CONSERVATION COURSE OFFERINGS
SPRING 2021

FOUNDATIONS II - OR - TECHNICAL STUDIES OF WORKS OF ART

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

ALTERATION & DETERIORATION OF WORKS OF ART: PHOTOGRAPHIC MATERIALS

FINH-GA.3045.001 [#2938]
(Seminar, 4 points)
Nora Kennedy and Katherine Sanderson
Blended Tuesday 9:30 AM – 12:30 PM
Zoom and Duke House Seminar Room

This course provides an introduction to the history, fabrication and technical developments of the major photographic processes of the nineteenth and twentieth centuries. The causes and prevention of deterioration mechanisms in the various imaging systems are examined. Emphasis is placed on process identification. The problems of handling, storing, and exhibiting photographic collections are discussed. Conservation options for the treatment of photographs are considered, ranging from minimal intervention options to full treatments.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 8 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before registering for this course. For consideration please send a CV and a brief statement of interest to Kevin Martin at km88@nyu.edu.

PERSISTENT PICTURES: EASEL PAINTINGS & THEIR CONSERVATION

FINH-GA.3045.002 [#3154]
(Seminar/Colloquium, 4 points)
Matthew Hayes
Online Thursday 3:00 PM – 5:00 PM
Zoom and Duke House Lecture Hall

Works of art persist in time, but age leaves its traces. Conceived as introduction to the conservation of Western paintings, this seminar will explore the concerns of that discipline as perennial yet historically inflected. The course will consider the structural and aesthetic treatment of paintings with regard to practical procedures, historical implementation, and philosophical implications. Painting and conservation materials, lining, cradling, transfer, consolidation, varnish reduction, varnishing, and common means of technical study are among the fundamental
subjects covered. More theoretical topics include the removal of earlier additions, cleaning and
the notion of patina, approaches to loss and theories of retouching, and the challenges of modern
paintings. The seminar aims to develop visual acuity through object-based study in galleries and
the laboratory, and will combine lectures, discussion, and museum visits – especially the
Metropolitan Museum. Each student will lead a session based on course readings and prepare a
final paper on the technical examination, conservation assessment, and potential treatment of a
painting.

_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._
_Students must have the permission of the instructor before registering for this course. For consideration
please send a brief statement of interest to Kevin Martin at km88@nyu.edu._

**CORE CONSERVATION COURSES**

**MATERIAL SCIENCE OF ART & ARCHAEOLOGY II**

FINH-GA.2102.001 [#2390]
(Lecture, 3 points)

**Coordinator:** Megan Randall
Blended (Online and In-Person) Thursday 10:00 AM – 12:30 PM
Zoom and Conservation Center Room 3F

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 [#2391]
(Lecture, 3 points)

**Coordinator:** Kerith Koss Schrager with Conservation Center faculty and consultants
Blended (Online and In-Person) Tuesday 9:45 AM – 11:45 PM; Thursday 2:45 PM – 4:45 PM
Zoom and Duke House Loeb Room
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 [#2638]
(Lecture, 3 points)
Marco Leona
Blended (Online and In-Person) Monday 10:00 AM – 12:00 PM
Zoom and Conservation Center Room 3F

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.

PREVENTIVE CONSERVATION
FINH-GA.2108.001 [#3004]
(Lecture, 3 points)
Hannelore Roemich and Steve Weintraub
Blended (Online and In-Person) Monday 2:00 PM – 5:00 PM
Zoom and Conservation Center 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 showcase 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.

INTRODUCTION TO IMAGE-BASED DOCUMENTATION FOR CONSERVATION

FINH-GA.2110.001 [#]
(Studio, 3 points)
**Coordinators:** Anna Serotta and Emily Frank
Blended (Online and In-Person) Tuesday 2:00 PM – 5:00 PM
Zoom and Conservation Center Room 3R

This course provides a foundation in the theory and practice of image-based documentation, focusing primarily on techniques which use DSLR cameras. Taught as a combination of lectures and hands-on sessions, weekly sessions will cover the following topics: documentation theory, standard visible light imaging, multiband imaging, reflectance transformation imaging, photogrammetry, micro-imaging, videography and data management. Deliverables will include a mixture of small technique-specific assignments and a broader outreach project.

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.

ADVANCED PAINTINGS CONSERVATION COURSES

EASEL PAINTINGS I: THE KRESS CLASS TREATMENT

FINH-GA.2201.001 [#3005]
(Studio, 3 points)
**Dianne Modestini and Shan Kuang**
In Person Wednesday 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**

**PRACTICAL PROBLEMS IN THE CONSERVATION OF MODERN & CONTEMPORARY OBJECTS**

_FINH-GA.2210.001 [#2918]_
(Studio, 3 points)

**Lynda Zycherman**  
Blended (Online and In-Person) TBD  
Zoom and Conservation Center Rooms 5F & 5R

The course is designed to guide students through the examination and treatment of modern and contemporary 3-dimensional objects. Besides exploration of the materials of the work and the materials proposed for conservation or restoration, we will delve into the concepts underlying the work, the pros and cons of treatment, and considerations for installation and packing. Themes of the course include the challenges of treating objects made from non-traditional artist’s materials; the original appearance of the objects; and how changes in their condition coupled with our aesthetic perceptions influence their conservation. Each student will be assigned an object for examination and/or treatment. The relevant chemistry, methods of identification, and facture of the materials, as well as their appropriate conservation, are reviewed. Primary research will be encouraged. 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._
ADVANCED PAPER CONSERVATION COURSES

THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS II

FINH-GA.2240.001 [#2919]
(Studio, 3 points)
Margaret Holben Ellis
In Person Friday 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 [#2952]
(Studio, 3 points)
Maria Fredericks
Blended (Online and In-Person) Wednesday 4:00 PM – 7:00 PM
Zoom and Conservation Center Room 6MB

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.
CONSERVATION IN CONTEXT: CONSERVING 19TH & 20TH-CENTURY MATERIALS IN ACADEMIC RESEARCH LIBRARIES

FINH-GA.2240.003 [#]
(Studio, 3 points)
Laura McCann
In Person Thursday 10:00 AM – 12:00 PM
Barbara Goldsmith Preservation and Conservation Department, Elmer Holmes Bobst Library

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. 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 materials. Objects to be treated may include scrapbooks, archival documents, ledger books, newspapers, sets of publisher’s bindings, pamphlets from NYU Libraries Special Collection as well as bound items from the circulating and reference collections.

Enrollment is limited to advanced students in conservation following the library and archive track with the permission of the instructor required before registration.

INDIVIDUALIZED INSTRUCTION COURSES

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART II

FINH-GA.2281.001 [#2873]
(Studio, 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 [#2917]**
(Studio, 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.*