

## **GSEM B602: Principles of Preservation and Conservation of Cultural Heritage**

Spring 2017

Monday 2:00–5:00 pm, College Hall 251 [, Canaday 205, and College Hall 301]

### **Instructors:**

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### **Course Description:**

This graduate course provides insights into the practice of preservation and conservation and enhances the understanding of their significance in the world of cultural heritage. This is achieved through readings, case studies, participatory demonstrations, assignments, and laboratory visits. Special emphasis is placed on the principles and objectives of preservation and conservation so that students get a better sense of the ethics that guide the decision making process of conservators and methods used to evaluate and treat cultural heritage materials. Practical sessions, such as risk assessment, packing for storage, and joining of ceramics, will enable students to develop fundamental skills.

This seminar combines theory and practice. More specifically, there are short lectures introducing new topics, and discussions based on assigned readings, but also praxis units, such as demonstrations, exercises for students, and fieldtrips to various conservation laboratories (see handout).

### **Course Requirements:**

- thorough preparation and energetic participation in class discussions
- posting of weekly reflections on the core readings (1–2 paragraphs) on Moodle for meetings in weeks 1 to 5; due on Sunday by 6:00 p.m. Please read the posts of your fellow students before coming to class.
- completion of two practical assignments (storage mount and restored flower pot; due on Friday, March 3 (week 7 of classes) at 5 p.m.)
- oral presentation of an artifact treatment report held in our Collection (ca. 10 minutes) and critical evaluation of a treatment report (c. 5 minutes) on February 20 (week 6); all reports are available on Moodle
- a total of three short reports on conservation laboratories visited in the course of this semester (c. 1 page per visit; to be submitted the evening before the seminar following the field trip). Two of the three reports should feature the labs at PAFA (March 20, week 10) and Winterthur (April 17, week 14), while one report should tackle a lab visited during one of the optional fieldtrips.
- final paper on two artifacts (ca. 12–15 pages excluding bibliography and illustrations; due on Friday, May 12 at 9:00 p.m.) preceded by a short oral presentation (c. 10 minutes) in the last class meeting on April 24; objects are to be picked in consultation with the instructor by Friday, March 17 (end of week 8).

**Final Note:**

There will be some hands-on projects and demonstrations during class time this quarter. If you have fine motor skills impairment or chemical sensitivities/allergies of any kind, please notify the instructors immediately so that they can ensure everyone's safety during these learning experiences.

## Schedule of Readings

Note: This is a tentative syllabus and subject to change by the instructors in response to students' interests and preferences. All readings are either available electronically through Moodle or can be checked out from the hardcopy reserve at Carpenter Library.

### PART I: INTRODUCTION TO THE CONCEPTS, THEORY, AND HISTORY OF CONSERVATION

WEEK 1: January 20 (Fr) [Make-up Class Held in Carpenter 15 and College Hall 301]

#### Introduction; Conservation Materials I. Storage Material

Topics: Overview and Introduction; Terms and Concepts (Preservation, (Preventive) Conservation, Repair/Restoration, Cultural Heritage, Ethics); Development of Codes of Ethics; Introduction to Materials Used by Conservators I; Safe Handling Instructions.

Exercise: Designing a Storage Mount for an Object in our Art and Artifact Collection (cf. handout).

#### Core Readings:

- Clavir, Miriam. 1998. "The Social and Historic Construction of Professional Values in Conservation". *Studies in Conservation* 43(1), pp. 1–8.
- Caple, Chris. 2000. "Conservation Ethics." In *Conservation Skills. Judgement, Method and Decision Making*. London and New York: Routledge. Pp. 59–69, esp. 59–66.
- American Institute for Conservation (AIC), Code of Ethics and Guidelines for Practice: [http://www.conservation-us.org/our-organizations/association-\(aic\)/governance/code-of-ethics-and-guidelines-for-practice#.V\\_QRckgubM](http://www.conservation-us.org/our-organizations/association-(aic)/governance/code-of-ethics-and-guidelines-for-practice#.V_QRckgubM)
- Australian Institute for the Conservation of Cultural Material (AICCM), Code of Ethics and Code of Practice: <https://aiccm.org.au/sites/default/files/docs/AICCMBusinessDocs/CODE%20OF%20ETHICS%20AND%20CODE%20OF%20PRACTICE%20Australian%20Institute%20for%20Conservation%20of%20Cultural%20Material.pdf>
- AICCM, Commissioning Conservation Treatment for Cultural Objects Guidelines: <https://aiccm.org.au/sites/default/files/docs/Commissioning%20Conservation%20Treatment%20for%20Cultural%20Objects.pdf>
- International Council of Museums (ICOM), Code of Ethics: <http://icom.museum/the-vision/code-of-ethics/>
- International Institute for Conservation (IIC), Memorandum of Association: [https://www.iiconservation.org/system/files/core\\_docs/15-mem-assoc.pdf](https://www.iiconservation.org/system/files/core_docs/15-mem-assoc.pdf)
- Richmond, Alison 2005. "The Ethics Checklist – Ten Years On". *V&A Conservation Journal* 50, pp. 11–14, 56.
- Definitions from AIC: [http://www.conservation-us.org/about-conservation/definitions#.V\\_QBMkgubM](http://www.conservation-us.org/about-conservation/definitions#.V_QBMkgubM)

#### Other Readings (on Handling and Storage):

- Art and Artifact Collections of Bryn Mawr College 2009. Basic Guidelines for Handling Works of Art [Leaflet].

- The Gallery Association. 1988. *Basic Art Handling Video*. VHS Video, <http://www.exhibitionalliance.org/learn/order-publications/>.
- Barker, Claire S. 2010 “How to Select Gloves. An Overview for Collections Staff.” *Conserve O Gram* 1(12), pp. 1–5.
- Fifield, Becky. 2013. “Museum Monday: Get Rid of Those White Cotton Gloves. Time for Nitrile”. *The Still Room. Tales and Snippets for Preservation, Pickling, and Distillation*. <http://thestillroomblog.com/2013/02/25/museum-monday-get-rid-of-those-white-cotton-gloves-time-for-nitrile/>
- Foundation of the American Institute for Conservation of Historic and Artistic Works, *Storage Techniques for Art, Science and History (STASH)*. Accessed January 13, 2017. <http://stashc.com/>.
- Perkins Arenstein, Rachel. 2014. “Practical Collection Storage Solutions”. *Connecting to Collections Online Community Webinar*. <http://www.connectingtocollections.org/storagesolutions/>.
- Barclay, Robert, André Bergeron, and Carole Dignard. 1998. *Mount-making for Museum Objects*. 2<sup>nd</sup> ed. Ottawa: Canadian Conservation Institute and Centre de conservation du Quebec.

WEEK 2: January 23 (Mo)

### **(Archaeological) Site Conservation and Management; Condition Terminology**

Topics: Publications and Online Resources; Cultural Heritage and Property; Sites as Cultural Heritage and World Heritage; Access and Tourism; Conservation Practices and Ideas for Select Sites; Preventive Conservation; Emergency Response Plan for Archaeological Sites; Condition Terminology for Cultural Heritage on Site and in Storage.

Exercise: Assessing the Condition of Objects held in our Collection (for glossary, cf. handout).

#### Core Readings:

- Prott, Lyndel V., and Patrick J. O’Keefe 1992. “Cultural Heritage or Cultural Property”. *International Journal of Cultural Property* 1, pp. 307–320.
- Barthel-Bouchier, Diane 2013. “Is Heritage a Human Right?”. In *Cultural Heritage and the Challenge of Sustainability*. London and New York: Routledge. Pp. 27–52.
- Gamboni, Dario. 2001. “World Heritage. Shield or Target?”. *Conservation Perspectives. The Getty Conservation Institute Newsletter* 16(2), pp. 5–11.
- Sidell, Jane 2012. “PARIS London: One Hundred and Fifty Years of Site Preservation”. In *Conservation and Management of Archaeological Sites* 14(1-4), pp. 372–383.
- Grayson, Gillian, *et al.* 2013. “Talking Stock: A Discussion about Inventories and Heritage Decision Making”. *Conservation Perspectives. The Getty Conservation Institute Newsletter* 28 (Fall), pp. 18–23.
- Dal Rì, Cristina *et al.* 2012. “Preserving Archaeological Remains *in situ*: Three Case Studies in Trentino, Italy”. *Conservation and Management of Archaeological Sites* 14(1-4), pp. 239–248.
- Choose one of the following two readings and focus on site conservation:  
English Cultural Heritage: Pendlebury, John. 2013. “Conservation Values, the Authorised Heritage Discourse and the Conservation-planning Assemblage”. *International Journal of Heritage Studies* 19(7), pp. 709–727.  
Turkish Cultural Heritage: Bonini Baraldi, Sara, Daniel Shoup, and Lica Zan 2013. “Understanding Cultural Heritage in Turkey: Institutional and Organisational Issues”. *International Journal of Heritage Studies* 19(7), pp. 728–748.
- Roberts, Caroline, I. 2013. “Emergency Response Plan. To be Used in the Event of an Emergency or Disaster, for the Japanese Institute of Anatolian Archaeology and the Kaman-Kalehöyük

Archaeological Museum”. *Anatolian Archaeological Studies* 18, pp. 133–149 [focus on information that is relevant for sites].

#### Other Readings:

- Barthel-Bouchier, Diane 2013. “Cultural Tourism and the Discourse of Sustainability”. In *Cultural Heritage and the Challenge of Sustainability*. London and New York: Routledge. Pp. 153–175.
- Hesse, Ralf 2013. “The Changing Picture of Archaeological Landscapes: Lidar Prospection over Very Large Areas as Part of a Cultural Heritage Strategy”. In Rachel S. Opitz, and David C. Cowley (eds.). *Interpreting Archaeological Topography. Airborne Laser Scanning, 3D Data and Ground Observation*. Oxford and Oakville: Oxbow Books. Pp. 171–183.
- Ozmen, Can, and Selim Balcişoy. 2008. “A Software System to Work with 3D Models in Cultural Heritage Research”. In Bernard Frischer, and Anastasia Dakouri-Hild (eds.), *Beyond Illustration: 2D and 3D Digital Technologies as Tools for Discovery in Archaeology* (BAR International Series 1805). Oxford: Archaeopress. Pp. 95–105.
- Lo Bianco, Sofia. 2013. “Developing a Risk Assessment for the Japanese Institute of Anatolian Archaeology”. *Anatolian Archaeological Studies* 18, pp. 103–107 [focus on information relevant for sites].

#### WEEK 3: January 30 (Mo)

#### **Cultural Heritage in Storage. Collecting and Collections: Now and Then with Guest Speaker Dr. Monique Scott (Bryn Mawr College, Director of the Museum Studies Program)**

Topics: Mounting of Plaster Casts by [Adam Jenkins](#); History of Collecting Art and Artifacts; Role of Objects in National Identity; Commodification of Cultural Heritage; Types of Collections and Museums; History of Conservation; Access and Collection Management Policies; Display of Art and Artifacts (Including Those of Living Artists and Human Remains); Condition Reports.

#### Core Readings:

- 9.14 Pictures. 2009. *The Art of the Steal* [DVD on Course Reserve and youtube; watch 4:25-7:10, 14:23-1:05:09]
- Pye, Elizabeth. 2001. “The History of Conservation”. In *Caring for the Past. Issues in Conservation for Archaeology and Museums*. London: James & James. Pp. 37–51 ONLY.
- Stoner, Joyce Hill. 2003. “Changing Approaches in Art Conservation: 1925 to the Present”. In *Scientific Examination of Art. Modern Techniques in Conservation and Analysis*. Washington: The National Academies Press. Pp. 40–57.
- Ackerman, J. Luca *et al.* 2016. “Cindy Sherman: A Play of Selves. A Collaborative Approach to Conservation”. *Studies in Conservation* 61 (Supplement 2), pp. 1–6.
- Balachandran, Sanchita, 2016. “Race, Diversity and Politics in Conservation: Our 21<sup>st</sup> Century Crisis”. Talk given at the AIC’s Annual Meeting on May 16<sup>th</sup>, <http://www.conservators-converse.org/2016/05/race-diversity-and-politics-in-conservation-our-21st-century-crisis-sanchita-balachandran/>
- Kennedy, Nora, Meredith Reiss, and Katherine Sanderson. 2016. “The Future Is Not What It Used to Be: Changing Views on Contemporary Color Photography”. *Studies in Conservation* 61 (Supplement 2), pp. 91–97.
- Lawson, Louise, and Simon Cane. 2016. “Do Conservators Dream of Electric Sheep? Replicas and Replication”. *Studies in Conservation* 61 (Supplement 2), pp. 109–113.

- Classen, Constance, and David Howes. 2006. "The Museum as Sensescape: Western Sensibilities and Indigenous Artifacts". In Elizabeth Edwards, Chris Gosden, and Ruth B. Phillips (eds.), *Sensible Objects: Colonialism, Museums, and Material Culture* (Wenner- Gren International Symposium Series). Oxford and New York: Berg. Pp. 199–222.
- Wu, Cynthia 2012. "Strange Incursions into Medical Science at the Mütter Museum". In *Chang and Eng Reconnected. The Original Siamese Twins in American Culture*. Philadelphia: Temple University Press. Pp. 58–78.

#### Other Readings:

- Nørskov, Vinnie. 2002. "The History of Collecting Greek Vases". In *Greek Vases in New Contexts. The Collecting and Trading of Greek Vases. An Aspect of the Modern Reception of Antiquity*. Aarhus and Headington: Aarhus University Press. Pp. 27–71 ONLY.
- Edwards, Robert. 2011. "Hidden Treasure. Art at Risk on American Campuses". *Maine Antique Digest* 39(12), pp. 1–9.
- Lake, Susan. 2010. "International Symposium: Contemporary Art, Who Cares?: The Role of the Conservator in an Evolving Acquisition Process", *Vimeo* webpage, <https://vimeo.com/14608486>.
- Childs, S. Terry, and Eileen P. Corcoran. 2000. "Managing Archeological Collections. Technical Assistance", *National Park Service, U.S. Department of the Interior* webpage, Washington, D.C.: Archaeology and Ethnography Program, [https://www.nps.gov/archeology/collections/intro\\_course01.htm](https://www.nps.gov/archeology/collections/intro_course01.htm). [read "7. Repositories, 8. Collection Management, 9. Access and Use"].
- West, W. Richard. 2016. "The Lombroso Museum in Turin: A Reflection on the Exhibition and Scientific Study of Human Remains". In Bernice L. Murphy (ed.), *Museums, Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 278–288.
- Dorfman, Eric. 2016. "Ethical Issues and Standards for Natural History Museums". In Bernice L. Murphy (ed.), *Museums, Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 54–60.
- Garlandini, Alberto and Silvano Montaldo. 2016. "The Lombroso Museum in Turin: A Reflection on the Exhibition and Scientific Study of Human Remains". In Bernice L. Murphy (ed.), *Museums, Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 319–327.

#### Additional Optional Activity:

- Opportunity to talk to object conservator Alisa Vignalo, who will be treating objects in College Hall 301, from 10 a.m. to 12 p.m.

WEEK 4: February 6 (Mo) [Seminar held from 2–4 p.m. in College Hall 251 and 5–6 p.m. in Carpenter 21]

#### **Stewardship of Cultural Heritage (Material)**

Topics: Legal Aspects and Responsibilities of Collecting; Cultural Property and Stewardship of Cultural Heritage (Material); Provenance Research; Ethics of Exhibiting; and Environmental Conditions/Best Practices for the Storage and Exhibition of Collections (in Preparation for Informal Assignment).

#### Core Readings:

- Liu, ZuoZhen. 2016. "Law and Ethics Protecting Cultural Objects". In *The Case for Repatriating China's Cultural Objects*. Singapore: Springer. Pp. 23–54, esp. 31–41 and 46–54.
- Stevenson, Alice. 2016. "Conflict Antiquities and Conflicted Antiquities: Addressing Commercial Sales of Legally Excavated Artefacts". *Antiquity* 90, pp. 229–236.

- American Alliance of Museums. 2016. “*Direct Care of Collections. Ethics, Guidelines and Recommendations*”. Pp. 1-12 [Leaflet], <http://aam-us.org/docs/default-source/default-document-library/direct-care-of-collections-ethics-guidelines-and-recommendations-pdf.pdf?sfvrsn=2>.
- Films Media Group. 2013. *The Fabulous Story of the Mummified Maori Head of Rouen Museum*, <http://fod.infobase.com/PortalPlaylists.aspx?wID=237440&xtid=93329>.
- International Council of Museums (ICOM), ICOM Ethics Committee, and Koordinierungsstelle Magdeburg 2011. “Checklist on Ethics”, [http://icom.museum/fileadmin/user\\_upload/pdf/Codes/110825\\_Checklist.pdf](http://icom.museum/fileadmin/user_upload/pdf/Codes/110825_Checklist.pdf).
- Fowler Williams, Lucy. In Press. “Supporting Community Revitalization: Curatorial and Conservation Stewardship at the Penn Museum”. Philadelphia, Pennsylvania: University of Pennsylvania Museum of Archaeology and Anthropology. [Draft].
- International Council of Museums – Committee for Conservation (ICM-CC). 2014. “Environmental Guidelines ICOM-CC and IIC Declaration”. ICM-CC webpage, <http://www.icom-cc.org/332/-icom-cc-documents/declaration-on-environmental-guidelines/#.V1VmjqOgubM>.
- Canadian Conservation Institute. 2016. “Light Damage Calculator”. *Government of Canada* webpage, <http://canada.pch.gc.ca/eng/1450464034106>.
- Paisley, Leslie, and Amanda Malkin. 2009. “Preservation Strategies for East Asian Paintings”. *Art Conservator* 4(1) Spring, pp. 19–22.
- Museum of Fine Arts Boston. 2017. “Conservation in Action: Preserving Nirvana”. *Museum of Fine Arts Boston* webpage, <http://www.mfa.org/collections/conservation/conservation-in-action/death-of-buddha>.

#### Other Readings:

- Merryman, John H. 1986. “Two Ways of Thinking about Cultural Property”. *The American Journal of International Law* 80(4), pp. 831–853.
- Phelan, Marilyn. 2016. “Stolen and Illegally Exported Artefacts in Collections: Key Issues for Museums within a Legal Framework”. In Bernice L. Murphy (ed.), *Museums, Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 113–120.
- Mairesse, François. 2016. “The UNESCO Recommendation on the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society”. In Bernice L. Murphy (ed.), *Museums, Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 95–102.
- Mairesse, François. 2016. “Deaccessioning: some Reflections”. In Bernice L. Murphy (ed.), *Museums, Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 218–227.
- American Association for State and Local History (AASLH) 2003. “The Capitalization of Collections: Ethics Position Paper #1”, <https://s3.amazonaws.com/download.us.aaslh.org/white+papers/Capitalization+of+Collections+AA+SLH+Position+Paper+1.pdf>.
- International Council of Museums: Standards & Guidelines, <http://icom.museum/professional-standards/standards-guidelines/>
- Hilgert, Markus. 2016. ““Definitely Stolen?”: Why There is No Alternative to Provenance Research in Archaeological Museums”. In Bernice L. Murphy (ed.), *Museums, Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 210–217.
- Feigenbaum, Gail, and Inge Reist. 2012. *Provenance. An Alternative History of Art*. Los Angeles: The Getty Conservation Institute.
- Michalski, Stefan 2016. “Agents of Deterioration: Light, Ultraviolet and Infrared”. *Government of Canada* webpage, <http://canada.pch.gc.ca/eng/1444925073140>.

### Additional Activities:

- Lecture by Yoshi Nishio (President and Senior Conservator, [Nishio Conservation Studio](#)) on the Conservation of Bryn Mawr College's Kano Screen on Monday, January 27 at 5 p.m. in Carpenter 21 (required); informal reception in the London Room for GSEM students only, 4:20–4:50 p.m. (optional).

WEEK 5: February 13 (Mo), Meet in College Hall 251

### **Environmental Sustainability; Conservation Materials II. Adhesives and Consolidants**

Topics: Storage; Disaster Planning, Preparedness, and Response; Introduction to Materials Used by Conservators II. Adhesives and Consolidants.

Exercise: Disaster Response Exercise; Environmental Conditions in Canaday Library Rare Book Room.

### Core Readings:

- Florian, Mary-Lou E. 2000. "Aseptic Technique: A Goal to Strive for in Collection Recovery of Moldy Archival Materials and Artifacts". *Journal of the American Institute for Conservation* 39(1), pp. 107–115.
- Rusch, Stacy, and Herro, Holly 2000. "Midnight in the Garden of Soggy and Damp: The New Year's Eve Disaster at the Virginia Historical Society". *Journal of the American Institute for Conservation* 39(1), pp. 127–134.
- Turchan, Carol. 1988. "The Chicago Historical Society Flood: Recovery Analysis Two Years Later". *The American Institute for Conservation: The Book and Paper Group Annual* 7, <http://cool.conservation-us.org/coolaic/sg/bpg/annual/v07/bp07-10.html>.
- Minnesota Historical Society. 2016. "Salvage Procedure for Wet Items". *Minnesota Historical Society* webpage. Accessed June 7, <http://www.mnhs.org/preserve/conservation/emergency.php>.
- Downey, Anne, and Mary Schobert. 2000. "Disaster Recovery: Salvaging Art on Paper". *Conservation Center for Art and Historic Artifacts* webpage, [http://www.ccaha.org/uploads/media\\_items/technical-bulletin-salvaging-art-on-paper.original.pdf](http://www.ccaha.org/uploads/media_items/technical-bulletin-salvaging-art-on-paper.original.pdf).
- Norris, Debra Hess. 1998. "Disaster Recovery: Salvaging Photograph Collections". *Conservation Center for Art and Historic Artifacts* webpage, [http://www.ccaha.org/uploads/media\\_items/technical-bulletin-salvaging-photographs.original.pdf](http://www.ccaha.org/uploads/media_items/technical-bulletin-salvaging-photographs.original.pdf).
- Ruzicka, Glen. 2002. "Disaster Recovery: Salvaging Books". *Conservation Center for Art and Historic Artifacts* webpage, [http://www.ccaha.org/uploads/media\\_items/technical-bulletin-salvaging-books.original.pdf](http://www.ccaha.org/uploads/media_items/technical-bulletin-salvaging-books.original.pdf).
- Podany, Jerry C., Erik Risser, and Eduardo Sanchez. 2009. "Never Forever: Assembly of Sculpture Guided by the Demands of Disassembly". In Janet Ambers, Catherine Higgitt, Lynne Harrison, and David Saunders (eds.),  *Holding It All Together; Ancient and Modern Approaches to Joining, Repair and Consolidation*. London: Archetype. Pp. 134–142.
- Down, Jane E. 2015. "Introduction". In *Adhesive Compendium for Conservation*. Ontario: Government of Canada, Canadian Conservation Institute. Pp. 1–4.
- Down, Jane E. 2015. "Liquid Adhesive Properties". In *Adhesive Compendium for Conservation*. Ontario: Government of Canada, Canadian Conservation Institute. Pp. 5–13.
- Down, Jane E. 2015. "Bonding". In *Adhesive Compendium for Conservation*. Ontario: Government of Canada, Canadian Conservation Institute. Pp. 15–19.
- Down, Jane E. 2015. "Solid Adhesive Properties". *Adhesive Compendium for Conservation*. Ontario: Government of Canada, Canadian Conservation Institute. Pp. 21–29.
- Down, Jane E. 2015. "A Brief Introduction to Consolidation Issues". *Adhesive Compendium for Conservation*. Ontario: Government of Canada, Canadian Conservation Institute. Pp. 31–33.



### Other Readings:

- Zeffirelli, Franco. n.d. *Florence: Days of Destruction*,  
<http://www.rai.it/dl/RaiTV/programmi/media/ContentItem-18bf27f2-7a41-4c8b-a09c-0dcb91b64185.html>.
- Connecting to Collections Care. 2015. “Protecting Your Collections: Writing a Disaster Response Plan”. *Connecting to Collections Care* webpage,  
<http://www.connectingtocollections.org/archiveresponseplan/>.
- Koob, Stephen P. 1984. “The Consolidation of Archaeological Bone”. In Norman S. Brommelle, Elizabeth M. Pye, Perry Smith, and Garry Thomson (eds.), *Adhesives and Consolidants: Preprints of the Contributions to the Paris Congress, 2–8 September 1984*. London: The International Institute for Conservation of Historic and Artistic Works. Pp. 98–102.
- Koob, Stephen P. 2009. “Paraloid B-72: 25 Years of Use as a Consolidant and Adhesive for Ceramics and Glass”. In Janet Ambers, Catherine Higgitt, Lynne Harrison, and David Saunders (eds.),  *Holding It All Together. Ancient and Modern Approaches to Joining, Repair and Consolidation*. London: Archetype. Pp. 113–119.
- Schilling, Michael R. 1989. “The Glass Transition of Materials Used in Conservation”. *Studies in Conservation* 34(3), pp. 110–116.

WEEK 6: February 20 (Mo), Meet in College Hall 301

### Past and Present Treatments

Topics: Understanding Treatment Reports of Objects in Collections; Historical Approaches to Restoration of Cultural Heritage Material and East vs. West; Conservation Training.

Exercises: Student Presentation of Treatment Reports (cf. handout); Mending a Broken Flowerpot.

### Core Readings:

- [http://www.conservation-us.org/our-organizations/association-\(aic\)/governance/code-of-ethics-and-guidelines-for-practice/commentaries-to-the-guidelines-for-practice-\(html\)/27#.V\\_U48kgubM](http://www.conservation-us.org/our-organizations/association-(aic)/governance/code-of-ethics-and-guidelines-for-practice/commentaries-to-the-guidelines-for-practice-(html)/27#.V_U48kgubM)
- Treatment Reports: <https://drive.google.com/drive/folders/0B4jOiUU-t0RBZGZQcHFkY3c0eUU?usp=sharing>
- Henderson, Jane, and Robert Waller. 2016. “Effective Preservation Decisions Strategies”. *Studies in Conservation* 61(6), pp. 308–323.
- Williams, Jane L. 2008. “Philosophies and Approaches to Lacquer Conservation”. In *The Conservation of Asian Lacquer. Case Studies at the Asian Museum of San Francisco*. San Francisco: Asian Art Museum and Chong-Moon Lee Center for Asian Art and Culture. Pp. 13–25.
- Weldon, Marianne. 2017. *How to Mend Pottery*. [Video].

### Other Readings:

- Portell, Jean D. 2003. “Prior Repairs. When Should They be Preserved?”. *Journal of the American Institute for Conservation* 42(2), pp. 363–380.
- White, Chris, Nancy Odegaard, and Arianna Lea Shackle. 2009. “Prehistoric and Ethnographic Repair Techniques and Materials on Southwestern Native American Pottery”. In Janet Ambers, Catherine Higgitt, Lynne Harrison, and David Saunders (eds.),  *Holding It All Together; Ancient and Modern Approaches to Joining, Repair and Consolidation*. London: Archetype. Pp. 18–24.
- Klein, Joshua 2012. “How to Mix a Weight/Volume B-72 Solution”. Workbench Diaries webpage,  
<http://www.workbenchdiary.com/2012/12/how-to-mix-weight-volume-paraloid-b-72.html>.

WEEK 7: February 27 (Mo), Meet in College Hall 301

### Conservation Practices: Examination, Documentation, Cleaning

Topics: Examination Techniques (UV Light, Raking Light, Infrared, Microscopy, X-Radiography); Accessioning; Documentation (Condition Report, Photography, Measurements); Principles of Cleaning Strategies.

Exercises: Writing a Condition Report; Applying Accession Numbers, and Cleaning of Objects.

#### Core Readings:

- Ash, Nancy, Scott Homolka, and Stephanie Lussier. 2014. *Descriptive Terminology for Works of Art on Paper: Guidelines for the Accurate and Consistent Description of the Materials and Techniques of Drawings, Prints, and Collages*. Philadelphia: Philadelphia Museum of Art.
- Powerhouse Museum Conservation Department. 2013. "How to Brush Vacuum an Object". *The Powerhouse Museum* webpage, [https://moodle.brynmawr.edu/pluginfile.php/192232/mod\\_resource/content/1/how\\_to\\_brush\\_vacuum\\_an\\_object.pdf](https://moodle.brynmawr.edu/pluginfile.php/192232/mod_resource/content/1/how_to_brush_vacuum_an_object.pdf).
- Bridgland, Janet, David Penfold, and Susan Solli. 1996. "To Clean or Not to Clean: The Value of Soils and Creases". ICOM Committee for Conservation, 11th Triennial Meeting in Edinburgh, Scotland, 1-6 September 1996: Preprints. London: James & James. Pp. 687–691.
- Brooks, Mary M., and Dinah Eastop. 2006. "Matter Out of Place: Paradigms for Analyzing Textile Cleaning". *Journal of the American Institute for Conservation* 45(3), pp. 171–181.
- Greene, Virginia. 2006. "Using Case Studies to Examine the Decision-Making Process for Cleaning Ethnographic Objects". *Journal of the American Institute for Conservation* 45(3), pp. 186–199.

#### Other Readings:

- Ashley-Smith, Jonathan. 1999. *Risk Assessment for Object Conservation*. Oxford and Auckland: Butterworth Heinemann.
- McLean, Catherine C., and Susan R. Schmalz. 2010. "The Preparation of Condition Reports for Costume and Textiles at the Los Angeles County Museum of Art". In *Textile Conservation: Advances in Practice*, pp. 152–162.
- Van Horn, Deborah, Heather Culligan, and Corinne Midget (eds.) 2015. *Basic Condition Reporting. A Handbook*. 4th ed. Lanham and London: Rowman & Littlefield.
- Finn, Clare 2012. "Written Documentation for Paintings Conservation". In Joyce Hill Stoner, and Rebecca Rushfield (eds.), *The Conservation of Easel Paintings*. London and New York: Routledge. Pp. 271–276.
- Grant, Martha Simpson 2000. "The Use of Ultraviolet Induced Visible-Fluorescence in the Examination of Museum Objects II, *Conserve O Gram* 1(10), <http://www.nps.gov/museum/publications/consveogram/01-10.pdf>.
- Khanaferov, Colette, and Betsy Burr, 2014. "RTI of Etruscan Bucchero Fragments at Poggio Colla". *UCLA/Getty Conservation Program* webpage, <https://uclagettyprogram.wordpress.com/2014/08/08/rti-bucchero-poggio-colla/>
- Wards, J. (ed.) 2011. *The AIC Guide to Digital Photography and Conservation Documentation*, 2<sup>nd</sup> ed. Washington, D.C.: American Institute for Conservation of Historic and Artistic Works.
- Gleeson, Molly, 2015. "Cleaning an Egyptian Painted Wooden Coffin". *Vimeo* webpage, <https://vimeo.com/120098720>.
- Pearlstein, Ellen J., Diane Cabelli, Antoinette King, and N. Indictor. 1982. "Effects of Eraser Treatment on Paper". *Journal of the American Institute for Conservation* 22, pp. 1–12.
- Verges-Belmin, Veronique, Alison Heritage, and Ann Bourges. 2011. "Powdered Cellulose Poultices in Stone and Wall Painting Conservation Myths and Realities". *Studies in Conservation* 56 (4), pp. 281–297.

WEEK 8: March 5–12

### Spring Break – No Seminar!

Suggested Readings: - Just for Fun-

- Passa Non Passa: <https://www.youtube.com/watch?v=sYJOWEqm9DM>
- Roy's Food Repair: <https://www.youtube.com/watch?v=JCxscU0hWok>
- Peachey, Jeffrey S. 1990. "Conservation of the *Journal of the American Institute for Conservation: Results of a Survey and Treatments*". *Recent Setbacks in Conservation* 3 (1).  
<https://jeffpeachey.files.wordpress.com/2011/06/setbacks-in-conservation.pdf>.
- *Recent Setbacks in Conservation* 1 (1985).
- *Recent Setbacks in Conservation* 2 (1986).
- *Recent Setbacks in Conservation* 3 (1990).

## PART II: MATERIAL BASED CONSERVATION

WEEK 9: March 13 (Mo), Meet in Canaday 205

### Conservation of Photographs with Guest Lecturer Debra Hess Norris (University of Delaware)

Core Readings:

- Everts, Sarah. 2013. "Saving Endangered Photographs. Scientists Use the Molecular Makeup of Million-dollar Masterpieces and Family Snapshots to Conserve and Authenticate Them". *Chemical & Engineering News* 91(8), pp. 9–14. [Note that there is a link to the reading on our Moodle course page but that it is also available as a Word document, in case the link is broken.]
- Norris, Debra H., Nora W. Kennedy, and Bertrand Lavédrine. 2014. "Photograph Conservation Globally: Educational Needs, Milestones, and Challenges". In J. Bridgland (ed.), *ICOM-CC 17th Triennial Conference Preprints, Melbourne, 15–19 September 2014*. Paris: International Council of Museums. 9 pp.
- Kennedy, Nora W., and Silvia A. Centeno. 2014. "Research and Practice: Using Scientific Investigation to Inform Daguerreotype Care". *The Daguerreian Society Quarterly* 26(2), pp. 8–10.
- Lavédrine, Bertrand. 2003. "The Vulnerability of Photographs". In *A Guide to the Preventive Conservation of Photograph Collections*. Los Angeles: Getty Conservation Institute. Pp.2–29.
- Fischer, Monique. 2012. *A Short Guide to Film Base Photographic Materials: Identification, Care, and Duplication*. Northeast Document Conservation Center (NEDCC), Preservation Leaflet 5.1. Revised.
- Albright, Gary E., and Donia Conn, and Monique C. Fischer. 2011. *Types of Photographs*. Northeast Document Conservation Center (NEDCC), Preservation Leaflet 5.2. Revised.
- Northeast Document Conservation Center Staff. n.d. *Care of Photographs*. Northeast Document Conservation Center (NEDCC), Preservation Leaflet 5.3. Revised.
- Kennedy, Nora, Meredith Reiss, and Katherine Sanderson. 2016. "The Future Is Not What It Used to Be: Changing Views on Contemporary Color Photography". *Studies in Conservation* 61 (Supplement 2), pp. 91–97 [re-read, assigned in week 3].
- Image Permanence Institute 2017. "Graphics Atlas". *Image Permanence Institute, Rochester Institute of Technology* [webpage], <http://graphicsatlas.org/>

WEEK 10: March 20 (Mo, 12:00–4:30 p.m.), class taught at the Pennsylvania Academy of the Fine Arts

**Paintings, Painted Surfaces, and Pigment Analysis with Guest Speaker Mary McGinn (Painting Conservator at the Pennsylvania Academy of the Fine Arts)**

Topics: Typical Condition Issues for Paintings and Painted Surfaces; Analysis of Painting Materials;  
Exercise: Cleaning a Painted Surface; PLM and Pigment ID

Core Readings:

- Bomford, David. 2009. *A Closer Look: Conservation of Paintings*. London: National Gallery Publications Company Limited.
- Constable, William George 1963. “Workshop Organization and Equipment”. In *The Painter’s Workshop*. Boston: Beacon Press. Pp. 6–27.
- Constable, William George 1963. “The Physical Structure of a Painting”. In *The Painter’s Workshop*. Boston: Beacon Press. Pp. 28–37.
- Kirsh, Andrea, and Rustin Levenson. 2000. “Aging Effects of the Paint Layer”. In *Seeing Through Paintings*. New Haven: Yale University Press. Pp. 132–144.

Other Readings:

- Stoner, Joyce Hill, and Rebecca Rushfield (eds.), 2012. *The Conservation of Easel Paintings*. London and New York: Routledge.

Additional Optional Activity:

- March 24 (F): Tour of the Conservation Center for Art & Historic Artifacts (CCAHA), 10 a.m.–12 p.m.

WEEK 11: March 27 (Mo), Meet in College Hall 251

**Ceramic and Glass; Organic Material (Excluding Textiles)**

Topics: Discussion of Lab Visits (CCAHA and PAFA); Typical Conservation Condition Issues for Ceramics and Glass; Desalination; Typical Conservation Condition Issues for Wood, Leather, Lacquer, and Ivory.

Exercise: Microchemical Testing; Thin-Sections; Identification of Different Types of Ivory and Fiber ID.

Core Readings:

- Tsingarida, Athéna. 2007. “An Insight in Late 19<sup>th</sup>-century Conservation Work: F. Anderson’s Restoration of the Red-figure Amphora R303 in the Musées Royaux d’Art et d’Histoire in Brussels”. In Martin Bentz, and Ursula Kästner (eds.), *Beiheft zum Corpus Vasorum Antiquorum Deutschland III. Konservieren oder Restaurieren – Die Restaurierung griechischer Vasen von der Antike bis Heute*. Munich: C. H. Beck. Pp. 77–82.
- *Two Approaches to Vase-Painting Restoration*. n.d., [http://www.getty.edu/art/exhibitions/fragment\\_to\\_vase/index.html](http://www.getty.edu/art/exhibitions/fragment_to_vase/index.html).
- Koob, Stephen. 1991. “The Use of Acryloid B-72 in the Treatment of Archaeological Ceramics: Minimal Intervention”. *Spring 1990: Materials Research Society Meetings, San Francisco, Art and Archaeology II. Materials Research Society Symposium Proceedings* 185. Pp. 591–596.
- Unruh, Julie. 2001. “A Revised Endpoint for Ceramics Desalination at the Archaeological Site of Gordion, Turkey”. *Studies in Conservation* 46(2), pp. 81–92.

- Koob, Stephen. P. 2000. “New Techniques for the Repair and Restoration of Ancient Glass”. In Ashok Roy and Perry Smith (eds.), *Tradition and Innovation: Advances in Conservation: Contributions to the Melbourne Congress, 10-14 October 2000*. London: International Institute for Conservation of Historic and Artistic Works. Pp. 92–95.
- Koob, Stephen. 2014. “Glass Conservation. Hemispherical Bowl with Inlaid Nilotic Scene”. *Corning Museum of Glass, Youtube.com*. Last Modified March 14, 2014, <https://www.youtube.com/watch?v=tx7RYRoRSf4>
- Espinoza, Edgard O. 1999. *Identification Guide for Ivory and Ivory Substitutes*. Washington, DC: World Wildlife Fund.
- Sider, David. 2005. “How to Open and Read A Charred Papyrus”. In *The Library of The Villa dei Papiri at Herculaneum*. Los Angeles: Getty Publications. Pp. 46–59.
- Lau-Lamb, Leyla. 2005. “Advanced Papyrological Information System Guidelines for Conservation of Papyrus”. *University of Michigan Library Papyrology Collection* [webpage], <http://www.lib.umich.edu/papyrus-collection/advanced-papyrological-information-system>.
- Hornbeck, Stephanie E., and Dana L. Moffett. 2016. “Altered Surfaces, Taking the Long View: Applications of Ethnographic Conservation Practices to the Conservation of Contemporary Art”. *Studies in Conservation* 61 (Supplement 2), pp. 84–90.

#### Other Readings:

- Craddock, Paul. 2009. “Ceramics”. In *Scientific Investigation of Copies, Fakes and Forgeries*. Amsterdam: Elsevier. Pp. 186–209.
- Craddock, Paul. 2009. “Glass and Enamels”. In *Scientific Investigation of Copies, Fakes and Forgeries*. Amsterdam: Elsevier. Pp. 210–241.
- Craddock, Paul. 2009. “Organic Materials: Mainly Natural”. In *Scientific Investigation of Copies, Fakes and Forgeries*. Amsterdam: Elsevier. Pp. 422–446.
- Mayer, Debora D. 2012. “Identification of Textile Fibres Found in Common Painting Supports”. In Joyce Hill Stoner, and Rebecca Rushfield (eds.), *The Conservation of Easel Paintings*. London and New York: Routledge. Pp. 318–325.

WEEK 12: April 3 (Mo), Meet in College Hall 251

#### **Stone, Metal, Cellulosics (including Textiles)**

Topics: Typical Condition Issues for Stone, Mosaics, and Metal; Typical Condition Issues for Paper Based Materials and Asian Paintings; Typical Condition Issues for Textiles.

Exercises: Microchemical Testing and Hinging.

#### Core Readings:

- Newman, Richard. 2003. “An Overview of Current Scientific Research on Stone Sculpture”. In *Scientific Examination of Art. Modern Techniques in Conservation and Analysis*. Washington, D.C.: The National Academies Press. Pp. 40–57.
- Craddock, Paul. 2009. “Stone and Sculpture. Case Studies: The Getty Kouros and The Boston Reliefs”. In *Scientific Investigation of Copies, Fakes and Forgeries*. Amsterdam: Elsevier. Pp. 261–264 ONLY.
- Fendt, Astrid. 2007. “Restoration or de-Restoration? Two Different Concepts of Presenting the Authentic Condition of Ancient Sculptures in the Collection of Classical Antiquities in 19th-Century Berlin”. In *Art, Conservation and Authenticities. Material, Concept, Context. Proceedings of the International Conference Held at the University of Glasgow*. Glasgow: University of Glasgow. Pp. 41–49.

- Craddock, Paul. 2009. "Metals I. Composition". In *Scientific Investigation of Copies, Fakes and Forgeries*. Amsterdam: Elsevier. Pp. 137–156.
- Hillyer, Lynda. 2010. "Advances in Adhesive Techniques – the Conservation of Two Coptic Tunics at the Victoria and Albert Museum". In Frances Lennard and Patricia Ewer (eds.), *Textile Conservation: Advances in Practice* (Butterworth-Heinemann series in Conservation and Museology). Oxford and Boston: Butterworth-Heinemann. Pp. 181–188.

#### Other Readings:

- Torraca, Giorgio. 2009. "Conservation of Architectural Surface". In *Lectures on Materials Science for Architectural Conservation*. Los Angeles: Getty Conservation Institute. Pp 96–109.
- Doehne, Eric, and Clifford A. Price. 2010. "Putting it Right: Preventive and Remedial Treatment". In *Stone Conservation: An Overview of Current Research*. 2nd ed. Research in Conservation. Los Angeles: Getty Conservation Institute. Pp 27–48.
- Alberti, Livia *et al.* 2013. *Illustrated Glossary. Technician Training for Maintenance of In Situ Mosaics*. Los Angeles: The Getty Conservation Institute and Institut National du Patrimoine, Tunis.
- Craddock, Paul. 2009. "Metals II. Metalwork and Coins". In *Scientific Investigation of Copies, Fakes and Forgeries*. Amsterdam: Elsevier. Pp. 157–185.
- Sténuît, Marie-Eve, and Robert Sténuît. 2001. "A Preliminary Report on the Discovery and Recovery of a Bronze *apoxyomenos*, off Vele Orjule, Croatia". *The International Journal of Nautical Archaeology* 30(2), pp. 196–210.
- Odegaard, Nancy, Scott Carrol, and Werner S. Zimmt. 2015. *Material Characterization Tests for Objects of Art and Archaeology*. 2nd ed. London: Archetype Publications. Pp. 46–47, 66–67, 102–103, 108–109, 112–113.
- Tiballi, Anne. n.d. "Parenthetical Notation: A New Method for Recording Yarn Structure". *Academia*, [https://www.academia.edu/1659333/The\\_Parenthetical\\_Method\\_of\\_Spin-Ply\\_Notation\\_A\\_Case\\_Study](https://www.academia.edu/1659333/The_Parenthetical_Method_of_Spin-Ply_Notation_A_Case_Study).

#### Additional Optional Activity:

- April 5 (W): Tour of the Lunder Conservation Center at the Smithsonian Donald W. Reynolds Center for American Art and Portraiture, 10–11:30 a.m., and the [Hirschhorn Conservation Laboratory](#), 1–3 p.m. (with free timed entrance ticket for [Yayoi Kusama show](#), 3–5 p.m.)

#### WEEK 13: April 10 (Mo), Meet in Canaday 205

#### **Basics of In-Situ Conservation with Guest Speaker [Lynn A. Grant](#) ([Head Conservator at University of Pennsylvania Museum of Archaeology and Anthropology](#))**

Topics: Discussion of Lab Visit; Typical Condition Issues for Organic and Inorganic Materials; Lifting Techniques; Conservation Materials.

#### Core Readings:

- Pedelì, Corrado, and Stefano Pulga. 2013. *Conservation Practices on Archaeological Excavations. Principles and Methods*. Los Angeles: Getty Museum. [Excerpts].

#### Other Readings (see also separate handout):

- Hamilton, Donny L. 1999. "Methods for Conserving Archaeological Material from Underwater Sites". Center for Maritime Archaeology and Conservation Texas A&M University. <http://nautarch.tamu.edu/CRL/conservationmanual/ConservationManual.pdf>.

**Additional Optional Activity:**

- April 14: Tour of the Conservation and Technical Research Laboratories at the Walters Art Museum in Baltimore, 1–4 p.m.

**Core Readings:**

- Mitchell, Margaret M., Joseph G. Barabe, and Abigail B. Quandt. 2010. “Chicago’s ‘Archaic Mark’ (ms2427) II Microscopic, Chemical and Codicological Analysis Confirm Modern Production”. *Novum Testamentum* 52, pp. 101–133.
- “The Archimedes Palimpsest”. n.d., <http://archimedespalimpsest.org/about/history/index.php>.

WEEK 14: April 17 (Mo)

**Tour of the Scientific Research and Analysis Laboratory (SRAL) at Winterthur and Meeting with Conservation Graduate Students, 1–4 p.m.**

WEEK 15: April 24 (Mo), Meet in College Hall 251

**Discussion of Lab Visit; Student Presentations; Course Evaluations**