

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 semina

final paper on two artifacts (ca. 12 – 15 pages excluding bibliography and illustrations; due on Friday, May 12 at

## 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 instructor. We will make accommodations for your needs. Please let us know if you have any questions or concerns. Thank you for your participation and experiences.

## Schedule of Readings

Note: This is a tentative syllabus and subject to change by the L Q V W U X F W R U V L Q U H V S R Q V H 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 HISTO RY 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:

- & O D Y L U 0 L U L D P 3 7 K H 6 R F L D O D Q G + L V W R U L F & R Q V W H & R Q V H U Y *Studies in Conservation* 43(1), pp. 1-8.
- C D S O H & K U L V 3 & R Q V H U Y D M S A I R. *Judge, Maki, 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)
- 5 L F K P R Q G \$ O L V R Q 3 7 K H Q W K I D F U A & Q H F N Q L V W H I 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/>.
- % DUNHU & ODLUH 6 3+RZ WR 6HOHFW \*ORONRVE O\$Q 2YH  
*Gram* 1(12), pp. 1-5.
- Fifi HOG %HFN\ 30XVHXP 0RQGD\ \*HW 5LG RI 7KRVH :K  
1 LW UH OTH 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/>.
- 3HUNLQV \$UHQVWHLQ 5DFKHO 33UDFNWLNQ DO & ROOHFW  
*Collections Online Community Webinar*. <http://www.connectingtocollections.org/storagesolutions/>



- Classen, Constance. 2012. *Sensible Objects: Colonialism, Museums, and Material Culture* (Wenner-Gren International Symposium Series). Oxford and New York: Berg. Pp. 199-222.
- Wu, Cynthia. 2012. *Chang and Eng Reconnected. The Original Siamese Twins in American Culture*. Philadelphia: Temple University Press. Pp. 58-78.

Other Readings:

- *The Collecting and Trading of Greek Vases. An Aspect of the Modern Reception of Antiquity*. Aarhus and Headington: Aarhus University Press. Pp. 27-41 ONLY.
- *Digest* 39(12), pp. 1-9.
- *Archaeology and Ethnography Program*, [https://www.nps.gov/archeology/collections/intro\\_course01.htm](https://www.nps.gov/archeology/collections/intro_course01.htm)
- *Heritage*. London and New York. Routledge. Pp. 278-288.
- *Ethics and Cultural Heritage*. London and New York. Routledge. Pp. 54-60.
- *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:

- *China's Cultural Objects*. Singapore: Springer. Pp. 23-54, esp. 31-41 and 46-54.
- Stevenson, Alice. 2016. *Antiquities and Conflicted Antiquities: Addressing Commercial Trade in Cultural Heritage*. *Antiquity* 90, pp. 29-36.







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* webpage,  
<http://www.connectingtocollections.org/archiveresponseplan/>.
- 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.
- Lynn Harrison and David Saunders (eds.), *Holding It All Together. Ancient and Modern Approaches to Joining, Repair and Consolidation*. London: Archetype. Pp. 113-119.
- *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:

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. 2014. *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).
- ULLGJODQG - DQHW 'DYLG 3HQIROG DQG 6XVDQ 6ROOL 6RLOV DQG &UHDVHV', & 20 & RPP. *Proceedings of the 11th International Meeting on the Conservation of Paper*, Edinburgh, Scotland, 1-6 September 1996: Preprints. London: James & James. Pp. 687-691.
- URRNV 0DU\ 0 DQG 'LQDK (DVWRS 3 0 DW Wextile 2 XW I & OHDQ. *Journal of the American Institute for Conservation* 45(3), pp. 171-181.
- \*UHHQH 9LUJLQLD 3 8 VLQJ & DVH-6 W Xg Prcess for WR ([DPLQ & OHDQLQJ (WKQR *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, & DWKHULQH & DQG 6XVDQ 5 6FKPDO] 3 7KH 3UI & RVWXP H DQG 7H[WLOHV DW WKH /RVT. *Site Conservation & RXQW\ 0X 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.
- )LQQ & ODUH 3 : ULWWHQ 'RFXPHQWDLRQ IRU 3DLQWL 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/conserveogram/01-10.pdf>.
- .KDQDIHURY & ROHWHH DQG %HWV\ %XUU 3 57, RI (W & ROO. *OCDA/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.
- \*OHHVRQ 0ROO\ 3 & OHDQLQJ DQ (Vmeo Web Page, 3DLQWHG : <https://vimeo.com/120098720>.
- 3HDUOVWHLQ (OOHQ - 'LDQH & DEHOOL \$QWRLQHWWH .L 7UHDWPHQW *Journal of the American Institute for Conservation* 22, pp. 1-12.
- Verges- %HOPLQ 9HURQLTXH \$OLVRQ +HULWDJH DQG \$QQ % 3RXOWLFHV LQ 6WRQH DQG :DOO 3DLQWHQJ & RQVHUHU YDWL 56 (4), pp. 281-297.



WEEK 10: March 20 (Mo, 12:00 - 1:30 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.
- & R Q V W D E O H : L O O L D P \* H R U J H 3 : R U N V K R S a i t e J D Q L J D W I  
*Workshop*. Boston: Beacon Press. Pp. 6 - 7.
- & R Q V W D E O H : L O O L D P \* H R U J H 3 7 K H 3 H P i n t e r D O 6 W U X F W  
*Workshop*. Boston: Beacon Press. Pp. 28 - 37.
- . L U V K \$ Q G U H D D Q G 5 X V W L Q / H Y H Q V R Q Seeing Through (I I H F  
*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:

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Restoration of the Red- IL J X U H \$ P S K R U D 5 L Q W K H O X V p H V 5 R \ D X [ G  
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*Deutschland III. Konservieren oder Restaurieren* -

- . RRE 6WHSKHQ 3 3 1HZ 7HFKQLTXHV IRU WKH 5HSDLU  
Ashok Roy and Perry Smith (eds.), *Tradition and Innovation: Advances in Conservation:*

- *Defining Investigations of Copies, Fakes, and Forgeries*. Amsterdam: Elsevier. Pp. 137–156.
- *The Conservation of Historic Textiles*. *Conservation: Advances in Practice* (Butterworth-Heinemann series in Conservation and Museology). Oxford and Boston: Butterworth-Heinemann. Pp. 181–188.

Other Readings:

- *Lectures on Materials Science for Architectural Conservation*. Los Angeles: Getty Conservation Institute. Pp. 96–109.
- *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. *Scientific Investigation of Copies, Fakes and Forgeries*. Amsterdam: Elsevier. Pp. 157–185.
- Sténuit, Marie- (YH DQG 5 REHUW 6 WP QXLW 3 \$ 3 UHOLPLQDU\ Recovery of a Bronze *apoxyomenos* RII 9 HOH 2 UMIK On 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.
- *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):

- <http://nautarch.tamu.edu/CRI/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:

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