

Funding Opportunities

Winterthur/University of
Delaware Program in
Art Conservation

2022-2023

(Academic Year)

Rev. July 28, 2022

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Student Funding and Expectations

Students accepted into the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) receive full tuition scholarships and annual stipends. Numerous additional funding opportunities are also made available, and a support network of faculty is available to assist with the application and reporting processes (see below).

In all cases, this funding is an honor and a privilege. The opportunity to study while receiving sufficient funding to cover essential expenses is a worldwide rarity. Additionally, very few Master's-level students, be it at the University of Delaware or elsewhere, receive funding of any kind; most pay graduate tuition. Currently at UD, graduate tuition is \$34,000 annually.

Acceptance of this funding denotes a commitment to meeting the expectations outlined below.

Expectations of all WUDPAC students:

1. Selection of class jobs in first and second year, as defined by previous class documents
 - o Examples include: class president, caterer(s), thank-you officer(s), social media coordinator, A/V tech, etc.
2. Coordination and facilitation of WUDPAC Admissions Week
 - o Includes: corresponding and "hosting" applicants, managing various parts of the interview process, assisting admissions committee with scheduling and catering
3. Participation in select tours
 - o For example: special interest groups, potential donors, prospective students, ticketed Winterthur public tours
4. Organization of ANAGPIC conference, if hosted by WUDPAC during students' first or second years
5. Support of program publicity efforts
 - o Examples include: actively posting to social media sites; writing and participating in blog posts, interviews, and/or articles about student projects; delivering public lectures; participating in outreach projects
6. Annual completion of short (2-page) year-end summary reports to be shared with funders and/or senior administrators.

Each student receives a full tuition scholarship and the same fellowship award (stipend) as their classmates. However, different funding sources may be allocated for select students' stipends. For example, secured grant monies from the National Endowment for the Humanities (NEH) cover the stipend costs of two students per class annually; the Library and Archives Conservation Education (LACE) curriculum is funded by the Andrew W. Mellon Foundation.

The source of funding allocated for a student's stipend will determine how the expectations of said student is particularly focused. See the chart below that captures the main criteria of expectation depending on allocated funding source.

**STIPEND FUNDING
SOURCE**

EXPECTATIONS

THE QUESTERS

- Reports submitted to The Questers International Board at the conclusion of each semester outlining activities and academic progress;
- May be asked to attend one annual meeting during three-year tenure, hosted by the Board and introduced to the Questers membership;
- May be asked to greet (and occasionally offer a brief tour to) Questers' groups who visit Winterthur and are anxious to meet briefly the Fellow they are supporting via their membership dues.

**MELLON FOUNDATION
(LACE)**

- Completion of the LACE Consortium Curriculum;
- Tracking of individual professional development spending, submitting monthly expenditures forms with details about the reason for each expense;
- Providing additional context for expenses to support program leaders' quarterly reports to the Mellon Foundation, as well as information about major treatments, research projects for science and preventive, and any use of the Mellon-funded aging oven

**NATIONAL ENDOWMENT
FOR THE HUMANITIES**

- Completion of one outreach-related activity per year and reporting back to the NEH on the details of these activities



Grants and Fellowships: Managing the Process

Applying for grants and fellowships requires coordination of various activities and people. This checklist is intended to remind graduate students at UD of steps they may need to take in order to smooth the process and avoid creating problems for other people.

1. Identify potential sources well in advance of deadlines: use library search tools, professional organization listservs and Web sites, the Graduate Office Web site, the Research Office, and your own department's resources to identify potential sources of funding for your work. The more lead time the better.
2. Study the fellowship or grant announcement. Note carefully whether you qualify and whether there is a good match with your goals and needs. Determine whether you have the time to generate a strong application. Make an early go/no go decision.
3. Prepare an abstract summarizing your project. Write in language intended to reach a broad audience. Remember that no one is as expert as you. Share your abstract with others to be sure it makes sense: that the work is important, focused, and necessary.
4. Consult with your advisor and graduate director. Make sure any funding source you target makes sense for your stage of career development. Assess your project and degree timeline for good fit with the timeline of the grant or fellowship award.
5. Secure proper approval if human subjects are involved. Make sure you have completed training in human subjects research protections before you submit your project for approval. Human subjects review takes time and involves a committee that meets on their own schedule, not yours. Read the solicitation carefully and understand if approval must be obtained before you submit your funding application, or if you can have the Research Office certify that the project will be appropriately reviewed before the work starts. <https://research.udel.edu/regulatory-affairs/human-subjects/>
6. Determine what institutional signatures are needed. Make sure you have planned adequate time for institutional review and sign-off, if such is required.
7. Determine whether you need supporting letters. Give letter writers plenty of time and give them guidance so they can write strong letters.
8. Prepare a draft of your proposal, carefully following the agency's guidelines and language. Continue to write in ways that engage a broad audience. Prefer a plain, direct, visual style.
9. Review and revise multiple drafts. Get peers to review your proposal. Seek your advisor's feedback.
10. Prepare a budget. Be clear about allowable expenses and overhead, if allowed. Review your budget with your advisor or with a grants officer in the Research Office.
11. Allow plenty of time for assembling, printing, filing, signing, and sending

WUDPAC and Other Grants & Opportunities (Rev. 7/28/2022)

NAME OF AGENCY	FACULTY REVIEW	DESCRIPTION	ELGIBLE EXPENSES	FINAL REPORT
Center for Material Culture Studies (CMCS)	Discuss with major supervisor	http://www.materialculture.udel.edu/index.php/2021-2022_summary-grant-opportunities-deadlines/	See individual description on website	Final report required.
George Stout Scholarship (FAIC)	Discuss with major supervisor	https://www.culturalheritage.org/resources/funding/professional-development/george-stout-scholarship	To support AIC and other conferences	Final report required.
Society of Winterthur Fellows (SOWF)	Discuss with major supervisor	https://www.sowf.org/student-grants.html	Participation in professional conferences and other professional development opportunities.	Final report required.
Graduate College Professional Development Award (Travel Award)	Discuss with major supervisor & Chair for required matching strategy	https://www.udel.edu/academics/colleges/grad/research/graduate-student-travel-award/	Participation in professional conferences and other professional development opportunities.	Final report required as well as images for blog post.
Graduate College Professional Development Award (UD Collection-Based Research Grant)	Discuss with major supervisor	https://grad.udel.edu/graduate-community-portal/students/collection-based-research-grant/	Collections-based research.	Final report required.
John Krill and Betty Fiske Award	Joan Irving	Advance and strengthen scholarship in paper, Asian art, or modern materials conservation. Description and application process including in this booklet.	Transportation, lodging, and fees.	Final report required.
Edward and Elizabeth Goodman Rosenberg Award	Debra Hess Norris and major supervisor	For research, course work, conferences, and professional development. Description, application process and samples follow funding chart. Third-year Fellows only.	Transportation, lodging, and Fees.	Final report required.

NAME OF AGENCY	FACULTY REVIEW	DESCRIPTION	ELIGIBLE EXPENSES	FINAL REPORT
Tru Vue Inc Preventive Conservation Award	William Donnelly (Chair)	Research centered on preventive conservation. Description, application process and samples follow funding chart. Preventive majors and minors only.	Attendance at workshops, seminars, or conference where Fellow is giving a paper or poster, research materials or travel expenses related to SWP or other purposes.	Final report required. Thank you note to Tru Vue required.
Samuel H. Kress Foundation	Debra Hess Norris	To support second-year summer internship or international support for third-year internship. Sample applications follow. See email from Chair detailing process sent to second-year class in fall semester.	Transportation lodging, per diem, and other fees.	Final report required.
Annette Kade Charitable Trust	Debra Hess Norris & Joyce Hill Stoner	To support research travel (extended) to France and Germany	Transportation, lodging, fees.	Final report required.
Professional Development Award	Catherine Matsen (Chair)	Research travel, conferences. Description, application process, and samples follow funding chart.	Transportation, registration and lodging fees. Apply at least four weeks in advance when possible.	Final report required for awards of \$250 or more.
Janice Carlson Scholarship for Conservation Science	Consult with your major supervisor and science faculty	This is a nominated scholarship. Discuss with your major supervisor if you would like to be considered. Description follows funding chart.	Expenses associated with research initiative.	Final report required.

Center for Material Culture Studies (CMCS)

Discuss with major supervisor.

http://www.materialculture.udel.edu/index.php/2021-2022_summary-grant-opportunities-deadlines/

George Stout Scholarship (FAIC)

Discuss with major supervisor.

<https://www.culturalheritage.org/resources/funding/professional-development/george-stout-scholarship>

Society of Winterthur Fellows (SOWF)

Discuss with major supervisor.

Samples: Mackenzie Fairchild, Nylah Byrd

<https://www.sowf.org/student-grants.html>

SOWF Professional Development Grant Application
Winterthur Program in American Material Culture (WPAMC) & Winterthur/University of Delaware
Program in Art Conservation (WUDPAC)

Applicant's Name: Mackenzie Fairchild

E-mail Address: Mack@udel.edu

UD ID#: 702486274

Projected Graduation Mo/Yr: 2024

Today's Date: 6/11/2022

Project Title: 2022 ICOM-CC Glass & Ceramics Interim Meeting

Applying for: \$300

Description of Proposed Activity:

(Please include dates, location, and sponsoring organization and attach conference, seminar, or workshop programs as appropriate)

I am applying for funding from the Society of Winterthur Fellows Professional Development Grant to support travel and lodging costs of attending the 2022 ICOM-CC Glass & Ceramics Interim Meeting. The conference in Recent Advances in Glass and Ceramics Conservation 2022: the 6th Interim Meeting of the Glass and Ceramics Working Group will be held in person and online, in Lisbon, Portugal from November, 9th-11th 2022. Themes of the papers and posters being presented at this conference will be as broad as the field of glass and ceramic conservation itself, but will specifically include topics such as diversity, equity, access, and inclusion in the field of glass and ceramics conservation, sustainability, virtual learning and teaching, modern and contemporary conservation, recent advances in adhesives, consolidants, loss-compensation, preventive conservation, and glass deterioration. I hope to arrive prior to the conference to take part in to-be-determined conference hosted technical visits (museum labs, the university, historic sites) with the rest of the WUDPAC objects conservation cohort

and Lauren Fair, Head of Objects Conservation at Winterthur, WUDPAC Affiliated Assistant Professor, and acting Coordinator of the ICOM-CC Glass and Ceramics Working Group.

Significance of Proposed Activity to Career Development:

Attending this conference in person would provide unique opportunities to network with a broad range of professionals within my specialty, and gain exposure to international approaches and thinking towards glass and ceramic conservation. I look forward to learning from the expertise of a diverse working group, and contributing to conversations specifically surrounding glass deterioration, a specific interest of mine stemming from my work at The Field Museum on a multi-year long survey and IMLS funded project focused on the deterioration of Native North American Plains glass beadwork. I will also be assisting in editing poster abstracts for the conference over the summer, which will further develop my technical writing and reviewing skills. Much of my pre-program work involved the research and conservation of glass and ceramics in the United States. In addition to my work at The Field Museum, I also carried out treatment and research for nearly a year on archeological ceramics at the University of Chicago's Oriental Institute. Attending this conference will deepen my understanding of glass and ceramic conservation, broaden my knowledge of these materials, and further develop my understanding of how to best serve collections containing them. I believe learning from the diverse group of colleagues and experts that will be attending this conference will expand my approaches to conservation and responsible stewardship beyond what I have learned from my time in the United States studying these materials. Through attendance, I hope to become part of the global glass and ceramic conservation community, learn, contribute, and foster opportunities for future collaboration.

Proposed Budget:

Item	Description & Cost	Total Estimated Costs
<i>Registration Expense</i>	£150 GBP (Student rate, ~\$188 USD)	\$188
<i>Travel: Airfare</i>	\$1,360 (Round-trip, 1 stop with American Airlines as of 6/8/2022) \$801 (Round-trip with United from Newark, NJ as of 6/8/2022) Many different flight options are currently available (as of 6/8/2022), and the prices may change by the time we book, but approx. \$1,100	\$1,100
<i>Transportation to Airport</i> (Drive to Westfield, NJ and park car, cab to airport)	\$0.58 / mile (Standard mileage rates 2022, IRS) \$50 / trip (Cab)	\$42 (0.58 x 110 miles x 2 = 127, /3 people = approx. 42) \$33 (50 x 2 = 100, /3 people = approx. 33)
<i>Lodging</i>	\$150/day (Approximate cost of AirBnB that can lodge 2-3 people as of 6/8/22, likely to increase)	\$200 (150 x 4 = 600, /3 people = 200)
<i>Per Diem Meals & Incidental Expenses</i>	\$60/day	\$240 (60 x 4 = 240)
<i>Conference Dinner</i>	\$54 USD	\$54
TOTAL :		\$1,857
Additional Research Days (Saturday Nov. 5-Monday Nov. 7) -Time to do additional museums, historic/cultural sites, and lab visits		
<i>Lodging</i>	\$150/day (Approximate cost of AirBnB that can lodge 2-3 people as of 6/8/22,	\$225 (150 x 3 = 450, /2 people = 225)

	likely to increase)	
<i>Per Diem Meals & Incidental Expenses</i>	\$60/day	\$180 (60 x 3 = 180)
TOTAL :		\$405
GRAND TOTAL:		\$2,262

Funding Sources (and Amounts) Solicited:		
<i>Gutmann Fund</i>	Registration and conference dinner	\$250 (awarded)
<i>Society of Winterthur Fellows Professional Development Award</i>	Partial travel and lodging	\$300
<i>Bob and Mae Carter Fund</i>	Partial travel and lodging	\$750 (in process)
<i>College of Arts and Sciences Graduate Student Travel Grant</i>	Partial travel, lodging, and food	\$962 (in process)
GRAND TOTAL:		\$2,262

REFERENCES

- American Airlines. 2022. "Flights from Philadelphia to Lisbon - November 2022." Accessed June 8, 2022.
<https://www.aa.com/booking/flights/choose-flights/flight1?bookingPathStateId=1654721501877-238&redirectSearchToLegacyAACom=false>
- U.S. Department of State. 2022. "PORTUGAL: Foreign Per Diem Rates In U.S. Dollars." Accessed June 8, 2022.
https://aoprals.state.gov/web920/per_diem_action.asp?MenuHide=1&CountryCode=1104
- XE. 2022. "Currency Converter: Convert British Pounds to US Dollars." Accessed June 8, 2022.
<https://www.xe.com/currencyconverter/convert/?Amount=150&From=GBP&To=USD>

SOWF Professional Development Grant Application
Winterthur Program in American Material Culture
Winterthur/University of Delaware Program in Art Conservation

Applicant's name: _____ Nylah Byrd _____

E-mail address: _____ nylah@udel.edu _____

Date: _____ 6/29/2020 - 8/07/2020 _____

Project Title: _____ Rehousing the Anna Russel Jones Collection _____

Description of Proposed Activity:

(Please include dates, location, and sponsoring organization and attach conference, seminar, or workshop programs as appropriate)

The African American Museum of Philadelphia (AAMP) has provided me with the amazing opportunity to spend six weeks creating safe storage for their Anna Russel Jones Collection. Anna Russel Jones was the first African American graduate from the Philadelphia School of Design for Women and is most known for her textile designs, carpet designs, and graphic print artworks. The collection consists of objects, prints, notebooks, photo albums, scrapbooks, and textiles. I will be rehousing the three-dimensional objects, which are currently at risk due to the stacking method used inside their current boxes. This project will require collaboration between the exhibits department, curatorial department, and myself. In addition to rehousing the objects, I will create detailed workflow plans for rehousing the remaining materials in the collection. With the workflow plans, the museum can continue this project after my six weeks are over. Providing safe storage for this collection will help ensure Anna Russel Jones' legacy lives on and will be accessible to researchers for years to come so her story can continue to inspire other, just as it inspires me. AAMP plans on hiring a Collections Manager within the next year and this project will provide a starting point for re-organizing and re-housing their upstairs collections space. I look forward to sharing my experiences working at AAMP during public presentations at Winterthur and to art conservation undergraduates in the fall of 2020. I will also attend the Treasures Program¹ on July 11th, organized by the National Museum of African American History and Culture during my time in Philadelphia.

¹ <https://nmaahc.si.edu/explore/initiatives/african-american-treasures>

Significance of proposed activity to your career development:

When rehousing these objects, I will build upon the skills and knowledge I have gained during my first year of graduate study. Building on skills such as project management, interdepartmental collaboration, critical thinking, and effective communication during this internship will aid in my professional development, as they all contribute to what makes a good conservator. I will also work towards my goal of becoming more proficient in building protective housings for a variety of objects. Skills required in order to build protective object housing include identifying object vulnerability, appropriate material selection, and housing design; all of which I will build on during this internship. Well-constructed protective housing mitigates further damage and keeps an object in a more stable state in hopes of preventing the need for treatment. Housing a collection is also more sustainable than treating the collection. Being well versed in protective housings will make me a more versatile conservator. After my internship ends, I intend to work with AAMP in developing educational programming that connects proper care and storage of collection materials to the preservation of family treasures; an initiative inspired by the Treasures Program. Presenting on this project will improve my public speaking skills, which are crucial for outreach. Outreach is important for spreading the word about the field of Conservation, and educating the public about the preservation of cultural heritage.

Proposed Budget:

Expense type:	Expense:	Details:	Total amount:
Housing	Rent	\$600/month x 1.5 months = \$900	\$900
Total:			\$900
Transportation	Gas	Commute: 60 miles/day 320 miles/ gas tank 320/60 = 5.3 days/tank = 1 work week/ tank Average gas price: \$2.45/gallon Gas tank= 13 gallons \$2.45 x 13 gallons x 6 weeks = \$190	\$190
	Parking	\$220/month ² \$14/day ³ x 10 days = \$140 \$220 + \$140 = \$360	\$360
Total:			\$550
Food	Food	\$15/day x 7 days= \$105/week \$105 x 6 weeks = \$630	\$630
Total:			\$630
Supplies	Ethafoam 4'' square point knife ⁴	Tool used for cutting ethafoam in order to build object housings. Great for cutting straight lines	\$15.95
	Ethafoam pointed knife ⁵	Tool used for cutting ethafoam in order to build housings. Great for cutting organic shapes.	\$20.95
	Japanese push drill ⁶	Tool used for putting holes in paper or board.	\$64.50
	Tool roll ⁷	Place to safely store sharp tools like box cutters, scissors, exacto knives, etc	\$60
Total:			\$161.40
Grand total:			\$2241.40

Funding source:	Expenses covered:	Amount requested:
Society of Winterthur Fellows Professional Development Award	Partial housing	\$500
Center for Material Culture Studies Finkel Fund	Transportation, food, research materials, partial housing	\$2000
College of Arts and Sciences Graduate Student Travel Grant	Transportation	\$550

² Rates for Parkade on 8th parking garage <http://www.philapark.org/parkade-on-8th/>

³ Rates for Parkade on 8th parking garage <http://www.philapark.org/parkade-on-8th/>

⁴ <https://www.talasonline.com/Ethafoam-Knives?quantity=1&type=201>

⁵ <https://www.talasonline.com/Ethafoam-Knives?quantity=1&type=203>

⁶ <https://www.talasonline.com/Japanese-Push-Drill-Set>

⁷ <https://www.inherentvicesquad.com/product/fabric-tool-wrap/>

Graduate College Professional Development Award (Travel Award)

Discuss with major supervisor and Chair for required matching strategy.

<https://www.udel.edu/academics/colleges/grad/research/graduate-student-travel-award/>

Graduate College Professional Development Award (UD Collection-Based Research Grant)

Discuss with major supervisor.

<https://grad.udel.edu/graduate-community-portal/students/collection-based-research-grant/>

John Krill and Betty Fiske Award

Introduction and application instructions follow.
Submit to Joan Irving.
Sample: Jacinta Johnson

John Krill

John Krill retired in 2008 after 32 years of teaching and service as paper conservator for Winterthur and an adjunct faculty member for WUDPAC. John received his Master of Arts in Art History from Penn State and a diploma in Conservation from the Institute of Fine Arts at New York University. Before his long and distinguished career at Winterthur, he worked as assistant curator of Prints and Drawings and as paper conservator at the Baltimore Museum of Art (1971-73), and paper conservator at the National Gallery of Art (1973-76). John has served as guest curator at the Victoria and Albert Museum (1987) for the exhibition *English Artists' Paper: Renaissance to Regency*, as guest lecturer in Durham, England at the 500th Anniversary of papermaking in Great Britain in 1988; and helped plan the program for the 1999 international conference *Looking at Paper: Evidence & Interpretation* held in Toronto. He was co-organizer of the international group Training & Education in Paper Conservation that has met annually since 2003. John authored the landmark book, *English Artists' Paper*, now in its second edition (2002). John recently received the AIC Sheldon and Caroline Keck Award for teaching excellence. One of his students, best summarizes that "John Krill epitomizes that rare mixture of talent, passion, and intellect governed by integrity and authentic love for the field."

Betty Fiske

Betty Fiske is an accomplished artist as well as paper conservator. Betty began her career as a printer. Before she discovered conservation, Betty obtained her Bachelor and Master of Fine Arts degrees, specializing in printmaking. For a decade she worked in printing studios, taught printmaking, and curated print collections, including work on the catalogue raisonné for Robert Motherwell's prints. Betty was inspired to pursue conservation training by Marilyn Weidner with whom she worked prior to her acceptance in WUDPAC. Betty received her Master's of Science in Art Conservation and specialized in paper under paper conservator Anne Clapp's guidance. From there she spent 11 years as a paper conservator at the Metropolitan Museum of Art. Betty devoted herself to Asian printmaking and paper studies, conducting research and leading many study trips to Japan and Southeast Asia, acquiring expertise that she generously shared with students and fellow conservators. From 1992 through July 2008 she was paper conservator at Winterthur and an adjunct faculty member for WUDPAC. According to one of her students "Betty supported, encouraged, inspired, and taken me under her wing from the beginning and essentially helped to shape my entire future. I feel very humbled to have had the opportunity to have her as my mentor and realize that it would take a lifetime to attain the vast wealth of knowledge and experience that she has."

John Krill Advanced Research Award in Paper Conservation and Connoisseurship
and
Betty Fiske Professional Development Award in Asian or Contemporary Art Preservation

\$1,000 each annually - Proposal due date February 15

These awards recognize the dynamic careers of John Krill and Betty Fiske, paper conservators and Educators. Both awards advance and strengthen scholarship and research opportunities for early career conservation professionals. We honor these two art conservation educators for their combined 48 years of teaching in our graduate program.

Award Criteria

- The John Krill Advanced Research Award in Paper Conservation and Connoisseurship and The Betty Fiske Professional Development Award in Asian or Contemporary Art Preservation will be made to a current student or a WUDPAC graduate.
- Award recipients will be selected annually, by the WUDPAC Scholarship Committee. Parameters for selection include academic standing, commitment to conservation, project merit, plans for dissemination, service to the field, and financial need. Recent graduates, within the past five years, will be given preference.
- Applicants must submit a detailed statement of intent, one letter of recommendation, a resume, and proposed budget. All materials must be received as an electronic packet by February 15. Late applications or incomplete application packets will not be considered.
- Award recipients will be notified no later than March 30th.
- A total of two \$1,000 awards (\$1,000 for each award) will be provided annually. Awards are payable to the recipient(s). These are subject to withholding taxes (30%) for University of Delaware students. If the recipient is no longer at the University, the University will submit a 1099 Form for tax purposes.
- The proposed grant project should be completed within a year of the award announcement.
- Students may only receive this award once.
- Award recipient selection(s) will be made without regard to race, age, gender, religion, citizenship, political beliefs, employment status, or any other factor, which could constitute unfair or illegal discrimination.
- Decisions of the WUDPAC Scholarship Committee are final in all matters related to the above practices.
- Award recipients must submit a final summary report detailing how the award was used and results disseminated within 3 months after project or travel is completed.
- A completed application along with any associated documentation should be sent to: Joan Irving at jirvin@winterthur.org

Donations to either fund would be most welcome and should be sent to:

University of Delaware, c/o Susan Behrens, Room 303 Old College, Newark, DE 19716-2515

The Betty Fiske Professional Development Award in Asian Art Preservation

Applicant: Jacinta Johnson

Application Date: February 7, 2017

Proposed Activity: Hiromi Paper Washi Tour, Japan, March 25 - April 2, 2017

Description of Proposed Activity: An intensive paper conservation-focused tour through several of Japan's papermaking villages will be led by Hiromi Katayama of Hiromi Paper Inc., and her business successor, Yuki Katayama, in late March 2017. The tour will include visits to papermaking studios to meet Japanese papermakers and toolmakers including Ichibei Iwano, a famous papermaker and designated National Living Treasure, and Masayuki Fukunishi, who holds recognition from the Minister of Education as an individual whose techniques help preserve Japanese cultural assets. Many of the papermakers directly supply the conservation-grade paper sold by Hiromi Paper Inc. The tour will also include a trip to the Tosa Washi Museum which has rooms for the history of washi, raw materials and tools, workshops for handmade paper, and present-day Japanese papers and exhibitions. It will conclude with a visit to meet Mr. Sekichi of Bokusendo, a paper conservator at Kyoto Conservation Studio, who uses traditional techniques to treat scrolls and folding screens. See Appendix A for a detailed proposed itinerary and activity descriptions.

Project Significance: Washi is essential to my work as a paper conservator and is the primary material used for most mending and lining treatments. Though I have begun to form a better understanding of the types of washi available for various treatment challenges, there is still much more to understand regarding grain direction, surface texture, fiber content, sizing, and more. The opportunity to witness the process of both hand and machine-made techniques would greatly contribute to this foundation and aid in my identification of washi. I appreciate the aesthetics of washi and want to experience first-hand the process of making washi, meet the makers, and witness its connection to Japanese culture. Paper is an integral part of Japanese life and art-making and I am eager to see its many uses, as they may educate and inspire future treatment planning. Retracing the steps of many paper historians, enthusiasts, and conservators will also be a professional dream-come-true. Since the tour group is limited to only 10 participants, this tour will offer a chance to form deeper professional relationships with the attending emerging and senior conservators, as well as Yuki and Hiromi Katayama.

After the tour is complete, I will present my observations to my paper, book, and photo conservation colleagues at the Conservation Center for Art & Historic Artifacts, all of whom also use washi in their treatments. I hope to collect as many samples of both raw materials and finished paper as possible, in order that these specimens aid in identification and an overall understanding of the papermaking process.

Projected Budget: The fee for the tour is \$3,000 and covers ground transportation, hotel accommodations, and two meals per day. A round-trip flight from Newark, NJ to Osaka (\$626.77) was an additional cost for the tour. My CCAHA fellowship research funding will cover \$1,000. I am requesting \$1000 to help contribute to the overall fee of the tour. See Table 1.

Table 1. Projected Budget for the Hiromi Washi Tour, 2017.

Item	Description and Calculations	Total Estimated Costs	Support Requested	Additional Funds Amount	Source
Air Travel	Round-trip from JFK to KIK	\$626.77 ¹	-	-	Personal funds
Ground Travel & Lodging	Hiromi Washi Tour	\$3000	\$1000	\$1000	CCAHA ²
Total Project Expenses		\$3626.77	-		
Total Requested Funds			\$1000		
Funds out of pocket			\$1626.77		

¹ Round-trip flight from Newark, NJ to Osaka, Japan. Purchased 2/7/2017.

² CCAHA the Mellon Foundation Funding

APPENDIX A

Summarized below is a chart I created from the proposed tour itinerary and additional background and description provided by Hiromi Paper.

Date/Location	Activity	Background/Description
3/24 (Fri)	Travel Day	
3/25 (Sat): Kyoto	Introduction/Orientation	
3/26 (Sun): Kochi Prefecture	<ul style="list-style-type: none"> • Tosa Washi Museum • Studio visit to meet Osamu Hamada, papermaker of handmade Usu Mino 	<p>Once known as the “kingdom of washi”, Kochi prefecture is known for its skilled papermaking and cultivating the kozo and mitsumata used for papermaking. Only 16 households/22 papermakers are left in Kochi, including the younger generations who are trained to succeed their elders in the Tosa washi traditions.</p> <p>The Tosa Washi Museum has rooms for the history of washi, raw materials and tools, workshops for handmade paper, and present-day Japanese papers and exhibitions.</p> <p>Osamu Hamada, the grandson of Sajio Hamada, has the skills to make his old molds and focuses on other art and conservation papers of different sizes and designs.</p>
3/27 (Mon): Kochi Prefecture	<ul style="list-style-type: none"> • Hidaka Washi (machine-made Tengucho) • Meet Hironao Hamada, papermaker of handmade Tengucho • Meet Mr. Yamamoto, papermaking tool maker 	<p>Hidaka Washi is made in the Hidaka Village (central Kochi) and has been a papermaking site since the 1880’s. Hidaka Washi remains one of the largest machine-made paper making mills to-date, specializing in Tengucho, the thinnest paper in the world. They are the only company known to produce 2gsm paper.</p> <p>Hironao Hamada, the grandson of Sajio Hamada, has taken over the Tengucho-making tradition.</p> <p>Mr. Yamamoto is the only remaining craftsman specializing in hand-crafting suketa (bamboo screens & mold).</p>

<p>3/28 (Tues): Sekishu</p>	<ul style="list-style-type: none"> • Meet Sekishu Washi papermaker, Akira Kubota • Visit Kawahira Mill (papermaking/paper string) • Sekishu Washi Kaikan (museum) • Meet Izumo Mingei, papermaker and Mr. Shinichiro Abe Eshiro Memorial Hall 	<p>Sekishu Washi is the name for the paper in the western Shimane Prefecture. It is made from kozo, mitsumata, and gampi. Sekishu kozo is known for strength and durability. The Sekishu-banshi Craftsman Association, Sek-Banshi, was designated as an Important Intangible Cultural Property in 1969: the techniques and methods have been preserved by the craftsman in Misumi Town.</p> <p>We will visit Mr. Akira Kubota and his son, So Kubota, as well as make a stop at Mr. Kawahira’s mill to see papermaking and some rare kami-ito (paper string making)</p>
		<p>Eishiro Abe was the first paper maker designated as a Living National Treasure by the Jap government. Shinshiro Abe is his grandson and learned the techniques from Eishiro.</p>
<p>3/29 (Wed): Fukui Prefecture</p>	<p>Visit to Fukui papermakers:</p> <ul style="list-style-type: none"> • Ichibei Iwano (National Living Treasure) • Makiko Iwano (large-size handmade gampi-maker) 	<p>Echizen Washi developed here. Some historians say this is where papermaking was encouraged and protected. Ichibei Iwano works here and makes high quality hosho: a paper used for Ukiyo-e, and is made from 100% locally grown kozo.</p> <p>Heizaburo Iwano paper mill is the only place that makes highquality large size handmade papers using kozo, mitsumata, and gampi (3x6 feet to 7x9 feet). The paper needs six makers to move the mold. Heizaburo’s daughter Makiko now runs the mill.</p>
<p>3/30 (Thurs): Nara Prefecture</p>	<ul style="list-style-type: none"> • Visit Otaki Shrine • Meet Yoshino Uda-gami papermaker, Masayuki Fukunishi 	<p>Oakmoto Otaki Shrine: Legend says that about 1500 years ago a goddess taught people how to make paper from kozo when she took sympathy on them when they had no rice fields. She was named Kawa-kami Gozen “upriver princess”. This is the shrine to her.</p> <p>Masayuki, son of Hiroyuki, continues the tradition from his father making Yoshino-gami. He holds an honor of being the Selected Technique Preservationist by the Minister of Education, a recognition for people whose techniques help preserve Japanese cultural assets.</p> <p>Masa continues to research and develop wood ash cooking method. The cooking uses no chemicals. Masa cultivates his own kozo and follows the Uda-gami tradition of drying and beating.</p>

3/31 (Fri): Nara	<ul style="list-style-type: none"> • Visit Kyoto Conservation Studio (Mr. Sekichi of Bokusendo) • Visit Kobaien (Handmade sumi maker) • See sumi-making and Nara brushmaking (Akashiya) 	<p>Kyoto Conservation Studio: Mr. Sekichi of Bokusendo is a paper conservator using traditional techniques to treat scrolls, screens, byobu (folding screens), and National Treasures.</p> <p>The Kobaien workshop produces handmade sumi inks. The workshop is said to have been established in 1577 and makes 60,000 ink sticks in a year. The sticks are comprised of soot, animal glue, and fragrance and are molded into a shape and dried. The Akashiya workshop has produced handmade Nara brushes since the Edo period and their production will be demonstrated.</p>
4/1 (Sat)	Farewell	
4/2 (Sun)	Check out/Travel Day	

Edward and Elizabeth Goodman Rosenberg Award

Discuss with Debra Hess Norris and major supervisor.
Instructions follow.
Samples: Kris Clossen, Leah Bright, Julia Commander

Dr. Edward F. and Elizabeth Goodman Rosenberg Travel Awards for Third-Year WUDPAC Fellows

Grants of up to \$2,250 per Fellow are available for intensive research study to visit collections, libraries and scientific facilities, improve connoisseurship skills, study the history of technology, attend relevant seminars and workshops, and to see art and artifacts in their cultural context. Funds are awarded only during the third year of study.

To apply for funding, a brief (1-2 pages) project description that outlines the proposed activities, goals and anticipated outcome, should be submitted to the major supervisor, program director, and Susan Behrens at least one month in advance of the project. A detailed budget must also be included. A final report should be included in the third-year portfolio, an electronic copy sent to the program office for filing as well as to the major supervisor and program director.

These funds can be used to finance costs associated with the allowed third-year research days. Refer to the *Program Procedure and Policy Guide* for details relating to the use and accounting of research days.

Kris Cnossen
1305 Pennsylvania Ave; Apt 5
Wilmington, DE 19806
kriscnossen@gmail.com
(616) 490-2648

March 30, 2021

Application for Funding
Edward and Elizabeth
Goodman Rosenberg

Contents

- I. Letter of Intent
- II. Proposed Budget
- III. Curriculum Vitae

Debra Hess Norris
Chair and Professor of Photograph Conservation, Art
Conservation Department
Unidel Henry Francis du Pont Chair
Director, Winterthur/University of Delaware Program
in Art Conservation
303 Old College
Newark, DE 19716

Laura Mina
Associate Conservator of Textiles & Head of Textile
Lab
Winterthur Museum, Garden & Library
Affiliated Assistant Professor
Winterthur/University of Delaware Program in Art
Conservation
5105 Kennett Pike
Winterthur, DE 197

March 30, 2021

Dear Debbie and Laura,

Please accept this application for funding from the Dr. Edward F. and Elizabeth Goodman Rosenberg Award to support my professional development travel to London, UK in June of 2022. Visiting cultural heritage institutions in London will support my professional development by allowing me to learn from a variety of professionals and increase my visual language for mounting systems and the display of textiles. London is an ideal place for me to acquire these skills because it is a cultural epicenter which attracts a diverse range of professionals and is home to a wide scope of cultural heritage institutions.

This past year has been – at the risk of putting life in the midst of a pandemic and social uprising too simply – difficult, however, it has also brought growth. One example of this growth has been the opportunity to learn from professionals previously thought unavailable due to geography. When everyone is meeting through the computer, it matters less how far away they are. Thanks to the Textile Major and Minor Guest Lecture Series, I have had the opportunity to learn from Hector Manuel Meneses Lozano, Director and Textile Conservator at the Museo Textil in Oaxaca, Mexico; Caroline Vogt, Textile Conservator at the Abegg-Stiftung in Riggisberg, Switzerland; and Joanne Hackett, Head of the Textile Lab and Textile Conservator at the Victoria and Albert Museum in London, England, just to name a few. From these professionals I have learned that the education textile conservators receive is vast and effected by geography, available materials, and cultural needs. As technology continues to collapse the boundaries between us, I see an increased opportunity to grow the inclusivity of my conservation best practices, informing my values-based approach to conservation. Traveling to London would further collapse the boundaries between my education and learning opportunities outside of the United States.

These online experiences have also demonstrated to me that although Zoom is an amazing platform for education, some knowledge can only be acquired in-person. Mannequins and the display of textiles are a good example. The conservation of textiles goes hand-in-hand with their display, whether it be the construction of a mounting system that lends passive support to a fragile area or an Ethafoam mannequin made to the form of a bespoke 17th century suit; mounts and mannequins lend context to textiles. As an emerging textile conservator, I seek to increase my visual language of mounting systems by visiting exhibitions and experiencing textiles in context. As a textile conservator interested in modern and contemporary art and materials, I am especially interested in learning about what contemporary art institutions are employing.

While in London I plan on visiting seven institutions, meeting with textile experts and touring as many textile labs as can be arranged, attending one workshop at the Royal School of Needlework, and visiting one day of the London Graduate Fashion Week.

On day one, I plan on visiting the Victoria and Albert Museum, which has a renowned textile collection, as well as textile lab. This is one of the labs I seek to tour during my visit. I will visit the Graduate Fashion Week on Day 2, providing me a contemporary fashion context. Day 3, I will visit the Fashion and Textile Museum's fully dedicated contemporary textile exhibitions, providing an exceptional opportunity to increase my visual language of textile mounting and display. Tate is an inimitable institution that has been providing modern and contemporary art conservation a space for discourse for decades. Much of the language I have for values-based conservation comes from Tate publications. I will visit Tate Britain and Tate Modern on days four and five. The Museum of London, which I will visit on day six, has a collection of textiles and garments made, sold, bought, and worn in London from the 16th century to the present, providing a view of textiles through a London-specific context. On day seven, I will visit The British Museum, which is an encyclopedic museum with a wide range of holdings. Without a gallery specifically dedicated to the display of textiles, the garments and cloth in their collection are scattered throughout the galleries, giving them an entirely different context from the textile-dedicated exhibitions at the Fashion and Textile Museum. The National Gallery of Art London might seem like an odd visit for an emerging textile conservator; however, paintings provide a visual for how garments would ideally be worn or seen. Paintings provide the unique opportunity to put textiles within settings that include human bodies. I will visit the National Gallery of Art London on Day 8. My last day in London will be dedicated to attending a Royal School of Needlework Day Course, yet to be determined.

Without the pandemic, I would likely not have taken up learning over Zoom, allowing me to expand the number of professionals I can learn from. Without the social uprising, I would likely not be actively diversifying my education. Terrible adversity can bring with it chances for diversity. I seek to utilize these changes in my thinking and education during my trip to London. I will use my time in London to increase my visual language of textiles in multiple contexts as well as my knowledge of the care and display of textiles. Receiving the Dr. Edward F. and Elizabeth Goodman Rosenberg Award would allow me to continue growing after a year of learning while sheltered in place.

Thank you for considering my application and thank you for your time.

Sincerely,



Kris Cnossen

Proposed Budget for Professional Development Travel to London, June 2022

Expense	Estimated cost (USD \$) using the conversation rate of £1 to \$1.39 USD
Royal School of Needlework Day Course (Day 9) ¹	£160 (\$224)
National Gallery of Art London (Day 8)	Free admission with ICOM = \$0
British Museum (Day 7)	Free admission with ICOM = \$0
Museum of London (Day 6)	Free admission = \$0
Tate Britain (Day 5)	Free admission = \$0
Tate Modern (Day 4)	Free admission = \$0
Fashion and Textile Museum (Day 3)	Free admission = \$0
Graduate Fashion Week (Day 2) ²	£13.67 (\$18.59)
Victoria and Albert Museum (Day 1)	Free admission = \$0
Flight from IND to LHR (roundtrip) ³	\$887
ICOM membership	\$60
Room in London	No cost (staying with fellow student)
Travel on tube between airport and London (round trip) ⁴	£7 for adults (\$9.73) x 2 = \$19.46
Oyster travelcard (9 days) ⁵	£19.60 (\$27.24)/day x 9 = \$245.16
Food ⁶	£29 (\$40.31)/day x 11 = \$443.41
Subtotal	\$1897.62

Additional cultural activities to be covered through personal costs include: Tower of London, Westminster Abbey, Hyde Park & Kensington Gardens, and Tower Bridge.

¹ Exact day likely to change. Estimate based on current offerings listed on <https://royal-needlework.org.uk/courses/>

² Based on lowest entry rate found on 2020 eventbrite page: <https://www.eventbrite.co.uk/o/graduate-fashion-foundation-2903083321>

³ Based on information found on https://www.kayak.com/flights/IND-LHR/2021-11-16/2021-11-23?sort=bestflight_a

⁴ [https://thepointsguy.com/guide/the-best-way-to-get-from-heathrow-airport-to-london/#:~:text=Transit%20Time%3A%20It%20takes%20about,is%20%20C2%A33.10%20\(%243.75\)](https://thepointsguy.com/guide/the-best-way-to-get-from-heathrow-airport-to-london/#:~:text=Transit%20Time%3A%20It%20takes%20about,is%20%20C2%A33.10%20(%243.75))

⁵ Based on 2021 travelcard pricing found on: <https://content.tfl.gov.uk/adult-fares.pdf>

⁶ Based on estimate found on <https://www.budgetyourtrip.com/united-kingdom/london#:~:text=Based%20on%20the%20spending%20habits,prices%20or%20street%20food%20prices.>



KRIS CNOSSEN

(they/them)

kriscnossen@gmail.com • (616) 490-2648 • Wilmington, DE

kriscnossen.com

(portfolio password: MODCON)

EDUCATION

Winterthur/University of Delaware Program in Art Conservation (WUDPAC), Newark, DE Fall 2019 – Spring 2022

Art Conservation, M.S.

Specialization in textiles with a focus in modern and contemporary art and materials

Grand Valley State University, Allendale, MI Fall 2015 – Winter 2016; Winter 2018

Non-matriculated Organic Chemistry Lecture and Lab; Intermediate Painting I

GPA: 3.64

Vassar College, Poughkeepsie, NY Graduated May 2015

Bachelor of Arts in Art History with a correlate in Greek and Roman Studies

GPA: 3.47

College Year in Athens, DIKEMES, Athens, Greece Spring 2014

Study abroad program under Vassar College

CONSERVATION WORK EXPERIENCE

Virtual Conservation Intern, Robert Rauschenberg Foundation (RRF) Jun-Aug 2020

Under the direction of Laura Mina and staff at RRF

Created the *SHEER LIBRARY*, a sheer fabric identification virtual and physical resource

Targeted at helping RRF identify the fabrics used in the *Hoarfrost* series

Pre-Program Conservation Intern, Toledo Museum of Art, Toledo, OH Sept 2018-Jul 2019

Under the direction of Suzanne Hargrove

Researched and updated the Museum's emergency preparedness plan, including vendors

Performed treatment of objects when needed and appropriate

Outdoor Sculpture Conservation Intern, Toledo Museum of Art, Toledo, OH Jun-Aug 2018

Under the direction of Suzanne Hargrove

Entrusted with the documentation, examination, and treatment of 23 outdoor sculptures

Duties also included the documentation and condition reporting of a variety of indoor works

Conservation Intern, Lawrence Fine Art Conservation, Denver, CO

Apr 2017-Dec 2017

Under the direction of Cynthia Lawrence

Treatment skills included: testing and cleaning using solvents and aqueous solutions, tear repair, consolidation, filling losses, inpainting, applying varnish, and strip and loose lining

Performed the full treatment of a Charles Partridge Adams mountain landscape

Conservation Intern, Kirkland Museum, Denver, CO

Oct 2017

Under the direction of Julie Parker and Parker Art Conservation

Worked in a team of 4-5 pre-program interns, helping assist interns when needed

Documented, cleaned and rehoused thirty medium to large sized rugs over four days

Conservation Intern, Paulette Reading Textile Conservation, Denver, CO

Oct 2016-Sep 2017

Under the direction of Paulette Reading

Textile treatments included: a 30 foot wool flag, silk embroidery and crewelwork, a woven

pictorial fire screen, a Navajo serape, a fur lap robe, and a c. late 19th century bodice and skirt**Conservation Intern, Art Objects Conservation, Denver, CO**

Oct 2016-Mar 2017

Under the direction of Judy Greenfield

Performed the full treatment of a pair of Hungarian polychrome candelabra

Costume Conservation Intern, Maryland Historical Society, Baltimore, MD

Jun 2016-Aug 2016

Documented condition, mechanically cleaned, and rehoused garments

Performed small, stitched repairs and humidification when necessary

OTHER WORK EXPERIENCE**Assembler, Flextronics, Coopersville, MI**Nov 2015-Jun 2016; Aug 2016-Oct 2016;
Jan 2018-May 2018

Worked full time plus overtime to support self while taking classes at GVSU

Assembly line work at an automotive factory

Receptionist, Botha Chiropractic, Denver, CO

Jun 2017-Dec 2017

Worked full time to support self while interning with local conservators

Assisted the office manager in maintaining office flow and efficiency

Machine Operator, Jimdi Plastics Inc., Allendale, MI

Jun 2015-Nov 2015

Worked forty hours a week while taking Organic Chemistry at GVSU

Operated a range of plastic injection molding machines

Curatorial Research Assistant, Francis Lehman Loeb Art Center, Poughkeepsie, NY

May 2014-May 2015

Under the direction of Mary-Kay Lombino

Researched and helped with the curation of "Through the Looking Glass: Daguerreotype

Masterworks from the Dawn of Photography" (Apr 2015)

**Assistant Preparator, Francis Lehman Loeb Art Center,
Poughkeepsie, NY**

Sep-Dec 2013

Cared for, handled, framed and stored works of art

Prepared and dismantled exhibition spaces, including painting, sanding, and cleaning

PRESENTATIONS, PROGRAMMING, & PUBLICATIONS**“Conservation Unfixed: Queer Visions for Transformative Practices”** May 2021Co-presenting with Sasha Arden and Megan Creamer during the general session at the AIC & the SPNHC joint conference; *Transform 2021***“Mixing Solutions; Combining Paper and Textile Approaches to
Treat Iron-mordanted Printed Cotton”**

April 2021

Co-presenting with Annabelle Camp at ANAGPIC 2021; later publication

“Research Threads in Conservation: What Artists' Materials Tell Us”

Feb 2021

Co-presenting virtually with UD Art History PhD candidate Tiarna Doherty
Osher Lifelong Learning Institute Spring 2021 Lecture Series**“Professional Advocacy through Museum Unionization: Panel
Discussion”**

Dec 2020

ECPN-Philadelphia Area Conservation Association (PACA) Joint Virtual Program, Part 2
Currently archived on PACA's YouTube channel**“Professional Advocacy through Museum Unionization: Organizing
101”**

Dec 2020

ECPN-PACA Joint Virtual Program, Part 1
Currently archived on PACA's YouTube channel**“Sheer Will; Considering access during a global pandemic and the
creation of a fabric identification resource for the Robert
Rauschenberg Foundation”**

Dec 2020

Summer Work Project Virtual Talk presented to WUDPAC and public

**Textile Lab Virtual Tour at the Textile Museum at the George
Washington University Museum**

Sept 2020

Joint program between the AIC Textile Specialty Group, ECPN, and Chief Conservator and
Head of Textile Lab, Maria Fusco**“Gender Identity in the Workplace”**

Aug 2019

Co-presented with Margalit Schindler and Jess Ortegon for the staff and students at WUDPAC

CONFERENCES & WORKSHOPS ATTENDED**VoCA Virtual Artist Interview Workshop**

Sept-Oct 2020

American Institute for Conservation 48th Virtual Annual Conference

2020

“Conservation: Reactive and Proactive”

Salvage of Electronic Media Workshop, New Haven, CT	May 2019
American Institute for Conservation 47th Annual Conference New Tools, Techniques, and Tactics in Conservation and Collection Care, Uncasville, CT & New England	May-Jun 2019
FAIC Preservation Workshop, Staatsburgh State Historic Site, Staatsburgh, NY	Jun 2018
Conservation Documentation, McGlinchey Sexton Conservation, Colorado Springs, CO	Oct 2017
American Institute for Conservation 45th Annual Conference Treatment 2017: Innovation in Conservation and Collection Care, Chicago, IL	May-Jun 2017

RELATED SKILLS

Analysis

Noninvasive analysis including UV, IR, XRF, and X-Ray

Destructive analysis including FTIR, SEM, SEM-EDS, PLM, and spot testing

Needlecrafts

Needlepoint, knitting, crocheting, tatting, hairwork, and hand and machine sewing

Metalworking

Piercing, raising/planishing, soldering, MIG welding, and blacksmithing

Computer

Parallels, Adobe Suite (esp. Photoshop & Camera RAW), Microsoft Suite, Google Suite, Logger Pro, Emu, TMS, Atlas, Artichack, and Past Perfect

PROFESSIONAL AFFILIATIONS & LEADERSHIP

American Institute for Conservation of Historic and Artistic Works 2015-Present

Emerging Conservation Professionals Network 2015-Present

Textile Specialty Group Liaison (2020-Present)

Regional Liaison, Toledo, OH (2018-2019)

Regional Liaison, Denver, CO (2016-2017)

April 27, 2017

Debra Hess Norris
Art Conservation Chair and Professor
University of Delaware
303 Old College
Newark, DE 19716

Bruno Pouliot
Art Conservation Senior Conservator, Affiliated Assistant Professor
University of Delaware
303 Old College
Newark, DE 19716

Dear Debbie & Bruno,

I am writing to request your consideration of my application for a Dr. Edward F. and Elizabeth Goodman Rosenberg Travel Award to support travel to the American Institute for the Conservation of Historic and Artistic Works (AIC) Annual conference in Chicago, Illinois, May 28-June 2, 2017. Attendance and participation in the conference will provide the opportunity to develop professional relationships, learn about treatment techniques and methods, and practice presenting information to others through a poster, committee table, and organizational meetings.

The theme of this year's AIC meeting is "Treatment 2017: Innovation in Conservation and Collection Care," which presents an exciting chance to be exposed to and learn about new treatment and collections care methods as I prepare to graduate and enter the professional conservation community. In addition to strengthening my conservation knowledge base, I will strengthen professional connections and relationships and make new professional connections that could be valuable in the future. Networking will take place at breaks, receptions, and throughout the conference.

Two of my colleagues from the Arizona State Museum and I will present a poster concerning the basketry conservation project carried out at the museum that was an early component of my third-year internship. In addition to fielding questions about the poster, I will assemble and help run the Sustainability Committee table in the exhibition hall as the student member of the committee. Recently I became the Emerging Conservation Professional Network (ECPN) liaison for the Sustainability Committee, so I will participate in ECPN meetings while getting to know ECPN Committee members. I will also meet with APOYOnline members that I have so far only spoken with over conference calls. This winter and spring I have been assisting with the website, so during the APOYOnline meeting I will briefly report about the current state and future goals of the website. It will also be valuable to understand more about the organization, how it functions, and how it benefits conservators in Latin America, so I can articulate these ideas better on the website.

I also look forward to taking the opportunity to strengthen my connoisseurship through museum visits and tours. I will participate in the tour of the National Museum of Mexican Art as well as explore the Art Institute of Chicago and Chicago Historical Society. The AIC conference in Chicago is sure to be an exciting and stimulating experience and funding from a Dr. Edward F. and Elizabeth Goodman Rosenberg Travel Award would help facilitate this learning and growth.

Sincerely,

Leah A. Bright

*NEH Graduate Fellow of Art Conservation, Class of 2017
Objects Major, Preventive Minor
Winterthur/University of Delaware Program in Art Conservation*

Documents included below:

Budget (page 2)

Flight and hotel receipts (page 3)

George Stout Award letter (page 4)

Travel Expenses for AIC Conference in Chicago, IL
May 28th - June 2nd, 2017

Expenses	Cost
Transportation	
Flight from Tucson, AZ, to Chicago, IL (Sunday, May 28 th) ¹	328.40
Flight from Chicago, IL to Tucson, AZ (Friday, June 2 nd)	
Parking at Tucson airport during trip ² (economy parking 4.50/day x 6)	27.00
Transportation to hotel from airport & hotel to airport (about 30/trip) ³	60.00
General Expenses in Chicago	
Hotel (968.55total/4 ppl = 48.43/person/night) ⁴	242.15
AIC Conference registration, student rate	155.00
Objects Specialty Group Reception	24.00
Tour of National Museum of Mexican Art	25.00
Estimated outside food costs	100.00
Subtotal	\$961.55
FAIC George Stout Grant Funding Received ⁵	\$625.00
Total Dr. Edward F. and Elizabeth Goodman Rosenberg funding requested	\$336.55

¹ See receipt below, page 3

² <https://www.flytucson.com/transportation/parking/>

³ <http://www.chicagobusiness.com/article/20151124/NEWS10/151129912/now-arriving-at-ohare-and-midway-uber>

⁴ See receipt below, page 3

⁵ See letter below, page 4

Flight receipt:

Tucson to Chicago 1 Adult Sunday May 28, 2017 – Friday June 2, 2017			Total Paid: \$328.40 USD
AA Record Locator FKOSUZ <small>Your record locator is your reservation confirmation number and will be needed to retrieve or reference your reservation.</small>	Reservation Name TUS/ORD Status: Ticketed Feb 07, 2017		
Flight information			
Flight	Depart	Arrive	Fare Amount
American Airlines 1507 	Tucson (TUS) May 28, 2017 12:05 PM Travel Time : 3 h 35 m Cabin Class : Economy Seat : 22E	Chicago (ORD) May 28, 2017 05:40 PM Booking Code : N Plane Type : S80	Adult 1 x \$279.07 USD \$279.07 USD
			Taxes & Carrier-Imposed Fees
			Taxes \$49.33 USD
			Carrier-Imposed Fees \$0.00 USD
			Flight Subtotal
			\$328.40 USD
Flight	Depart	Arrive	
American Airlines 1280 	Chicago (ORD) June 2, 2017 08:25 PM Travel Time : 3 h 47 m Cabin Class : Economy Seat : 19A	Tucson (TUS) June 2, 2017 10:12 PM Booking Code : N Plane Type : S80	

Hotel receipt:

AIC American Institute for Conservation of Historic & Artistic Works

May 26, 2017 - Jun 3, 2017

Reservation Details

ACKNOWLEDGEMENT NUMBER:32JK3BPB



HYATT REGENCY CHICAGO

151 East Wacker Drive , Chicago , IL 60601 , UNITED STATES
chirc-reservations-bpos.static@hyatt.com
<http://chicago.regency.hyatt.com/>

STANDARD QUEEN / QUEEN GUESTROOM

DATES: May 28, 2017 - Jun 2, 2017

5 nights , **2** adults , **0** children

RATES

USD 825.00

TAXES

USD 143.55

TOTAL ROOM PRICE

USD 968.55

ADD-ONS

SUBTOTAL

USD 968.55

FAIC George Stout Grant Letter:

THE FOUNDATION
OF THE AMERICAN
INSTITUTE FOR
CONSERVATION
OF HISTORIC AND
ARTISTIC WORKS



February 7, 2017

Leah Bright
132 E. 17th Street
Tucson, AZ 85701

Dear Ms. Bright,

On behalf of the Foundation of the American Institute for Conservation, it gives me great pleasure to offer you an FAIC George Stout Grant in the amount of \$625 to be used toward attending AIC's 45th Annual Meeting in Chicago.

The Stout awards are made possible in large part by the generous contributions of AIC Specialty Groups as well as individual members. If you attend a Specialty Group meeting this year, or see someone wearing an "I Support FAIC" ribbon, please let them know that their contributions made your attendance possible, and encourage them to continue or increase their level of funding for this important resource for student members. It makes a world of difference to our funders to see that their donations are being put to good use!

Please indicate your commitment to this project by signing below and returning a signed copy of this letter along with a completed W9 form to me by February 28, 2017. You will then receive a check in the mail shortly thereafter. As stated in the guidelines, your final report is to consist of a two-page narrative, at least two images, and a final budget summarizing the expenses and sources of revenue for the project. Please submit your final report via email to faicgrants@conservation-us.org within 60 days of completion of the project. I look forward to receiving it.

If you make a presentation or publish material in connection with this award, we ask you to please acknowledge the support of the Foundation of the American Institute for Conservation of Historic & Artistic Works.

Sincerely,

A handwritten signature in black ink that reads "Eryl P. Wentworth".

Eryl P. Wentworth
Executive Director

Acceptance Signature: _____ Date: _____

Julia M. Commander

julia.commander@gmail.com
404.863.9019

4601 Chester Ave. Apt 2M
Philadelphia, PA 19143

Dr. Edward F. and Elizabeth Goodman Rosenberg Travel Award Grant Application

Date: April 27, 2017

Project Title: Gordion Archaeological Excavation

Description of Proposed Activity:

From June 14-July 16, 2017, I will be participating in archaeological conservation on-site at the Gordion excavations in Turkey. The project will be jointly supervised by Jessica Johnson, Head of Conservation at the Smithsonian Museum Conservation Institute, and Cricket Harbeck, objects conservator in private practice. This experience is integral to my understanding of archaeological conservation and will improve my skills for future work with excavated materials.

Gordion is a major archaeological site of the ancient world, located in the central Anatolian village of Yassihöyük. This site has served as a center of excavations and research since the 1950s. Since 1988, the Objects Conservation Program has been an essential part of the ongoing excavations. Conservators play a critical role in the overall project by offering expertise to team members, conducting conservation treatments, monitoring and providing care for stored and exhibited collections, and pursuing conservation research.

During the summer of 2016, I spent two months with the Gordion excavation project working on various treatments and special projects. The opportunity to follow through with preventive care initiatives and large-scale treatments will add immeasurably to my field experience. For example, the treatment of a large ceramic funerary bier was initiated in the previous season. The next phase of treatment will involve making supportive fills and a display structure for the Gordion Museum. Annual projects, such as environmental monitoring in the Midas Mound tomb chamber, will be continued. In addition to continuation and completion of past projects, novel experiences such as the excavation of a new tomb are scheduled.

My supervisors, Jessica Johnson and Cricket Harbeck, are leaders in the field of archaeological conservation. Jessica Johnson combines her training in anthropology and art conservation to address needs in the field and non-laboratory situations. Her great knowledge of materials, such as ancient wooden structures and archaeological

ceramics, is enhanced by the pursuit of research and a collaborative spirit. With a special interest in conservation in crisis areas, she is a valuable resource for students studying multiple facets of heritage preservation. Cricket Harbeck has an extensive background in private practice, including treatment of a range of materials that offer new perspectives to a student intern. Her experience includes decades of hands-on work at the Gordion site, which will help maximize my learning opportunities in Turkey.

With my strong interest in archeological conservation, field experience is a vital component of my training and professional development. Fieldwork often requires quick thinking and resourcefulness, which supplements the skills I have gained working in museum settings. I will be able to deepen my understanding of burial conditions and the effects of the excavation process. Archeological fieldwork stresses the collaborative nature of conservation by bringing together multiple disciplines. Working closely with archaeologists and museum professionals in Turkey will increase my communication skills and broaden my knowledge base. Additionally, the international perspective gained by working outside of the United States will inform future thinking and effectiveness in a global field. I will also use this opportunity to address gaps in my connoisseurship and continue studying cultural heritage sites in Turkey.

The Objects Conservation Program at the Gordion Excavations will advance my awareness of the practical and ethical issues involved in archaeological conservation. Working with established professionals in the field will contribute to my educational goals and increase skill and effectiveness as an emerging conservator. Supplementing this experience with connoisseurship will add depth to my understanding of heritage preservation around the world.

Sincerely,

A handwritten signature in black ink that reads "Julia Commander". The signature is written in a cursive, flowing style.

Julia Commander
Winterthur/University of Delaware Program in Art Conservation, Class of 2017

Projected expenses for 4 week field work project
Gordion Excavations, Turkey
 June 14 – July 16, 2017

Expense description	Estimated cost in US dollars
Expenses in the United States	
International travel insurance (\$11.75/week x 4 weeks) ¹	47
International phone service (\$120/month x 1 month) ²	120
Rent (\$800 x 1 month) ³	800
Car storage/insurance (\$11/day x 30 days) ⁴	330
Field supplies ⁵	100
Transportation to Turkey	
Round trip flight from Philadelphia, PA to Ankara, Turkey ⁶	1600
Research visa plus overnight shipping ⁷	200
Expenses in Turkey⁸	
Lodging in Ankara (\$40/night x 5 nights) ⁹	200
Transportation between Ankara and Gordion Site ¹⁰	300
Personal care items	50
Food, off site (\$20/day x 6 days)	120
Total projected expenses	3867
Funding sources	
WUDPAC Fellowship Stipend (\$21,000/year x 4 weeks)	1615
Gordion Archaeological Project	1600 (flight)
Funding requested	652

¹ HTH travel insurance required by the University of Delaware's Institute for Global Studies

² Verizon offers Preferred Pricing Plans for travelers in Turkey. Additional cost estimated from www.verizonwireless.com/landingpages/international-travel/

³ Cost determined by New Horizon Housing

⁴ Cost estimated from rates near Philadelphia International Airport

⁵ Cost estimated from www.rei.com

⁶ Cost determined by World Travel, Inc. through University of Pennsylvania

⁷ Cost based on information from Gordion Archives and 2016 visa procedures

⁸ Primary room and board provided on site according to personal communications

⁹ Cost estimated from King Hotel Guvenlik

¹⁰ Cost estimated from www.turkeytravelplanner.com

Tru Vue Inc. Preventive Conservation

Instructions and application follows.
Submit to William Donnelly
Samples: Nylah Byrd and Margalit Schindler

Tru Vue, Inc. Study and Research Awards for WUDPAC Fellows Undertaking an Additional Concentration in Preventive Conservation

With funding provided by Tru Vue, Inc., the Winterthur/University of Delaware Program in Art Conservation has established a grant program to support research and study focused on any and all aspects of preventive conservation.

This program is open to all WUDPAC Fellows undertaking an Additional Concentration in Preventive Conservation.

Awards can be used to support:

- attendance at appropriate workshops or seminars
- conferences where the fellow is giving a paper or poster related to preventive conservation
- research materials or travel undertaken to complete the fellow's short-term research project (a required component of the additional concentration)
- expenses related to a Summer Work Project that has a strong preventive component and is not adequately funded by the host institution

Awards to any student will be made no more than two times. These awards support activities, which will be completed between the summer after the first full year of study and three months after graduation. No single award will exceed \$800 with a total per student not to exceed \$1,200. Since available funding, and the number of eligible students, varies annually, no award or amount is guaranteed.

Applications will be reviewed by an awards committee which includes the Additional Concentration Advisor and up to two additional faculty members. When considering applications, the following will be taken into account:

- relevance to the field of preventive conservation
- relevance to the Fellow's development as a preventive conservator
- whether the budget demonstrates good financial stewardship
- whether a previous award has already been made

Application can be made at any time but should be made at least three weeks before the funds are needed. It is made by emailing a completed application form to the Additional Concentration Advisor.

No longer than 3 weeks after the completion of the proposed study or research, a report must be submitted to the Additional Concentration Advisor. The report will include an accounting of funds spent which compares the proposed budget with an actual budget and a one to two-page letter. This letter should thank Tru Vue, Inc. for their support and provide details of the experience and its impact. The letter should be addressed to:

Jennifer Booth
Tru Vue, Inc.
9400 West 55th St.
McCook, IL 60525

Winterthur/University of Delaware Program in Art Conservation Application for Tru Vue, Inc. Research and Study Awards

Note: This application form should be lengthened but should not extend beyond two pages.

Applicant:

Date of Application:

Project Title:

Project Dates:

Description of Proposed Activity (Please attach your research proposal, abstract for a paper to be presented, or conference, seminar, or workshop program, if applicable):

Discuss the relevance of the proposed activity to the field of preventive conservation and your development as a preventive conservator (please be specific):

Proposed Budget: (note - food expenses should not be included unless part of a conference dinner, reception, etc.)

<i>Amount</i>	<i>Expense (delete or edit as appropriate)</i>
\$	Travel:
\$	Housing:
\$	Registration Fees:
\$	Materials:
\$	Other:
\$	Other:
\$	Total

Total Tru Vue, Inc. Funds Requested:

Other funding sources solicited:

Winterthur/University of Delaware Program in Art Conservation Application for Tru Vue, Inc. Research and Study Awards

Applicant: Nylah Byrd

Date of Application: 5/1/2020

Project Title: Summer Work Project with the African American Museum of Philadelphia

Project Dates: 6/15/2020 – 8/7/2020

Description of Proposed Activity:

The African American Museum of Philadelphia (AAMP) has provided me with the amazing opportunity to spend eight weeks creating safe storage for their Anna Russel Jones Collection. Anna Russel Jones was the first African American graduate from the Philadelphia School of Design for Women and is most known for her textile designs, carpet designs, and graphic print artworks. The collection consists of objects, prints, notebooks, photo albums, scrapbooks, and textiles. I will personally rehouse the three-dimensional objects and create detailed workflow plans for AAMP staff to continue rehousing the remaining materials in the collection after my eight weeks end. I will create similar workflow plans for standard sized materials in AAMP's Black Cinematography Collection as well. This project will require collaboration between the exhibits department, curatorial department, and myself. Providing safe storage for these collections will help ensure they will be accessible to researchers for years to come so Anna Russel Jones and Black Cinematography can continue to inspire others, just as they inspire me. AAMP plans on hiring a Collections Manager within the next year and this project will provide a starting point for re-organizing and re-housing their upstairs collections space. I look forward to sharing my experiences working at AAMP during public presentations at Winterthur and to art conservation undergraduates in the fall of 2020.

Discuss the relevance of the proposed activity to the field of preventive conservation and your development as a preventive conservator (please be specific):

This project relies on the skills and knowledge I have gained about preventive conservation during my first year of graduate study and will help me work toward my goal of becoming more proficient in creating housings. Building on skills such as project management, interdepartmental collaboration, critical thinking, and effective communication during this internship will aid in my professional development, as they all contribute to what makes a good conservator. Proficiency in rehousing objects as well as the collaborative aspect of this internship will make me a better conservator. After my internship ends, I intend to work with AAMP in developing educational programming that connects proper care and storage of collection materials to the preservation of family treasures. Presenting

on this project will improve my public speaking skills, which are crucial for outreach. Outreach is important for spreading the word about the field of preventive conservation and educating the public about the preservation of cultural heritage.

Proposed Budget:

Amount:	Expense:
\$550	Travel: Commute to Philadelphia for six weeks (July 1-August 7 2020). Covers gas and parking.
\$1200	Housing: Rent
\$840	Food: Groceries
\$162	Research Materials: ethafoam cutting knives, a Japanese push drill, and a tool roll.
\$2752	Total

Total TruVue, Inc. Funds Requested:

\$800 to cover research materials, partial housing, and partial transportation.

Other funding sources solicited:

Funding source:	Expenses covered:	Amount Acquired:
Center for Material Culture Studies Finkel Fund	Food, Partial housing	\$1200
Society of Winterthur Fellows Professional Development Award	Partial housing	\$500

Winterthur/University of Delaware Program in Art Conservation Application for Tru Vue, Inc. Research and Study Awards

Applicant: Margalit Schindler

Date of Application: 6/6/2020

Project Title: Preventive Conservation Remote Summer Work

Project Dates: 6/9/2020 – 8/31/2020

Description of Proposed Activity (Please attach your research proposal, abstract for a paper to be presented, or conference, seminar, or workshop program, if applicable):

As a rising second-year student in the Winterthur/University of Delaware Program in Art Conservation majoring in Preventive Conservation, I had big goals for my 2020 summer projects. I dreamed of driving across the country, surveying Jewish institutions about their preservation practices, and had planned to work with a historic house museum in an effort to make sense of 20 years' worth of environmental data. All these plans, however, were thwarted with the onset of Covid-19. Not only were our travels permissions revoked by the University, but the State of Delaware invoked the stay-at home order, meaning any hopes of in-person experiences this summer were dashed. Additionally, as an immunocompromised person, I knew that regardless of the legality, my high-risk circumstances meant that my summer projects would have to take place from the safety of my kitchen table.

I began to furiously think – how could I build a summer that would adapt my planned projects to be completely remote? As I moved pieces on the metaphorical chess board, it became clear to me that these projects could be bigger and more exciting than I had originally thought. Preventive conservation must be flexible, interdisciplinary, and innovative, and these ideas are at the heart of my adjusted summer projects.

My goals for this summer include three projects:

1. Participate in a weekly “Building Pathology Book Club,” lead by Michael Henry, Preservation Architect and Professor at the Graduate Program in Historic Preservation, Weitzman School of Design, University of Pennsylvania. A group of students will read a selection each week and meet to discuss foundational ideas of building diagnostics.
2. Work remotely with the Wharton Esherick Museum to process environmental data (temperature, relative humidity and pest activity). Under the guidance of Kelly Krish, Preventive Conservation Specialist, Image Permanence Institute, and Dr. Joelle Wickens. Associate Director of the Winterthur/University of Delaware Program in Art Conservation, I will work to understand data processing, analysis, and visualization through the lens of the Wharton Esherick data set. I hope to help the institution better understand their environmental conditions, to make

connections between temperature, RH and pests, and to connect all of these to the conversation about building envelopes and pathology in the Book Club.

3. Lastly is a project close to my heart, a survey of Jewish collecting institutions in America to better understand their preservation goals, attitudes, and realities. Originally conceived of as an in-person road trip, the forced shift to digital has actually opened up a deep examination of what a survey can be and the best way to execute it. I will spend this summer researching the idea of surveys, both in and out of a conservation context, and will continue drafting questionnaires and discussion guides for video interviews, to be completed at a later date.

Discuss the relevance of the proposed activity to the field of preventive conservation and your development as a preventive conservator (please be specific):

These three projects are flexible, interdisciplinary and innovative; they are exciting to me as a preventive conservator and are especially important in a time of crisis. Data analysis, environmental monitoring, building envelope, pests and environment, conservation surveys and preservation practices are all valuable topics I will cover this summer, which directly relate to my second-year curriculum and preventive conservation goals. I also have the opportunity to learn from several outstanding preservation professionals, who will strengthen my network, my learning and my summer overall.

Proposed Budget:

<i>Amount</i>	<i>Expense</i>
\$700	Housing: July Rent
\$100	Utilities: Internet and Electric – stay connected remotely
\$800	Total

Total Tru Vue, Inc. Funds Requested: \$800

Other funding sources solicited: Winterthur/University of Delaware Program in Art Conservation

Samuel H. Kress Foundation

Debra Hess Norris will reach out to fellow.
Samples: Sarah Towers, Melissa King, Julianna Ly

Sarah Towers
100 Montchanin Road
Wilmington, DE 19807
(904) 226-7012
sarahetowers@gmail.com

15 April 2020

Application for Funding
Samuel H. Kress Foundation

SAMPLE

Contents

- I. Letter of Intent
- II. Proposed Budget
- III. Letter of Acceptance
- IV. Curriculum Vitae

I. Letter of Intent

I am writing to apply for funding from the Samuel H. Kress Foundation to support a 15-week summer internship in the Furniture Lab at Biltmore House in Asheville, North Carolina. I will be working with Chief Conservator Nancy Rosebrock on a variety of furniture, upholstery, and preventive conservation projects pertaining to the culmination of a multi-year restoration project of their Oak Sitting Room.

Biltmore House is a large historic home located on Biltmore Estate, completed in 1895 by George W. Vanderbilt as a summer residence. The historic house and grounds operate as a museum that is open to visitors year-round. There is a conservation department with two labs near the historic house. The department is responsible for the care and preservation of all historic art and artifacts throughout the estate including a library and archives, historic farm buildings and farming equipment, outdoor sculpture, small gallery spaces, and numerous storage locations, in addition to the 250-room historic house.

Biltmore House and specifically the Biltmore conservation department are close to my heart, as I had the privilege of interning at Biltmore House for a summer in 2015 and have looked forward to returning ever since. As a wooden artifacts major and upholstery minor at WUDPAC, Biltmore was the start of my furniture and upholstery focus; Nancy gave me my first “break” into the specialty and provided invaluable mentorship and guidance. I have since made finding placements with established reputations for teaching and mentorship a priority. I know and trust that I will have an exceptional learning experience at this institution, because I have done it before – but this time, I will be able to return with two years of graduate studies under my belt. I have discussed my learning objects and potential projects with Nancy, especially the skills I want to build upon as I enter my third year. This includes gaining more experience with case furniture and upholstery. I plan to continue to hone the hand skills and material knowledge that I have acquired thus far. I am also prepared and excited to address areas of inquiry and learning which I did not take advantage of in 2015, most especially the prevent conservation aspect of maintaining the house and estate. This includes larger questions of environmental management, integrated pest management, security, and routine preventive maintenance. I am especially eager to participate in their ongoing campaign to re-think storage and how their collection is housed, which is a large aspect of our work with which I have little previous experience.

The conservation department is facing the end of a multi-year project to conserve one of the highlights of Biltmore House, the Oak Sitting Room. I will be able to be there at a crucial time that will not only help the department finish their project on schedule, but will also allow me to experience the operation of the final stage of a large-scale restoration project. The size and breadth of the collection encompasses large case furniture, upholstery, framed paintings, architectural elements, textiles and other objects. The complexity of this process includes the requisite object moves and handling, inevitable last-minute complications and changes to schedule, as well as the overarching preventive issues surrounding the space – environmental, health and safety, among others. This combination of size, scale, and complexity will provide an excellent summer work experience with new challenges that will carry me well into my third-year internship at Colonial Williamsburg Foundation, which houses a even larger and more complex collection and exhibition schedule.

Funding provided by the Samuel H. Kress Foundation would go a long way towards making my summer work project dreams a reality. Please refer to my attached proposed budget for expenses required for this 15-week project at Biltmore House. I thank you sincerely for your time and consideration.

II. Proposed Budget

Expenses for 15 weeks¹	Estimated Cost
Rent for 4 months in Asheville ²	\$2,800 - \$3600 (\$700 –\$900/mo)
Utilities (electricity, water, AC, internet) for 4 months ³	\$460 (\$115/mo)
Food/Groceries ⁴	\$1,500 - \$1,875 (\$100 - \$125/week)
Commuting to/from Biltmore (gas) ⁵	\$375 (\$25/week)
Travel to/from Asheville (gas and tolls) ⁶	\$97
Car insurance ⁷	\$432.08 (\$123.45/mo)
Storage unit in Wilmington or Williamsburg for 4 months ⁸	\$176 – \$464 (\$44 - \$116/mo)
Asheville SWP Funding Required Sub-total:	\$5,840.08 - \$7,303.08
Total Funding Requested from the Samuel H. Kress Foundation:	\$4,500
Balance remaining after Kress Funding:	\$1,340.08 – \$2,803.08

¹ Rent, utilities and storage unit estimates are for 4 months as that would be the expected billing period for a 15 week project, all other estimates are for the 15 week period only.

² Estimate based on monitoring the Sublease Facebook group Asheville Riff-Raff <https://www.facebook.com/groups/330173773725887/?ref=bookmarks> which is the most popular sublet housing site for the area, as well as Craigslist sublet site <https://asheville.craigslist.org/search/sub> (both last accessed 15 April 2020).

³ Internet monthly average \$45 (<https://www.internetadvisor.com/asheville-north-carolina>), all other utilities averaging \$70/month. https://www.forrent.com/blog/apt_life/apartment-utility-breakdown-what-apartment-life-costs-beyond-the-rent/ accessed 15 April 2020.

⁴ Based on average of \$26/day for a traveler in Asheville <https://www.budgetyourtrip.com/united-states-of-america/asheville>, accessed 15 April 2020.

⁵ Estimate based on personal experience.

⁶ Two-part trip from Wilmington to Asheville and then Asheville to Williamsburg VA. <https://tollguru.com/toll-calculator> accessed 3/31/20.

⁷ Car insurance in the state of Delaware through USAA.

⁸ https://www.extraspace.com/storage/facilities/us/pennsylvania/chadds_ford/501865/?cid=org::maps&utm_source=google&utm_medium=organic&utm_campaign=org::maps accessed 3/31/20 or <https://www.publicstorage.com/self-storage-de-wilmington/1667?pid=pslocalsearch> accessed 3/31/20.

III. Letter of Acceptance

Email correspondence indicating acceptance below:

Nancy Rosebrock

Thu, Feb 27, 10:15 AM

to me

Hi, Sarah,

Just checking in with you as I don't see what HR sends you. You appear to be hired! 😊

I need to set a start date for you. I did confirm that you will need to attend BEST orientation again since it has been so long. How does June 2nd as a start date sound to you?

15 weeks would carry you through September 15th

16 weeks to September 22nd

Let me know what works best for you.

Thanks,

Nancy

SAMPLE

IV. Curriculum Vitae

SARAH ELIZABETH TOWERS
(904) 226-7012 · sarahetowers@gmail.com
100 Montchanin Road, Wilmington DE 19807

EDUCATION

Winterthur/University of Delaware Program in Art Conservation	M.S. Degree Expected 2021
<ul style="list-style-type: none">• Graduate Fellow in Art Conservation Master of Science Program• Major: Furniture and Wooden Artifacts; Minor: Upholstery• GPA: 4.00/4.00	
Florida International University	No Degree (Post-Baccalaureate)
<ul style="list-style-type: none">• Post-baccalaureate Focus: Chemistry and Art• GPA: 3.91/4.00	
Emory College, Emory University	B.A. Degree 2013
<ul style="list-style-type: none">• Double Major: Art History and Anthropology• GPA: 4.00/4.00	
Oxford College of Emory University	A.A. Degree 2011
<ul style="list-style-type: none">• GPA: 3.92/4.00	

RELEVANT WORK EXPERIENCE

Decorative Arts Graduate Intern , Museum of Fine Arts, Houston TX	June – August 2019
<i>Full Time; Supervisors: Steve Pine, Trevor Boyd</i>	
<ul style="list-style-type: none">• Performed structural treatment of a ca. 1880's Herts Bros. New York side table with significant loss compensation to damaged pierced fretwork• Researched and analyzed an 18th-century Newport-style chest of drawers, assisting the curator in assessment of unusual construction features and provenance• Attended various emergency preparedness and response activities including an all-day symposium• Co-taught a week-long summer camp for preteens hosted by the MFAH that focused on woodworking, culminating in production of dovetailed boxes made by each camper	
Objects & Paintings Technician , Isabella Stewart Gardner Museum, Boston MA	August 2016 – June 2018
<i>Full Time; Supervisors: Holly Salmon, Jess Chloros, Gianfranco Pocobene</i>	
<ul style="list-style-type: none">• Assessed the collection's condition, maintained gallery appearance, undertook preventive conservation projects, and performed administrative lab duties• Treated a variety of objects, including an Italian gilded table and gilded chairs, plated silver candelabra, a pair of Chinese lacquer panels, a leather-upholstered Italian stool, a panel painting, and upholstery of a side chair• Assisted in the Fall 2016 reopening of museum galleries, including reinstallation of objects, mounting and securing artworks, and undertaking minor treatments as needed	
Conservation Intern , Masterwork Conservation, Arlington MA	September 2016 – June 2017
<i>3-5 Hours/Week; Supervisor: Melissa Carr</i>	
<ul style="list-style-type: none">• Worked on a variety of furniture conservation projects in a private practice• Practiced application and restoration of furniture finishes, minor structural repairs, cleaning, and consolidation	
Outdoor Sculpture Conservation Intern , Denver Art Museum, Denver CO	June – July 2016
<i>3 Days/Week; Supervisor: Kate Moomaw</i>	
<ul style="list-style-type: none">• Treated bronze, steel, aluminum, and stone sculptures in the museum's contemporary outdoor sculpture collection; objects received either annual maintenance or in-depth treatment	
Conservation Intern , Bynon Art Services, Taylorsville NC	September 2015 – May 2016
<i>Full Time; Supervisor: Mark Bynon</i>	
<ul style="list-style-type: none">• Worked at a private conservation practice with a focus on gilded wood objects• Treated two large 19th century gilded wood frames, and assisted in preparation of 16 period gilded frame reproductions• Assisted in a 4-day furniture condition assessment at Hermann-Grima Historic House, New Orleans LA, assessing approximately 100 objects	
Conservation Intern , NY State Dept. Bureau of Historic Sites, Waterford NY	January – February 2016

Full Time; Supervisor: David Bayne

- Worked for three weeks on the treatment of two Hepplewhite parlor chairs, including surface cleaning and extensive inpainting, and cross-section analysis

Conservation Intern, Biltmore Estate, Asheville NC

June – September 2015

Full Time; Supervisors: Nancy Rosebrock, Anne Battram, Genevieve Bieniosek

- Performed structural repairs and surface treatments, including two wooden chairs and a kneehole desk
- Became familiar with upholstery conservation practices, including de- and re-upholstery of a dining chair
- Surveyed condition of furniture and other decorative objects throughout the historic house and grounds

Conservation Intern, Caryatid Conservation Services, Miami FL

January 2014 – May 2015;

1-2 Days/Week; Supervisor: Stephanie Hornbeck

and October – November 2015

- Wrote condition reports, photographed objects, and performed treatments in a private practice
- Treated a range of materials including wood, bronze, ceramic, and textiles, with surfaces that were painted, gilded, or beaded
- Assisted in treatment and documentation of 12 objects of ceramic, stone, and wood for the Ringling Museum of Art, Sarasota FL over a 7-day period

Conservation Intern, Michael C. Carlos Museum, Emory University, Atlanta GA

January – May 2013

10 Hours/Week; Supervisor: Renée Stein

- Performed condition reports, treatments, and rehousing of current loan objects
- Created a condition survey of on-campus sculptures, which included cleaning and photography
- Treated a bronze object as well as a painted wooden object

Registrar's Intern, Smithsonian American Art Museum, Washington DC

June – July 2012

Full Time; Supervisors: Jim Concha, Heather Delemarre, David DeAnna

- Completed condition reports and handling and transportation of objects while assisting in the Paintings and Sculpture Collections Management Dept.
- Packed and unpacked objects using archival materials while working in the Packing and Shipping Dept.
- Drafted loan documentation for upcoming exhibits, coordinating with curators and conservators

SCHOLASTIC HONORS

Florida International University

- Dean's List (all semesters)

Emory University

- Recipient, Dean's Scholarship; 4-Year Full Tuition Award
- Phi Beta Kappa (inducted Fall 2012)
- Lambda Alpha Anthropology Honor Society (inducted Spring 2012)
- Alpha Epsilon Upsilon Honor Society (inducted 2011)
- Recipient, National Merit Scholarship (4-Year Award)
- Merit List (all semesters)

RELATED ACTIVITIES

WUDPAC Experiences & Relevant Activities

- 2-Day Workshop on Polarized Light Microscopy, Kirsten Travers-Moffitt Guest Instructor (January 2020).
- 2-Day Seminar on Private Practice, Lara Kaplan Instructor with additional guest speakers (January 2020).
- 1-Week Workshop on the Modular Cleaning Program, Chris Stavroudis Guest Instructor (December 2019).
- Multi-day Independent Study on Frame Carving, Chris Storb Guest Instructor (September – December 2019)
- 1-Day Workshop on Wood ID and Microscopy, Randy Wilkinson Guest Instructor (December 2019)
- 1-Day Molding Plane Workshop, Matthew S. Bickford Guest Instructor (October 2019)
- ½-Day Mist Consolidation Workshop, Julie Ream Guest Instructor (October 2019)
- ½-Day Textile Dyeing and Fabric Painting Seminar, Kate Sahmel Instructor (October 2019)
- 1-Day Wooden Panel Painting Rejoining Activity at the Metropolitan Museum of Art with Alan Miller (September 2019)
- 1-Day Textile Under- and Overlay Seminar, Laura Mina Instructor (September 2019)
- 2-Day Carving Workshop, Wallace Gussler Guest Instructor (November 2018)

Conservation Pre-program Experiences & Relevant Coursework

- Recipient, Wooden Artifacts Group (WAG) and FAIC Scholarship to attend Fundamentals in Fine Woodworking 8-Week Class, North Bennet Street School, Boston MA (June – August 2017)
- Basic Upholstery 6-Week Class, The Eliot School, Boston MA (October – December 2016)

- Hand Tool Woodworking Class, Cambridge Center for Adult Education, Cambridge MA (September 2016 – May 2017)
- Woodworking 4-Week Class, Woodworks Studio, Denver CO (July 2016)
- Wood Carving 12-Week Class, Boca Raton Museum Art School, Boca Raton FL (March – May 2015)
- Co-author, poster presentation for 2015 AIC Annual Conference entitled *Smartphone Colorimeter Technology: Practical Applications for the Conservator*, Miami FL (May 2015)
- Bruker Handheld XRF Spectrometer Training and Workshop, The Ringling Museum of Art, Sarasota FL (July 2014)

Professional Memberships

- American Institute for Conservation of Historic and Artistic Works (AIC), Student Member
- International Institute for Conservation of Historic and Artistic Works (IIC), Student Member

SKILLS

- Language Skills:
 - Fluent in written and conversational Spanish
- Computer Skills:
 - Fluent in Microsoft programs including Word, Excel, and PowerPoint
 - Training in both The Museum System (TMS) and Re:discovery Proficio database software
 - Extensive experience with Adobe Photoshop, Bridge, and Lightbox; Filemaker Pro platform

Melissa King
1908 Sherwood Road
Wilmington, DE 19810
(617) 721-4804
Melissa.davis.king@gmail.com

March 5th, 2019

Application for Funding Samuel H. Kress Foundation

Contents

- I. Letter of Intent
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I. LETTER OF INTENT

Debra Hess Norris
Chair and Professor of Photograph Conservation, Art Conservation Department
Unidel Henry Francis du Pont Chair
Director, Winterthur/University of Delaware Program in Art Conservation
University of Delaware
303 Old College
Newark, DE 19716

Dear Debbie,

I am writing to apply for funding from the Samuel H. Kress Foundation to support a three-month summer internship at English Heritage in London, United Kingdom. I will be working directly under Conservation Scientists, Dr. David Thickett and Dr. Naomi Luxford, on preventive conservation research, along with traveling to the historic sites to assist in on-site preventive work.

English Heritage is a charitable trust that is responsible for over 400 historic monuments, buildings and places. The locations range from prehistoric sites to modern country houses. The properties are managed by the trust and include many active preventive conservation professionals and scientists who specialize in preventive conservation research.

My time at English Heritage will be largely focused on the implementation of a scientific research project. The project will use modeling to predict internal showcase environments from known room environment parameters. I will learn how to assess air exchange rate measurements, how to collate and assess data, and evaluate the performance and weaknesses of existing models. The time performing this research will grow my preventive conservation research skills by working with well-established and respected preventive conservation scientists.

Outside of my work doing research, I will also have interaction with regional conservation teams to see how preventive conservation is being implemented. England has a well-established program in training preventive conservators, and learning from one of the largest site management institutions in the country will be an excellent way for me to consider the growth of the preventive conservation specialty within the United States. My hope is to visit preventive conservation teams at The British Museum, The Tate, The Victoria and Albert Museum, Historic Royal Palaces, and of course many of the sites that are operated by English Heritage.

I also hope to visit Eton College, a preparatory school outside of London, where I can visit an objects conservator, Aimee Sims. She has figured out ways to incorporate her work into the classes at the school and even involves some of the students in the preventive work for the collections around the school. I am eager to learn more about her experiences following my own work with students at Central High School in Philadelphia.

I have planned several other trips including: Paris and Berlin where I hope to visit other conservation training programs, art museum, and meet practicing preventive conservators. It would be wonderful to visit Bertrand Lavédrine and Malalanirina Sylva Rakotonirainy at the Centre de Recherche sur la Conservation in Paris, as these two researchers were the main motivation behind the research I am completing this year as a second year graduate fellow.

Thinking more about global conservation institutions, I have also included a trip to Rome, where I am hoping I can visit the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM). At ICCROM I hope to learn more about global initiatives for preventive conservation. Following my time at English Heritage, I plan on attending the International Institute for the Conservation of Historic and Artistic Works (IIC) student conference in Cologne Germany from September 12-14. This will be an excellent way to meet other emerging conservators from around the world.

I am eager to take advantage of the dense and diverse cultural offerings of Europe through connoisseurship traveling. I am certain that new ideas of places to visit will be suggested from preventive conservators I meet once I am there, so it is possible for the plan to shift slightly. I am eager to see how other training programs and cultural institutions are integrating preventive conservation into their practice. Since preventive conservation and the affiliated research has such a global influence, I anticipate that these visits will help me to create future partnerships and collaborations from conservators outside the United States.

As seen in the calculated budget below, the costs of interning in London for three months exceed the generous stipend from the WUDPAC program. This funding would help to defray these costs and provide me the ability to take full advantage of the rich cultural history of Europe, and to learn about its variety of preventive conservation approaches through networking opportunities. Thank you for your consideration of my application.

Sincerely,



Melissa Davis King
Graduate Fellow in Preventive Conservation
Winterthur/University of Delaware Program in Art Conservation

II. PROPOSED BUDGET (JUNE – SEPTEMBER, 2018)

EXPENSES	ESTIMATED COST (USD)
EXPENSES IN THE UNITED STATES	
Storage unit in Massachusetts ¹ (~\$44 per month)	\$132
University of Delaware International health insurance fee ² (\$12.45 per week)	\$149.40
Subtotal	\$281.40

EXPENSES IN LONDON	
Apartment in London (~\$1,200 per month)	\$3,600
Commuter/Metro pass ³ (£153.60 per month = ~\$215.04 per month)	\$645
Food (estimated \$150 per week for 13 weeks)	\$1,950
Basic utilities ⁴ (\$100/month x 3)	\$300
International cell phone plan ⁵ (\$100/month)	\$300
Subtotal	\$6,795

TRAVEL EXPENSES	
Getting to London	
BUNAC Program Fee ⁶	\$775
Visa Fee ⁷	\$323.27
Airfare from Boston to London (one way) ⁸	\$345
Checked baggage fee ⁹	\$100
Subtotal	\$1,543.27
Getting back to the United States	
Train from Cologne to Frankfurt ¹⁰	\$83.10
Airfare from Frankfurt Germany to Boston ¹¹	\$277

¹ <https://www.sparefoot.com/search.html?location=02155&informedSearch=true>

² Required by UD Study Abroad Office.

³ Estimated monthly Travelcard prices based on living in Zone 3, commuting to Zone 1: <http://content.tfl.gov.uk/adult-fares-2018.pdf> (Accessed 2/27/2019)

⁴ Prices estimated using numbeo.com, wherein basic utilities include electricity, heating, water, garbage and internet and are approximately £175/month (or \$218) for a 915 square foot apartment.

⁵ Based on personal conversation with Verizon representative.

⁶ <https://www.bunac.org/usa/intern-abroad/professional/britain/inclusions-and-costs>

⁷ (£244) <https://www.bunac.org/usa/intern-abroad/professional/britain/inclusions-and-costs>

⁸ Prices found using the Hopper iOS application

⁹ Estimated assuming two checked bags, roundtrip, and based on range of costs on different airlines: <https://www.farecompare.com/baggage-fees/#all-fees> . Accessed 2/26/19

¹⁰ <https://reiseauskunft.bahn.de/bin/query.exe/dn?id=42138&country=DEU&protocol=https:&seqnr=1&ident=k9.022800138.1551235716&rt=1&rememberSortType=minDeparture&HWAI=JS!ajax=yes!js=yes!&REQ0HafasScrollIDir=2>

¹¹ Prices found using the Hopper iOS application

Subtotal	\$360.10
Connoisseur Trips	
ICOM Student Membership	\$60
Train to Paris (TBD) ¹²	\$104.02
Accommodation in Paris (TBD) (4 nights) ¹³	\$320
Flight to Rome Italy (TBD) ¹⁴	\$114
Accommodation in Rome (TBD) (3 nights) ¹⁵	\$180
Flight to Berlin from London ¹⁶	\$120.57
Accommodation for two nights in Berlin ¹⁷	\$172
Flight from Berlin to Cologne ¹⁸	\$101.57
Subtotal	\$1,532.26
TOTAL	\$10,512.03

FUNDING SOURCES	
WUDPAC Fellowship Stipend for 3 months \$1,750 for June and \$4,208.33 for July and August	\$5,958.33
Funding Requested	\$4,553.70

¹² Prices for a three day weekend in July: <https://www.thetrainline.com>

¹³ Average low priced options were found on Airbnb for June

¹⁴ Prices were found on Google Flights

¹⁵ Average low priced options were found on Airbnb for August

¹⁶ Estimated from Google Maps

¹⁷ Average low priced options were found on Airbnb for September

¹⁸ Estimated from Google Maps

III. LETTER OF ACCEPTANCE



ENGLISH HERITAGE

01 March 2019

To Whom it may concern

re: **Melissa King Internship**

English Heritage will host Melissa King for a conservation research internship from June to August 2019. In that period she will investigate methods to predict internal showcase environments.

Yours sincerely

David Thickett
Senior Conservation Scientist
Curation Department
English Heritage

1 WATERHOUSE SQUARE, 138 – 142 HOLBORN, LONDON EC1N 2ST

Telephone 020 7973 3000 Facsimile 020 7973 3001

www.english-heritage.org.uk

Please note that English Heritage operates an access to information policy.
Correspondence or information which you send us may therefore become publicly available



IV. CURRICULUM VITAE

MELISSA DAVIS KING

1908 Sherwood Road, Arden, DE 19810
melissa.davis.king@gmail.com (617) 721-4804

EDUCATION

July 2017- WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Present Wilmington, DE
First-year graduate fellow with a specialization in preventive conservation
Overall GPA 4.0

2006-2010 UNIVERSITY OF MICHIGAN, Ann Arbor, MI
B.A. in History of Art and Communication Studies with a focus in Studio Art
Overall GPA 3.654/4.0, Date of Graduation: May 1, 2010

OTHER EDUCATION

2010-2014 BUNKER HILL COMMUNITY COLLEGE, Charlestown, MA
Post-graduate student with a focus in General Chemistry and Studio Art (3 semesters)

2011 UNIVERSITY OF MASSACHUSETTS, Boston, MA
Post-graduate student with a focus in Organic Chemistry (2 semesters)

UPCOMING EXPERIENCES

June 2018 DELAWARE PUBLIC HUMANITIES INSTITUTE (DELPHI), Newark DE
Fellowship Recipient and Institute Participant
(2 weeks)
Develop skills in public outreach to engage with non-specialists about my research focuses; partake in seminars, workshops, and hands-on experience with public speaking, digital media, and marketing

Summer 2018 BROOKLYN MUSEUM OF ART, Brooklyn, NY
Objects Conservation Intern, supervised by Lisa Bruno
(9 weeks)
Assist in the documentation, examination, and treatment of 9th century BCE Assyrian stone reliefs within the galleries; implement the use of RTI and Multi-Spectral Imaging to locate remaining pigments on the surface of the stone; assisting staff with integrated pest management; develop preventive protocol for accessible art exhibit for blind visitors

CONSERVATION AND MUSEUM EXPERIENCE

July 2016- GIANFRANCO POCOBENE STUDIO INC, Malden, MA, Newport, RI, Durham, NH

July 2017 *Paintings Conservation Technician*, supervised by Gianfranco Pocobene
(project-based work, 2-4 days a week)
Conserving distemper and encaustic decorative murals by John La Farge within the United Congregational Church in Newport, and egg tempera WPA murals at UNH in Durham, NH; dry cleaning with chemical sponges and localized wet cleaning; consolidating with BEVA 371 and Aquazol; inpainting with acrylic and Qor paints

- Jan 2017-
May 2017** **MUSEUM TEXTILE SERVICES**, Andover, MA
Textiles Conservation Intern, supervised by Camille Breeze
(120 hours, 1 day a week)
Dry cleaning and vacuuming historic quilts, Native American garments, concealed objects; designing and building dress mounts; hand-sewing temporary netting; wet cleaning and bleaching; photo documentation
- April 2017** **WESTERN CENTER FOR THE CONSERVATION OF FINE ARTS**, Denver, CO
Paintings Conservation Intern, supervised by Camilla Van Buren
(80 hours)
Inpainting of a 1930 Allen Tupper True mural with Gamblin Conservation paints; completing during and after treatment photography; creating fills with spackling that were applied with a spatula
- June 2016** **WUDPAC PAINTINGS CONSERVATION STUDIO**, Wilmington, DE
Paintings Conservation Intern, supervised by Dr. Joyce Hill Stoner
(200 hours)
Consolidating with BEVA 371, Aquazol 200; creating fills and inpainting with QOR, Golden PVA, and Gamblin on easel painting and clock face; creating cross-sections and condition reporting; UV examination; solvent cleaning; receiving training in care and handling; installing backing boards and frames
- 2013-2017** **SCULPTURE AND DECORATIVE ARTS CONSERVATION SERVICES LLC**, Somerville, MA
Objects Conservation Intern, supervised by Barbara Mangum
(1-2 days per week, 4 week full-time project, 2 week full-time project)
Treating and documenting ceramic, wood, leather, metal, and stone objects, and performing on-site treatment of outdoor stone gravestones and monuments; cleaning and repatination (hot and cold processes) of outdoor bronze sculpture
- 2015-2017** **HISTORIC NEW ENGLAND**, Haverhill, MA
Objects Conservation Intern, supervised by Michaela Neiro and Alex Carlisle
(1-2 days per week)
Conserving decorative art objects including: plastics, furniture, glass, metal, ceramics, textiles, and wallpaper; performing regular maintenance and survey of historic homes and their collections in preparation for seasonal closures and openings
- 2011-2013** **MUSEUM OF FINE ARTS**, Boston, MA
Objects Conservation Intern, supervised by Pamela Hatchfield and Mei-An Tsu
(1-2 days a week)
Assisting in the documentation and research of two stone polychrome Etruscan Sarcophagi by creating detailed digital condition diagrams in Adobe Photoshop; performing curatorial research; working with museum scientists to study composition of samples with XRF and FTIR; studying the remaining pigments using visible induced luminescence, channel mixing in Adobe Photoshop, IR reflectography, and IR photography; dialoguing with the public about two stone Etruscan Sarcophagi in a conservation laboratory space entirely visible to the public
- 2010-2011** **NATIONAL PARK SERVICE NORTHEAST MUSEUM SERVICES CENTER**, Lowell, MA
Objects Conservation Intern, supervised by Brigid Sullivan
(1-2 days a week and 4-week full-time project)
Treating historical objects and architectural features including ceramics, metal, glass, and wood, and performing on-site architectural conservation of original beadboard wall at the home of Frederick Law Olmsted and regular maintenance of bronze sculpture at Bunker Hill Monument

- 2010-2011** **PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY AT HARVARD UNIVERSITY**, Cambridge, MA
IMLS Map Project Conservation Intern, supervised by T. Rose Holdcraft
 (4 days a week)
 Creating condition reports, surface cleaning, minor tear repairs, humidification and rehousing for museum's archival collection with over 150 years of archaeological documents; constructing fitted pallets and custom boxes for long-term storage of ethnographic objects
- 2010** **UNIVERSITY OF MICHIGAN GABII PROJECT 2010 ARCHAEOLOGICAL FIELD SEASON**, Frascati, Italy
 (6 week full-time project)
Field School Student, Directed by Nicola Terrenato (Professor of Classical Archaeology)
 Excavating and cleaning of objects removed from a Roman City-State site; mechanically cleaning coins using scalpels under a microscope; visiting ICCROM library to research coin conservation
- 2010** **KELSEY MUSEUM OF ARCHAEOLOGY-UNIVERSITY OF MICHIGAN**, Ann Arbor, MI
Objects Conservation Intern, supervised by Suzanne Davis and Claudia Chemello
 (1-2 days a week)
 Treating archaeological objects including: ceramics, marble, wood, glass, and ancient coins; environmental monitoring and gallery maintenance; writing condition documentation and photographing objects

PROFESSIONAL AFFILIATIONS

- 2010-2018** AIC (American Institute for Conservation), *student member*
2018 IIC (International Institute for Conservation of Historic and Artistic Works), *student member*
2018 ICOM (International Council of Museums), *student member*
2017-2018 PACA (Philadelphia Area Conservation Association), *member*
2012-2017 NECA (New England Conservation Association), *member*
2012-2016 SPNHC (Society for the Preservation of Natural History Collections), *member*

CONFERENCES/WORKSHOPS ATTENDED

- April 2018** ANAGPIC (Association of North American Graduate Programs in Art Conservation)
 Kingston, ON
May 2016 AIC/CAC Joint National Conference – Montreal, QC
Nov 2014 NECA “Bruker Tracer Portable XRF Workshop” – Historic New England, Haverhill, MA
June 2012 SPNHC National Conference – New Haven, CT
May 2012 AIC National Conference – Albuquerque, NM

CONSERVATION OUTREACH EXPERIENCE

- 2017-present** UNIVERSITY OF DELAWARE ART CONSERVATION PROGRAMS,
 @ud_artconservation
Social media manager and photographer
 Managing the Instagram and Facebook page and working to increase the awareness of art conservation and the field of study through regular posts and engaging content.

April 2017 **CREATING ART TO LAST: A Conversation with Art Conservators**
The Armory Cafe, Somerville, MA
Leading a group of volunteers to plan an outreach event for a presentation and informal meet-and-greet between local artists and conservators; organizing presenters and compiling information and resources for handouts; forging partnerships between local arts organizations; seeking sponsorships and grant funding; marketing the event through social media and press

PRESENTATIONS

May 2014 **ST. MARK'S SCHOOL**, Southborough, MA
"Art Doctor: The use of science to save Art," Annual science-themed colloquium

May 2012 **AIC ANNUAL MEETING**, Albuquerque, NM
Featured in the ECPN poster for outreach work at the Museum of Fine Arts, Boston,
"Creative Endeavors and Expressive Ideas: Emerging Conservators Engaging through Outreach and Public Scholarship."

Feb 2012 **MUSEUM OF FINE ARTS**, Boston, MA
Gallery Talk: *"Conservation in Action: The Conservation of two Etruscan Sarcophagi"*

COMMUNITY/VOLUNTEER ACTIVITIES

2014 **SOMERVILLE ARTS COUNCIL LCC GRANT COMMITTEE**, *grant panelist*

2012 **ANGELS PROJECT**, *Volunteer*, AIC Annual Meeting, Sandoval Historical Society, Sandoval, NM

2010 **DETROIT INSTITUTE OF ARTS**, *Volunteer*, Gallery Service, Detroit, MI

STUDIO ART AND CRAFT SKILLS

Easel painting (acrylic, oil, watercolor, gouache, egg tempera, faux finish), mural painting, drawing, printmaking (monotype, solar plate, color reduction, woodcut, linoleum, screen printing), glass (furnace, lampwork), woodworking, photography (dark room, digital), sewing (hand embroidery, machine stitching, patchwork, dressmaking), metalsmithing (hammer forming, planishing, cutting, polishing, hot and cold patination), ceramics, mixed media, water and oil-based gilding, taxidermy

ADDITIONAL SKILLS

Conversational in Italian and Spanish; skilled in all Adobe programs, Microsoft Office, Quickbooks®, The Museum System, FileMaker Pro; familiar with current digital photographic technology, website design, graphic design, marketing, press releases, small business financial management and social media

OTHER PROFESSIONAL EXPERIENCE

2011-Present **PAWBLO PICASSO®, LLC**, Joy Street Studios, Somerville, MA
Owner/Pet Portrait Artist
www.pawbpicasso.com
Specializing in custom pet portraits created from photographs using acrylic paints; promoting business through graphic design, social media, press releases, corporate sponsorship, art shows, and live painting at dog parks and pet stores; overseeing interns; managing all financial and business activities; completing over 500 paintings shipped worldwide

2014-2016 **MIMAC, LLC**, Stoneham, MA
Bookkeeper/Office Manager
Managing the office of five McDonald's restaurants; entering invoices and printing checks using Quickbooks; operating online Payroll for over 300 employees

February 24, 2020

To Whom it May Concern,

I feel so fortunate to have received \$3,500 to support my third-year internship in paintings conservation at the Royal Picture Gallery Mauritshuis, home to a renowned collection of 17th-century Dutch and Flemish paintings. The following report details how this grant has enriched my current internship experience as well as supported connoisseurship travel to European collections as a supplemental learning experience.

The Mauritshuis is located in Den Haag, Netherlands, and holds masterpieces such as Vermeer's *Girl with the Pearl Earring*, most recently the subject of a public view technical examination. This internship coincides with "The Year of Rembrandt," marking the 350th anniversary of Rembrandt's death. In celebration of Rembrandt's life and works, numerous Dutch institutions including the Rijksmuseum and Mauritshuis are conducting public view treatments and technical studies on Rembrandt paintings. *Rembrandt and the Mauritshuis*, an exhibition from January 31 to September 15, 2019 celebrated eighteen Rembrandt paintings within the Mauritshuis collection and engaged the public through providing information on acquisitions, historically problematic authenticities, and urged close looking. One of my current treatment projects (Figure 1) is a painting previously attributed to Rembrandt which was most recently in the *Rembrandt in the Mauritshuis* exhibition. Although the painting now is widely accepted to be done by an artist working during Rembrandt's time and not by the Master himself, Rembrandt's influence is clear. The painting has a thick, severely yellowed varnish; however, this was not removed and the painting rather received a recent aesthetic treatment (adjustment of matte retouchings, etc.) prior to its inclusion in the exhibition. As the painting has now returned to the studio, there is an opportunity for the painting to receive a full treatment to address the discoloured yellowed varnish, disfiguring fills, and large areas of retouching. Additional funding has allowed me to visit several additional institutions to view works by Rembrandt, most notably within Dutch collections including the Lakenhal Museum in Leiden, and the Rembrandthuis and Rijksmuseum in Amsterdam. This has allowed me to look at paintings within Rembrandt's circle and has allowed for comparative close looking of the techniques used.



Figure 1. Reducing discolored varnish off of a painting previously attributed to Rembrandt, the painting is now considered to have been executed by someone within Rembrandt's circle. Photo: Royal Picture Gallery Mauritshuis

Studying in The Netherlands has become an important goal for my academic work and research, and I have enjoyed embracing Dutch culture from a personal perspective and to learning the differences and similarities in European conservation practices as compared to the American conservation curriculum. Part of expanding my perspective on conservation approaches has been to visit nearby studios and training programs. This has included visiting the third-year paintings University of Amsterdam

Julianna M. Ly

Zoutmanstraat 87, Den Haag, Netherlands 2518GN

Tel: +31 6 27027381 julianna.m.ly@gmail.com

conservation students at the Stichting Restauratie Atelier Limburg (SRAL) in Maastricht for a joint course in imaging artworks and an upcoming trip to the Hamilton Kerr Institute in Cambridge, UK.

The Kress grant has allowed me to travel outside of the Netherlands, allowing me the opportunity to explore nearby cities which were the epicenter of cultural exchange and art production. I was particularly excited to visit Madrid which allowed me to visit twelve cultural heritage sites and museums including the Museo Nacional del Prado, a true highlight of the trip. The Museo Nacional del Prado is the National Spanish art museum that houses a collection spanning from the 12th to early 20th century. The museum is particularly known for its works by Francisco Goya and Diego Velazquez and is the largest museum in all of Spain. It was my first time visiting and I was completely overwhelmed by the breadth of the collection. I was most excited to see *Las Meninas* by Velazquez, for the first time in person, one of my favorite paintings I learned about during my art history degree. I was also fortunate to see the newly restored Fra Angelico, *The Annunciation*, on view in the galleries. I was also able to see Rogier van der Weyden's *Descent from the Cross*, which was a wonderful look into the similarities and differences between that and the Mauritshuis van der Weyden's *Lamentation of Christ*. The "other" version of the Mona Lisa, most likely executed by a pupil of Leonardo's pupil, Albrecht Durer's *Self Portrait*, Caravaggio's *David with the Head of Goliath*, and Memling's *Triptych of the Adoration of the Magi*, were also among my favorites that I saw. I was also surprised at the number of Goya's black paintings within the collection. One of my personal favorites was a painting that was attributed to Goya until 2008 but now has its attribution being reconsidered, perhaps by Asensio Juliá.



Figure 2. Inside Sorolla's garden, leading up to his house and current museum.

Other institutions I was fortunate to visit included: Museo Nacional Centro de Arte Reina Sofía, National Archaeological Museum, Sorolla Museum (Figure 2), Neptune Fountain, Palacio de Cristal, Estanque Grande del Retiro, Thyssen-Bornemisza Museum, Royal Palace of Madrid, Plaza Mayor, Temple of Debod, and the Catedral de Santa María la Real de la Almudena. Viewing Spanish art in particular allowed me to see the influence of Spanish art on Flemish art as the Spanish Crown ruled the Lowlands including Flanders from 1556 to 1714. This provided me with a better understanding of so many Dutch and Flemish collections that I am surrounded by everyday.

Travel to additional collections within Flanders in present day Belgium also have aided in this interpretation and understanding of differences and similarities between Dutch and Flemish art. The collections I have been fortunate to visit include: Museum of Fine Arts Ghent, The Castle of the Counts, Ghent Belfry, the Design Museum, Broeningemuseum, Museum of The Church of Our Lady



Figure 3. Michelangelo's *Madonna and Child* in the Church of Our Lady

Julianna M. Ly

Zoutmanstraat 87, Den Haag, Netherlands 2518GN

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(Figure 3), Saint John's Hospital and Hans Memling Museum, the Rubenshuis, and the Cathedral of Our Lady Antwerp. The Museum of Fine Arts Ghent was a highlight of my trip as I was finally able to see the Ghent Altarpiece public view restoration. The majority of the restoration is complete and the museum has about half of the galleries currently closed in preparation for a huge van Eyck exhibition to open in the Spring of 2020. I was grateful to catch the last opportunity to see how they set up the public view area—complete with a glass enclosure, a computer with the closer to van Eyck website, as well as a light box with an X-ray of the mystic lamb which revealed alterations and damages. Although I came in knowing about the restoration from my student choice speaker, Bart Devolder's lecture last year, it was so exciting to see it in person. The bottom portion of the altarpiece was still at the Museum, and I was able to see the top register already back installed within St. Bavo's Cathedral. Another highlight was visiting the Church of Our Lady (Onze-Lieve-Vrouwekerk) which houses the only Michelangelo sculpture outside of Italy, *Madonna and Child*, 1505. The sculpture came to Belgium from Italy in 1504 and is a rather unique depiction of the Madonna and Child showing Mary sorrowful rather than kind and warm. The church also houses ceremonial tombs of Mary of Burgundy and Charles the Bold as well as paintings by Pieter Pourbus and Gerard David.

Travel to numerous museums in Paris allowed me to visit for the first-time iconic institutions including Musée de Louvre, Carrousel Arc de Triomphe, Musee de l'Orangerie, Musee National Eugene Delacroix, Musee d'Orsay, Musee National Picasso-Paris, and Musee Cluny. I feel so fortunate to have been given the opportunity to travel and see these collections as they have not only helped provided larger contexts for my ongoing treatments and the immediate collection I am surrounded with, but also visually demonstrate the diversity of conservation philosophies through treatments.

I believe that this connoisseurship travel has augmented my Mauritshuis internship, providing me with an international perspective on conservation practices. Thank you again for the generous funding that has allowed me to take advantage of visiting nearby European collections.

Sincerely,
Julianna Ly

Enclosed:
Budget

Julianna M. Ly

Zoutmanstraat 87, Den Haag, Netherlands 2518GN

Tel: +31 6 27027381 julianna.m.ly@gmail.com

KRESS PROPOSAL BUDGET

Mauritshuis and Connoisseurship Travel Budget (August 2019- June 2020)

US EXPENSES

Expenses	Estimated Cost (USD \$)	Kress Grant Money Used
International Travel insurance ¹	(\$11.75/week x 50 weeks) = \$588	Flights and international insurance
Flight BOS- AMS ²	\$500	
Flight AMS- BOS	\$500	
US Subtotal	\$1,588	\$1,588

NETHERLANDS EXPENSES

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used	
Food (estimated at \$130/week for 50 weeks)	\$6,500	Portion of OV Chipkaart Metro Pass reload for collection visits	
International Cell Phone Service ³	\$130/month x 12 months = \$1560		
Dutch government mandated insurance through Zilveren Kruis (\$96/mo. x 12 mos.) ⁴	\$96/month x 12 months = \$1,152		
New Member Fee for Zilveren Kruis ⁵	\$181		
Apartment in Den Haag ⁶	\$1500/month x 12 = \$18,000		
Utilities ⁷	152.37 € = \$173.22		
Internet ⁸	40.26 € = \$45.77		
Laundry ⁹	\$20/month x 12 months = \$240		
Used Bicycle	\$130		
OV Chipkaart Metro Pass (automatic reload)	\$100/month x 12 months = \$1200		
Netherlands Subtotal	\$29, 181.99		\$448.78

¹ Based on Gerrit Albertson's 2016 Kress Proposal

² https://www.kayak.com/flights/BOS-AMS/2019-08-25?sort=bestflight_a; accessed February 10, 2019

³ <https://www.verizonwireless.com/solutions-and-services/international-travel/?tab=devices>; accessed February 10, 2019

⁴ Based on Gerrit Albertson's 2016 Kress Proposal

⁵ Based on Gerrit Albertson's 2016 Kress Proposal

⁶ <https://www.pararius.com/apartments/den-haag/1-bedrooms/furnished/page-2>

⁷ <https://www.numbeo.com/cost-of-living/in/Amsterdam>

⁸ <https://www.numbeo.com/cost-of-living/in/Amsterdam>

⁹ <https://www.numbeo.com/cost-of-living/in/Amsterdam>

Julianna M. Ly

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CONNOISSEURSHIP TRAVEL: MADRID (2 DAYS)- 4 MUSEUMS & CULTURAL INSTITUTIONS

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used
Museo Nacional del Prado entrance fee (Day 1)	Free admission = \$0	Portion of hotel accommodation
Museo Nacional Centro del Arte entrance fee (Day 1)	10 € = \$11.33	
Thyssen-Bornemisza Museum entrance fee (Day 2)	Free admission = \$0	
Real Academia de Bellas Artes de San Fernando entrance fee (Day 2)	4 € = \$4.53	
Flight from AMS to MAD ¹⁰ (roundtrip)	\$200	
Hotel (2 nights) Hotel ibis Styles Madrid Prado ¹¹	\$200/night (x2) = \$400	
Madrid Subtotal	\$615.86	160 euro = \$173.68

Additional cultural activities which will be covered through personal costs include: Trip to the Royal Palace of Madrid and El Rasto Historic Flea Market

CONNOISSEURSHIP TRAVEL: PARIS (3 DAYS)- 6 MUSEUMS & CULTURAL INSTITUTIONS

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used
Musée de Lourve (Day 1)	Covered by the 4-day museum pass below	Hotel accommodation covered
Musée d'Orsay (Day 2)	Covered by the 4-day museum pass below	
Musée de l'Orangerie (Day 2)	Covered by the 4-day museum pass below	
Sainte-Chapelle	Covered by the 4-day museum pass below	
Musée Eugene Delacroix (Day 3)	Covered by the 4-day museum pass below	
Musée Picasso (Day 3)	Covered by the 4-day museum pass below	
4 day museum pass ¹²	\$100	
Train from AMS to PAR (roundtrip)- € rail ¹³	\$84	
Hotel for 3 nights (Hôtel Duc de Saint-Simon) ¹⁴	\$200/night (x3) = \$600	

¹⁰ <https://www.expedia.com/lp/flights/ams/mad/amsterdam-to-madrid>; accessed February 11, 2019

¹¹ <https://www.hotels.com/search.do?gclsrc=ha&resolved-location=CITY%3A457987%3AUNKNOWN%3AUNKNOWN&f-hotel-id=129148&destination-id=457987&q-destination=Madrid,%20Spain&q-check-in=2019-02-18&q-check-out=2019-02-19&q-rooms=1&q-room-0-adults=2&q-room-0-children=0>; accessed February 11, 2019

¹² <http://en.parismuseumpass.com/rub-t-price-36.htm>; accessed February 11, 2019

¹³ https://www.rail€pe.com/train-tickets/journeys/article/amsterdam-paris?cmpid=PSN020401&gclid=EAlalQobChMIvMmy2cWy4AIVQ0CGCh2ZaQg0EAAYAAAEgKmhvD_BwE; accessed February 10, 2019

¹⁴ https://www.booking.com/searchresults.html?aid=311088&label=duc-de-st-simon-ZXPjc0Qi*i_pVBP; accessed February 11, 2019

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Paris Subtotal	\$784.00	439.89 euro= \$ 487.60
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Additional cultural activities which will be covered through personal costs include: Paris Philharmonic, Luxembourg Palace, Arc de Triomphe, Palace of Versailles

CONNOISSEURSHIP TRAVEL: LONDON & CAMBRIDGE (4 DAYS)- 8 MUSEUMS & CULTURAL INSTITUTIONS

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used	
Courtauld (Day 1)	Potential visit, no admission fee	N/A	
Hamilton Kerr (Day 4)	Potential visit, no admission fee		
Fitzwilliam Museum (Day 4)	Free admission = \$0		
British Museum (Day 2)	10 € = \$11.33		
Tate Britain (Day 3)	Free admission = \$0		
National Gallery of Art London (Day 2)	Free admission = \$0		
National Portrait Gallery (Day 1)	3 € = \$3.38		
Victoria and Albert Museum (Day 3)	Free admission = \$0		
Flight from AMS to LHR (roundtrip) ¹⁵	\$150		
Hotel in London (3 nights) hub by Premier Inn London Tower Bridge ¹⁶	\$150/night (x3) = \$450		
Hotel in Cambridge (1 night) Holiday Inn Express Cambridge	\$150		
London & Cambridge Subtotal	\$764.71		N/A

CONNOISSEURSHIP TRAVEL: BERLIN & MUNICH (2 DAYS)- 7 MUSEUMS & CULTURAL INSTITUTIONS

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used
Gemäldegalerie ¹⁷ (Day 1 Berlin)	10 € = \$11.33	Hotel and train to and from Cologne
Kupferstichkabinett ¹⁸ (Day 1 Berlin)	6 € = \$6.80	
Altes Nationalgalerie ¹⁹ (Day 1 Berlin)	10 € = \$11.33	
Alte Pinakothek ²⁰ (Day 2 Munich)	7 € = \$7.93	
Neue Pinakothek (Day 2 Munich)	7 € = \$7.93	
Pinakothek der Moderne (Day 2 Munich)	7 € = \$7.93	
Sammlung Schack (Day 2 Munich)	7 € = \$7.93	
Hotel in Cologne	375.31 euro = \$407.39	

¹⁵ https://www.kayak.com/flights/AMS-LON/2019-11-19/2019-11-22?sort=bestflight_a; accessed February 11, 2019

¹⁶ https://www.premierinn.com/gb/en/hotels/england/greater-london/london/hub-london-tower-bridge.html?cid=GLBC_LONTOL

¹⁷ <https://www.smb.museum/en/museums-institutions/gemaeldegalerie/plan-your-visit/prices-tickets.html>

¹⁸ <https://www.smb.museum/en/museums-institutions/kupferstichkabinett/plan-your-visit/prices-tickets.html>

¹⁹ <https://www.smb.museum/en/museums-institutions/alte-nationalgalerie/plan-your-visit/prices-tickets.html>

²⁰ <https://www.pinakothek.de/en/visit/alte-pinakothek>

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Train to Cologne	50 euro = \$54.27	
Flight from AMS to BER ²¹	\$150	
Hotel in Munich, Hotel Antares ²²	\$170	
Hotel in Berlin, Radisson Blu Hotel, Berlin ²³	\$180	
Berlin & Munich Subtotal	\$561.18	\$461.66

CONNOISSEURSHIP TRAVEL: ITALY (7 DAYS)- 12 MUSEUMS & CULTURAL INSTITUTIONS

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used
Piazza San Marco (Day 1 Venice)	Free admission = \$0	
Doge's Palace (Day 1 Venice)	25 € = \$28.36	
Collezione Peggy Guggenheim ²⁴ (Day 2 Venice)	16.50 € = \$18.72	
Galleria degli Uffizi (Day 3 Florence)	Covered by Firenze card	
Galleria dell'Accademia (Day 3 Florence)		
Museo dell'Opera del Duomo (Day 4 Florence)		
Museo dell'Opificio delle Pietre Dure (Day 4 Florence)		
Firenze Card to cover Florence Museums ²⁵	\$80	
Vatican Museums (Day 5 Rome)	Covered by the Omnia and Vatican Card	
Galleria Borghese (Day 5 Rome)		
Capitoline Museums (Day 6 Rome)		
Palazzo Doria Pamphili (Day 6 Rome)		
Colosseum (Day 7 Rome)		
The Omnia Vatican and Rome Card ²⁶	113 € = \$128.22	
Hotel in Venice (1 night), Colombina Hotel ²⁷	\$200	
Hotel in Florence (2 nights), Hotel Pardini ²⁸	\$200 x 2 = \$400	
Hotel in Rome (2 nights), Twenty-One Hotel ²⁹	\$200 x 2 = \$400	
Flight from AMS to VEN ³⁰	\$150	

²¹ https://www.kayak.com/flights/AMS-BER/2019-11-19/2019-11-22?sort=bestflight_a

²² https://www.booking.com/hotel/de/antares.html?aid=389181;label=metagha-link-mapresultsUS-hotel-60014_dev-desktop_los-1_bw-

²³ <https://www.expedia.com/Berlin-Hotels-Radisson-Blu-Hotel.h15620.Hotel-Information>

²⁴ [https://www.vivaticket.it/index.php?nvpg\[sell\]&cmd=tabellaPrezzi&wms_op=vivaticket&pcode=6920571&tcode=tl015105](https://www.vivaticket.it/index.php?nvpg[sell]&cmd=tabellaPrezzi&wms_op=vivaticket&pcode=6920571&tcode=tl015105)

²⁵ http://www.firenzecard.it/index.php?option=com_eventific3&view=vistas&task=mappa&tipo=musei&Itemid=259&lang=en

²⁶ <https://www.romeandvaticanpass.com/rome-pass-prices.php>

²⁷ <https://www.hotels.com/ho164258/?q-check-out=2019-03-22&FPQ=3&q-check-in=2019-03-21&WOE=5&WOD=4&q-room-0-children=0&pa=1&tab=description&JHR=2&q-room-0-adults=2&YGF=14&MGT=1&ZSX=0&SYE=3>

²⁸ https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-83244_dev-desktop_los-1_bw-29_dow-Thursday_defdate-1_room-0_lang-en_curr-USD_gstadt-2_rateid-0_aud-0_cid-66&sid=8a59b4154ff9f6b3a6f906cf1b794850&checkin=2019-03-21&checkout=2019-03-22&dest_id=-117543&dest_type=city&srpvid=b9eb7019f58c058b&track_hp_back_button=1#hotel_83244-back

²⁹ <https://www.hotels.com/search.do?gclsrc=ha&resolved-location=CITY%3A712491%3AUNKNOWN%3AUNKNOWN&f-hotel-id=311328&destination-id=712491&q-destination=Rome,%20Italy&q-check-in=2019-03-21&q-check-out=2019-03-22&q-rooms=1&q-room-0-adults=2&q-room-0-children=0>

³⁰ https://www.google.com/flights?lite=0#flt=/m/0k3p./m/07_pf.2019-04-04;c:USD;e:1;sd:1;t:f;tt:o

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Flight from ROM to AMS ³¹	\$100	
Train from Venice to Florence ³²	\$50	
Train from Florence to Rome ³³	\$50	
Italy Subtotal	\$1,605.30	N/A

CONNOISSEURSHIP TRAVEL: BELGIUM- (6 DAYS)- 10 MUSEUMS & CULTURAL INSTITUTIONS

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used
Museum of Fine Arts, Ghent ³⁴ (Day 1 Ghent)	8 € = \$9.09	Hotel accommodation in Brussels, Brugge, and Ghent
The Castle of the Counts ³⁵ (Day 1 Ghent)	10 € = \$11.36	
Ghent Belfry (Day 2 Ghent)	Free admission = \$0	
Design Museum. Ghent ³⁶ (Day 2 Ghent)	8 € = \$9.09	
Groeningemuseum, Bruges ³⁷ (Day 3 Bruges)	12 € = \$13.64	
Museum of The Church of Our Lady, Bruges (Day 3 Bruges)	6 € = \$6.82	
Saint John's Hospital and Hans Memling Museum, Bruges (Day 4 Bruges)	12 € = \$13.64	
Palace in Brussels (Day 3 Brussels)	Free of charge	
Royal Museums of Fine Arts in Belgium (Day 3 Brussels)	15 €	
Hotel in Ghent, Hotel Gravensteen ³⁸	\$200	
Hotel in Bruges, Hotel Groeninghe ³⁹	\$180	
Belgium Subtotal	\$670.91	

³¹ <https://www.google.com/flights?lite=0#flt=/m/06c62./m/0k3p.2019-04-04;c:USD;e:1;sd:1;t:f;tt:o>

³² https://www.railpe.com/spip.php?page=sales&re_domain=ptp&re_oper=results&cmpid=PSN020401&step=results

³³ https://www.railpe.com/spip.php?page=sales&re_domain=ptp&re_oper=results&cmpid=PSN020401&step=results

³⁴ <https://visit.gent.be/en/see-do/museum-fine-arts-ghent>

³⁵ <https://tickets1.gravensteen.stad.gent/Exhibitions/Register>

³⁶ <https://visit.gent.be/en/see-do/design-museum-gent-modern-meets-history>

³⁷ <https://www.visitbruges.be/en/groeningemuseum-groeninge-museum>

³⁸ https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20022_dev-desktop_loss-1_bw-2_dow-Friday_defdate-1_room-0_lang-en_curr-USD_gstadt-2_rateid-0_aud-0_cid-66&sid=8a59b4154ff9f6b3a6f906cf1b794850;checkin=2019-02-22;checkout=2019-02-23;city=1958757;highlighted_hotels=20022;hlrd=with_av;keep_landing=1;redirected=1;source=hotel&gclid=AA80OswqkqxII8bFVSvDwVnKNMbmMIAvQ2WQLz-AzPWt2gQ6hGoEqV_dYbXZteAp7qgrtcUZCuyYFnBRotSwLkZvGUEsp1Blud7VWIM&utm_campaign=US&utm_content=loss-1_bw-2_dow-Friday_lang-en_curr-USD_gstadt-2_rateid-0_aud-0_cid-66&utm_medium=mapresults&utm_source=metagha&utm_term=hotel-20022&

³⁹ https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20410_dev-desktop_loss-1_bw-2_dow-Friday_defdate-1_room-0_lang-en_curr-USD_gstadt-2_rateid-0_aud-0_cid-66&sid=8a59b4154ff9f6b3a6f906cf1b794850&checkin=2019-02-22&checkout=2019-02-23&dest_id=1955473&dest_type=city&srpvid=55897f146a820604&track_hp_back_button=1#hotel_20410-back

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CONNOISSEURSHIP TRAVEL: NETHERLANDS- 20 MUSEUMS & CULTURAL INSTITUTIONS

Expenses	Estimated Cost (USD \$) using the conversion rate of 1 € to 1.13 USD	Kress Grant Money Used
Mauritshuis, Den Haag	Covered by the Museumkaart below	
Museum Bredius, Den Haag		
Van Gogh Museum, Amsterdam		
Kroller-Muller Museum, Amsterdam		
Stedelijk Museum, Amsterdam		
Bonnefanten Museum, Maastricht		
Rijksmuseum, Amsterdam		
Groninger Museum, Amsterdam		
Royal Palace of Amsterdam, Amsterdam		
Rembrandt House Museum, Amsterdam		
NEMO Science Museum , Amsterdam		
Hermitage Amsterdam, Amsterdam		
Amsterdam Museum, Amsterdam		
Museum Boijmans van Beuningen, Rotterdam		
Tropenburg Tuinen & Arboretum, Rotterdam		
Centraal Museum, Utrecht		
Frans Hals Museum, Haarlem		
Museum De Hallen, Haarlem		
Stedelijk Museum de Lakenhal, Leiden		
Naturalis, Leiden		
Museumkaart Membership	64.90 € = \$73.57	
Travel to Amsterdam, Rotterdam, Utrecht, Haarlem, Leiden	Covered by the OV Chipkaart in the Netherlands subtotal above	
Netherlands Subtotal	\$73.57	N/A

COMPLETE TOTALED EXPENSES

Complete Total Expenses	\$5,075.53 (connoisseurship travel) + 30,769.99 (cost of all living expenses in the Netherlands) = \$35,845.52
WUDPAC Fellowship Stipend	\$25,250
Edward and Elizabeth Goodman Rosenberg (subject to approval)	\$1,500
Relocation Funds (subject to approval)	\$400
Professional Development Funds (subject to approval)	\$300
CMCS Travel Research Funds (subject to approval)	\$1,500
Balance	\$35,845.52 - \$28,950 = 6,895.52

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Total Samuel H. Kress funding requested	\$3,500.00
Amount of Kress funding used	\$3,500.00

SAMPLE

Annette Kade Charitable Trust

Discuss with Debra Hess Norris and Joyce Hill Stoner.

Professional Development Award

Instructions and application follow.
Submit to Catherine Matsen.
Samples: Emily Farek, Kelsey Wingel

Student Professional Development Award Winterthur/University of Delaware Program in Art Conservation

The Winterthur/University of Delaware Program in Art Conservation has established a **Student Professional Development Fund** to provide limited funding for graduate students to pursue activities that go above and beyond the required three-year coursework and that directly relate to their educational and professional development. This funding can help students attend and participate in conferences, workshops, lectures, and seminars focused on the conservation of cultural property and allied disciplines, as well as support annual membership fees in professional organizations.

Please note that this is a competitive process, and funding is not guaranteed. In assessing these applications, the Professional Development Award Committee, consisting of three WUDPAC faculty members, will give preference to:

- Students who are actively participating in a conference, seminar, or workshop by presenting papers or posters or serving on a panel or discussion group or are carrying out a study trip with clear goals related to research or treatments.
- Students who have demonstrated a reasonable effort to gather additional funding or support from internal and/or external sources.
- Students whose application clearly demonstrates relevance to their stated professional goals.

A detailed and well-written proposal that addresses all areas on the attached application form should be sent by e-mail to the Professional Development Award Committee. (The committee members will be announced annually in September). While proposals can be submitted at any time, allow at least two weeks before the proposed activity, as you may be requested to make modifications prior to funding.

Students are eligible to apply for funding from \$25 to \$300 per academic year. Effective September 1, 2018, students may apply for up to \$600 total for two consecutive years (i.e. the first and second years, or second and third years) of the Program. More than one application per student can be submitted, provided the total received does not exceed \$300 per academic year, or \$600 over two consecutive years. A total of no more than \$600 can be expended in year one and two of the program of study; remaining funds cannot be encumbered for year three. Support for unfunded summer work projects can be provided over two consecutive years (totaling \$600) but proposals must be submitted prior to June 30th; students must also demonstrate they have sought additional funding from other sources.

For students in their first and second year of the Program, the application for funding must be submitted and professional development activities completed prior to June 30th. For students in their third year of study, applications must be submitted by August 1st and activities completed by September 1st.

A half- to full-page report must be submitted within a month after completion of the funded activity for all awards of \$250 or more. This final report should outline expenditures and address the immediate and long-term professional benefits of this experience.

Student Professional Development Award Application Winterthur/University of Delaware Program in Art Conservation

Applicant's name: _____

E-mail address: _____

Date: _____

Project Title: _____

Description of Proposed Activity:

(Please include dates, location, and sponsoring organization and attach conference, seminar, or workshop programs as appropriate)

Significance of proposed activity to your career development (please be specific):

Proposed Budget (please use the table structure provided):

Item	Descriptions and Calculations	Total estimated costs	Additional funds amount	WUDPAC Prof. Dev. support requested	Source of non-WUDPAC Prof. Dev. funds
Air travel					
Ground travel					
Lodging					
Registration fees					
Other (supplies, e.g.)					
Total Project Expenses					

Note: Sources of expenses need to be indicated (websites, personal communications etc.) to legitimize expense projections. Food expenses cannot be covered by this funding.

**Winterthur/University of Delaware Program in Art Conservation
Student Professional Development Grant Application**

Applicant's Name: Emily Farek

E-mail address: emily.farek@gmail.com

Date: January 2, 2019

Project Title: Presentation at AIC Annual Meeting – New England – Uncasville, CT

Description of Proposed Activity:

From May 13-17, 2019, the American Institute for Conservation of Historic and Artistic Works (AIC) will be hosting its 47th Annual Meeting at the Mohegan Sun in Uncasville, CT. My abstract for a presentation titled "Investigation into the Reduction of Foxing Stains in Paper," written with my classmate Madison Brockman, was accepted and we will be presenting in the Concurrent General Session "New Tools and Techniques: Let's Talk About Gels!" on May 16. More detailed information about the conference and schedule can be found at: <http://www.conservation-us.org/annual-meeting/aic-annual-meeting>.

Significance of proposed activity to your career development:

Presenting at the AIC Annual Meeting will allow me to illustrate and share important work I have done to further the treatment options for reducing foxing stains in works of art on paper.

Madison Brockman and I began this research in Fall 2017, working to find a way to reduce foxing stains in paper without using strong chelators or bleaching agents. The treatment of two foxed chine collé lithographs, which were severely disfigured and could not be immersed, prompted this investigation and expanded our research goals to include restricted bathing options for these prints. We completed preliminary testing on expendable foxed chine collé prints to test reducing agents, chelators, and enzymes that could effectively reduce foxing stains in paper. Previous student work has explored the use of combinations of chelators and enzymes, however this is the first study to incorporate a novel reducing agent that targets the metal component, reducing Fe^{3+} to Fe^{2+} . This reduction renders iron into a more soluble form, enabling the use of common and accessible chelators for its removal. Building on the preliminary testing, this study offered a restricted bathing option for the two prints - incorporating a new combination of reducing agent, chelator, and enzyme. The prints were treated successfully and safely, significantly reducing the widespread foxing discoloration on both prints while preventing the delamination of the chine layers. The new protocol will provide wider applications for works on paper that cannot withstand aqueous treatment via full immersion bathing by using rigid agarose and gellan gels. It also includes safer, more sustainable reagents than traditional foxing treatments, which have included Dithiothreitol (DTT) as a reducing agent, high pHs, or traditional bleaching agents.

This research has great potential for further investigation. These investigations could include aging studies, residue studies, and the exploration of different treatment applications. Presenting this research at a conference that reaches so many conservators, and having access to the platform that AIC provides, will allow many people to hear about the work who otherwise wouldn't. They could potentially become inspired to build upon this research and implement new ideas. Receiving feedback from more experienced professionals will assist and guide my future research, and better prepare me for future projects in my career.

I will also gain valuable experience presenting at a large venue in front of conservation professionals, and benefit from the resulting networking. This would be my first time presenting at a conference of this size. I included AIC Membership dues in the Proposed Budget because, as is outlined on the AIC Meeting Registration Information page, "AIC membership dues must be paid in full for the year of the meeting you are attending to qualify for member rates" (<http://www.conservation-us.org/annual-meeting/aic-annual-meeting/register>). The Preview Rate for a student member registration is \$145, and the non-member Preview Rate is \$395. There is no non-member student rate. This saves \$164 after including the \$86 in membership fees. Being an AIC member, and part of the Book and Paper Group, also provides me with resources and access to the JAIC and Book and Paper Group publications, AIC emails and the online community, and full access to the AIC website and all it has to offer.

Furthermore, by attending the Annual Meeting I will be able to see other talks and learn about current projects, research, and other relevant topics. I am interested in seeing many talks, most notably "It All Comes Out In the Wash Or Does It? A Comparative Study Of Washing Treatments On A Group Of Eighteenth-Century Engravings" concerning the application of various restricted bathing methods, and "Gel As An Alternative to Immersion For Light Bleaching Works On Paper" for its potential application to the reduction of stains in paper using restricted bathing techniques. It will be inspiring to hear about the work and research being done by my conservation colleagues around the country and world.

Proposed Budget:

I have already applied and been approved for a Professional Development Award through the University of Delaware Office of Graduate and Professional Education for \$500 towards attending this conference.

Item	Descriptions and Calculations	Total estimated costs	WUDPAC Prof. Dev. support requested	UD Grad Office Prof. Dev. support requested
Air travel	Austin, TX to/from Hartford, CT ~\$400 round trip	\$400	-	\$400
Lyft to/from Austin airport	~\$15 each way	\$30	-	\$30

AIC bus between BDL airport and Mohegan Sun	\$35 each way http://www.conservation-us.org/annual-meeting/aic-annual-meeting/accommodations/travel-to-mohegan-sun	\$70	-	\$70
Lodging (at Mohegan Sun)	\$98/night for 4 nights (divided by 2 because I will share with Madison) = \$196 + taxes and fees http://www.conservation-us.org/annual-meeting/aic-annual-meeting/accommodations/reserve-your-hotel-room	\$225.40	\$225.40	-
Registration fees	Student member Preview Rate http://www.conservation-us.org/annual-meeting/aic-annual-meeting/register	\$145	\$145	-
Other (supplies, e.g.)	AIC membership renewal \$71 for Student membership and \$15 for Book & Paper group membership http://www.conservation-us.org/membership/join-us/who-can-join#.XC0Clc9KjjA	\$86	\$86	-
Total Project Expenses		\$956.40	\$456.40	\$500

Winterthur/University of Delaware Program in Art Conservation Student Professional Development Grant

Application

Applicants Name: Kelsey Wingel

E-mail Address: kelsey.wingel@yale.edu

Date: March 18, 2018

Project Title: AIC Annual Meeting – Houston, TX

Description of Proposed Activity: From May 29 – June 2, the American Institute for Conservation of Historic and Artistic Works (AIC) will hold its annual meeting in Houston, TX. With the theme “Material Matters,” this conference will bring together conservators across specialty groups to share discoveries, research, and treatments. With many pre-conference professional development opportunities, the annual meeting will consist of two days of workshops, tours, and symposia, followed by three days of general and specialty session talks. In applying for Professional Development Funding, I hope to attend the pre-session workshop “Installation and Use of Automated Thread Count Software,” as well as the three days of general and specialty session talks.

The complete meeting program can be accessed through the link below:

<http://www.conservation-us.org/annual-meeting/aic-annual-meeting/2018-complete-program>

Significance of proposed activity to your career development: This May, I hope to be able to attend the AIC annual meeting in Houston, TX. This meeting provides the opportunity for conservators to focus on professional growth, share their work, learn about new approaches to treatment and analysis, and build connections with other conservators. It promotes career-long learning among conservators and facilitates collaborations between collections and allied professionals. The annual meeting also serves to unify the national and international conservation community and promote intellectual growth. I believe in the importance of attending this meeting throughout all stages of one’s career. As an emerging professional and hopeful graduate of the WUDPAC Class of 2018, I believe that this meeting will allow me to enhance my knowledge of treatment methods, material characteristics, and scientific analysis as they pertain to cultural heritage, while also participating in conversations about the direction of the conservation field and meeting other conservators, scientists, and students.

This year’s meeting program is packed with unique talks, networking opportunities, and thought-provoking sessions. I am greatly looking forward to the session “Materiality: A Series of Questions,” led by two conservators whom I greatly admire: Lance Mayer and Gay Myers. I am eager to learn more about the risks of vibration in the talk “Vibration-induced Mechanical Damage in the Canvas Paintings of Georgia O’Keefe as a Result of Road and Air Transport,” (Kronkright, Palan, and von der Lieth). I am also looking forward to Roxane Sperber’s talk about archival sources in the study and treatment of a George Fuller painting, which I had the pleasure of seeing when I visited the Worcester Art Museum labs. Many of the talks on imaging technology will allow me to improve my knowledge of new imaging techniques (a weak spot within my skillset), and I hope to attend several different specialty talks.

In addition to attending the general and specialty session talks, I also hope to participate in the pre-session workshop “Installation and Use of Automated Thread Count Software,” led by developer Don Johnson.

This workshop will allow me to learn about a data processing technique that I have been fascinated with for several years. In learning how to download, install, and use the thread counting software to take thread counts of woven textile supports, it will be possible to discover more about the origins of

these supports. Additionally, in learning how to use the associated database, one can search for canvas matches. Learning this skill will be an excellent tool in the future, enabling me to be able to study collections more thoroughly. Specifically, this skill will aid my future work with the Abbey paintings collection at the Yale University Art Gallery, many of which come from the same or similar rolls of canvas.

Proposed budget: The table below outlines the total approximate expenses for attending this conference. I am applying for \$300.00 from the professional development fund to support my attendance.

Item	Descriptions and Calculations	Total estimated costs	WUDPAC Prof. Dev. support requested	Rosenberg Support Requested
Registration fees:	\$185.00 – student registration \$5.00 – paintings specialty group reception student fee http://www.conservation-us.org/annual-meeting/aic-annual-meeting/register	\$190.00	\$190.00	-
Workshops	\$89.00 – Automatic Thread Counting Software https://aics46thannualmeeting2018.sched.com/event/Cz4i/installation-and-use-of-automated-thread-count-software	\$89.00	\$89.00	-
Lodging	Hotel room (shared with 1 classmate) for 3 nights: \$585.00 total / 2 = \$292.00 per person for 3 nights http://www.conservation-us.org/annual-meeting/aic-annual-meeting/accommodations	\$292.00	\$21.00	\$271.00
Airfare	\$479 - Round trip flight from Philadelphia to Houston ~\$50 – estimated insurance costs https://www.google.com/flights/	\$529.00	-	\$529.00
Total Project Expenses		\$1100.00	\$300.00	\$800.00

Note: Sources of expenses need to be indicated (websites, personal communications etc.) to legitimize expense projections. Food expenses cannot be covered by this funding.

Janice Carlson Scholarship for Conservation Science

Information follows.
Consult with your major supervisor and science faculty.

This is a nominated scholarship – consult with your major supervisor and science faculty if you would like to be considered.

Janice Carlson Scholarship for Conservation Science

This award is presented to an advanced Winterthur/University of Delaware Program in Art Conservation Fellow to support participation (registration, transportation, and lodging) in the Infrared and Raman User's Group Meeting or other national or regional conservation science conference.

This award is a tribute to conservation scientist Janice (Jan) Carlson who taught in the Winterthur/University of Delaware Program in Art Conservation from its inception in 1974 to 2004, and whose dedication and commitment to the education and training of future conservation professionals remains an inspiration to our faculty and graduates.

Under Jan's guidance, our students learned the fundamentals of spectroscopic and chromatographic analysis and developed hands-on experience and familiarity with bench-top, instrumental, and analytical methods as they related to the activities of conservation. Jan encouraged our graduate conservation students to excel and to contribute to new conservation research and scholarship and her teaching promoted the value and importance of professional collaboration.

WUDPAC faculty may nominate prospective candidates to the Janice Carlson Scholarship Committee: Dr. Jocelyn Alcantara-Garcia (chair), Rosie Grayburn, and Catherine Matsen.

Nominations are due October 15. The award will be made by November 15.

Tax information

Graduate Fellowship

Awards

Detailed information follows from the website.

<https://www.udel.edu/academics/colleges/grad/current-students/funding/>

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University of Delaware Tax Information

Special note for those on fellowship: While fellowships are not considered work and do not have taxes withheld from your stipend payments, they are considered taxable income and fellows need to report income received. These payments are issued under the Internal Revenue Service Code Section 117 and do not constitute wages. Therefore, no Social Security or Medicare deductions are required.

Graduate students: Educational expenses incurred can be applied to reduce the federal and state taxable income. See IRS information at <https://www.irs.gov/individuals/students>.

Postdoctoral fellows: Total amount of fellowships are fully taxable for both federal and state income.

You may need to file estimated taxes for next year. See [IRS Publication 505: Tax Withholding and Estimated Tax](#).

You are responsible for maintaining records to support your decision that certain awards or amounts received are not taxable. You will also need to have appropriate receipts to support your offset of your course-related expenses such as tuition, fees, books and supplies. For additional information see [IRS Publication 970: Tax Benefits for Education](#).

FEDERAL AND STATE TAX INFORMATION

[Internal Revenue Service](#)

- How to Contact the IRS: <https://www.irs.gov/help/telephone-assistance>
- Forms and Publications: <https://www.irs.gov/forms-instructions>
- Assistance for Individuals: (800) 829-1040, Monday – Friday, 7:00 a.m. – 7:00 p.m. (local time) IRS live phone assistance can be extremely limited. For Economic Impact Payment questions, call (800) 919-9835.
- IRS Publication 505 - Tax Withholding and Estimated Tax: <http://www.irs.gov/pub/irs-pdf/p505.pdf>
- IRS Publication 970 - Tax Benefits for Education: <http://www.irs.gov/pub/irs-pdf/p970.pdf>

[Delaware Division of Revenue](#)

- How to Contact the DE DOR: <https://revenue.delaware.gov/contact-information/>
- Forms and Publications: <https://revenue.delaware.gov/forms/>
- DOR Mailing Addresses: <https://revenue.delaware.gov/mailing-addresses/>
- Assistance for Individuals: (302) 577-8200 or DOR_PublicService@delaware.gov

Tax Websites for other Common States where UD Graduate Students and Postdoctoral Researchers Live

- Maryland: <https://www.marylandtaxes.gov>
- Pennsylvania: <https://www.revenue.pa.gov/Pages/default.aspx>

Recommendation Request Form

Recommendation Request Form follows.

Letter of Recommendation Request Form

This letter is requested of Professor _____

Please print or type, and use a separate form for each letter:

Your Name: _____ Today's Date: _____

Deadline Date: _____

_____ Mail directly

_____ Give to you in sealed envelope

_____ Await request from institution

Please send a letter of recommendation to:

Name (include Dr., Prof, Mr., Ms., etc., as appropriate) _____

Department _____

Institution _____

Address _____

_____ Zip _____

Your application is for _____ Job _____ Fellowship _____ Internship

Brief description (please append photocopy of announcement if possible):

Please give to Professor at least two weeks in advance of deadline.

(It may also be helpful to remind the professor the dates and course numbers, and projects, if applicable, that you worked on under that professor's supervision.)