 1 point) FINH-GA.3545.001 [#2882]
Margaret Holben Ellis
Tuesday, 10:00 AM – 12:00 PM

Students will read and discuss seminal texts in paper conservation according to a series of discussion topics ranging from the history of paper restoration, ethics and aesthetics, to current and outmoded procedures for treating works of art on paper. Students will be assigned a bibliography for further primary source development.

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 also register for FINH-GA.3545.001 for one additional point. Students must have the permission of the instructor before registering for this course.

ENVIRONMENTAL EFFECTS ON THE PRESERVATION OF CULTURAL PROPERTY
(Colloquium, 3 points) FINH-GA.2311.001 [#17703]
(Independent Study, 1 point) FINH-GA.3545.002 [#2960]
Dr. Norbert Baer
Tuesday, 3:00 PM – 5:00 PM

The course is divided into two integrated components. In the first, a study is made of the environmental agents causing physical and chemical changes in cultural property. Included are the separate and joint actions of heat, humidity, light, pollutant gases, and biological agents. The mechanisms of degradation and possible mitigative strategies are investigated. The second focus of the course is the decision-making process in collections management, including assessment and management of risk associated with museum display, traveling exhibitions, adaptive reuse of historic structures and cultural tourism at archaeological and historic sites. Legal and ethical questions such as those associated with the restitution of cultural property and the preservation of Native American sites are considered. An oral report accompanied by an outline, a bibliography and an extended abstract are required.

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 also register for FINH-GA.3545.002 for one additional point. Students must have the permission of the instructor before registering for this course.
COURSES FOR CONSERVATION STUDENTS

MATERIAL SCIENCE OF ART & ARCHAEOLOGY II
(Lecture, 3 points) FINH-GA.2102.001 [#2420]
Dr. Norbert Baer
Thursday 3:00 PM – 5:00 PM

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
(Lecture and Laboratory, 3 points) FINH-GA.2104.001 [#2421]
Conservation Center faculty and consultants
Coordinator: Hannelore Roemich
Tuesday & Thursday 10:00 AM – 12:00 PM (occasionally 10:00 AM – 1:00 PM)

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  
(Lecture and Laboratory, 3 points) FINH-GA.2106.001 [#2797]  
**Marco Leona**  
Monday 10:00AM – 12:00PM  

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.*

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PRINCIPLES OF CONSERVATION  
(Lecture and Laboratory, 3 points) FINH-GA.2107.001 [#2792]  
**Conservation Center faculty and consultants**  
**Coordinator: Jean Dommermuth**  
Tuesday 1:00PM – 5:00PM  

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.*
EXAMINATION & CONSERVATION OF MODERN & CONTEMPORARY PAINTINGS I
(Seminar & Laboratory, 3 points) FINH-GA.2205.001 [#17704]
Shauna Young Breatore and Suzanne Siano
Hours to be arranged

The conservation of modern and contemporary paintings requires a set of skills that are different from those learned in studying Old Master pictures. Students in this course will: learn how to examine 20th/21st-century paintings and to write condition reports and treatment proposals; recognize the problems that are common to this period; become familiar with the materials used to make these works and the range of options to consolidate, clean, fill and retouch them; understand the roles of the living artist in conservation and of the conservator in contemporary art; and learn about special problems such as color field paintings, oversized pictures, raw canvas, de-varnishing and condition problems arising from inherent vice and frequent handling. The students will visit private and museum conservation labs specializing in modern art and one of the major auction houses prior to a sale. Each student will be assigned a painting for treatment within the semester. Students will be required to complete the treatment of a painting, submit a condition and treatment report for the assigned artwork as well as a condition report for an artwork at auction. The class is held in the studio of Modern Art Conservation located in Chelsea.

Students must have satisfactorily completed Technology and Structure of Works of Art I, Principles of Conservation, and Easel Paintings I. Priority is given to those students intending to specialize in paintings conservation. Enrollment is limited; students must have the permission of the instructor before registering.

THE CONSERVATION TREATMENT OF INORGANIC ARCHAEOLOGICAL & ETHNOGRAPHIC OBJECTS
(Seminar & Laboratory, 3 points) FINH-GA.2222.001 [#17705]
Leslie Gat
Hours to be arranged

This course is designed to provide students with an introduction to the conservation of archaeological and ethnographic objects created from inorganic materials. Emphasis is placed on the acquisition of visual skills used in assessing condition and treatment problems. Each student examines a variety of objects, learning proper documentation and examination techniques, and then carries out treatment of those objects. The object materials may include ceramics, stone, glass and metals. In addition to object stabilization and treatment, environmental concerns, storage mounts and packing strategies, as well as appropriate ethics and standards for archaeological and ethnographic objects are discussed. Where possible, artifacts in New York collections are examined.

Enrollment is limited to advanced students in conservation with the permission of the instructors required before registration.
MODERN MATERIALS & MEDIA IN CONTEMPORARY ART  
(Seminar & Laboratory, 3 points) FINH-GA.2228.001 [#17706]  
**Margo Delidow and Eric Meier**  
Hours to be arranged  

The preservation of artworks containing modern materials and technology-based components is of increasing concern to the art conservation profession. Challenges are posed by the preservation of the works of art themselves, their artistic intent and due to the artworks very specific relationship to time, space and concept. The course will offer lectures introducing modern materials and technology-based media such as Kinetic, Light-Kinetic and Installation Art. In addition, each student is assigned an object for examination, research, treatment and documentation. Course projects will be selected based on the individual students’ interest. Students must have satisfactorily completed Technology and Structure of Works of Art and Principles of Conservation. Priority is given to those students intending to specialize in modern and contemporary art conservation.  

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

THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS II  
(Seminar & Laboratory, 3 points) FINH-GA.2241.001 [#2793]  
**Margaret Holben Ellis**  
Friday, 10:00 AM – 1:00 PM  

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
(Seminar and Laboratory, 3 points) FINH-GA 2244.001 [#2891]
Maria Fredericks
Hours to be arranged

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. 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.

THE TREATMENT OF BOUND MATERIALS IN THE RESEARCH LIBRARY & ARCHIVE
(Seminar and Laboratory, 3 points) FINH-GA 2245.001 [#2892]
Alexis Hagadorn
Hours to be arranged

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.*

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**THE PHYSICAL PROPERTIES OF PLASTICS**
(Seminar and Laboratory, 3 points) FINH-GA.2269.001 [#reg. code]
*Thea Van Oosten*

Hours to be arranged

This course aims to introduce students to the current knowledge and recent research regarding the identification, degradation, preventive care, and conservation of plastics and rubbers found in modern and contemporary art and design objects. Lectures, demonstrations, and laboratory sessions will allow participants to understand the physical and chemical properties of plastics, to define and assess deterioration, and to plan preventive and active conservation measures, including issues such as handling, marking, and display. This course will bridge the gap between the practical aspects of conserving these materials and the physical-chemical principles underlying their degradation. Assignments will include a literature study, laboratory exercises, and practical work.

*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.*

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**INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART II**
(Seminar and Laboratory, 3 points) FINH-GA.2281.001 [#2794]
*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 II
(Seminar and Laboratory, 3 points) FINH-GA.2283.001 [#2795]

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.