

# **FUNDING OPPORTUNITIES**

**Winterthur/University of Delaware  
Program in Art Conservation  
2023-2024  
(Academic Year)**

Revised July 2023

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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
  - 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
  - Includes: corresponding and “hosting” applicants, managing various parts of the interview process, assisting admissions committee with scheduling and catering
- 3.** Participation in select tours
  - 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
  - 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 expectation of said student is particularly focused. See the chart below that captures the main criteria of expectation depending on allocated funding source.

## Expectations Depending on Allocated Funds Source Chart

| Stipend Funding Source                       | Expectations   |
|--|--|
| <b>The Questers</b>                          | <ul style="list-style-type: none"> <li>• Reports submitted to The Questers International Board at the conclusion of each semester outlining activities and academic progress;</li> <li>• May be asked to attend one annual meeting during three-year tenure, hosted by the Board and introduced to the Questers membership;</li> <li>• 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.</li> </ul> |
| <b>Mellon Foundation (LACE)</b>              | <ul style="list-style-type: none"> <li>• Completion of the LACE Consortium Curriculum;</li> <li>• Tracking of individual professional development spending, submitting monthly expenditures forms with details about the reason for each expense;</li> <li>• 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</li> </ul>               |
| <b>National Endowment for the Humanities</b> | <ul style="list-style-type: none"> <li>• Completion of one outreach activity per year and reporting back to the NEH on the details of these activities.</li> </ul>   |

## 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

Please copy Susan Behrens on any/all applications for funding. (Rev. July 2023)

| AGENCY   | FACULTY REVIEW  | DESCRIPTION   | ELIGIBLE EXPENSES  | REQUIREMENTS                             |
|--|---|---|--|--|
| <b>Center for Material Culture Studies (CMCS)</b>  | Major Supervisor  | <a href="#">Click for Information</a>   | <a href="#">Click for Information</a>  | Final Report                             |
| <b>George Stout Scholarship (FAIC)</b>   | Major Supervisor  | <a href="#">Click for Information</a>   | To support AIC and other conferences.  | Final Report                             |
| <b>Society of Winterthur Fellows (SOWF)</b>  | Major Supervisor  | <a href="#">Click for Information</a>   | Participation in professional conferences and other professional development opportunities.  | Final Report                             |
| <b>Graduate College Professional Development Award (Travel Award)</b>                        | Major Supervisor and Chair for Required matching strategy | <a href="#">Click for Information</a>   | Participation in professional conferences and other professional development opportunities.  | Final Report<br>Images for blog post     |
| <b>Graduate College Professional Development Award (UD Collection- Based Research Grant)</b> | Major Supervisor  | <a href="#">Click for Information</a>   | Collections-based research.  | Final Report                             |
| <b>John Krill &amp; Betty Fiske Award</b>  | 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                             |
| <b>Edward and Elizabeth Goodman Rosenberg Award</b>  | Joelle Wickens 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                             |
| <b>Tru Vue Inc. Preventive Conservation Award</b>  | William Donnelly (Chair), Rosie Grayburn, Kate Sahmel     | 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<br>Thank you note           |
| <b>Samuel H. Kress Foundation</b>  | Joelle Wickens  | 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                             |
| <b>Annette Kade Charitable Trust</b>   | Joelle Wickens, Joyce Hill Stoner                         | To support research travel (extended) to France and Germany.  | Transportation, lodging, fees.   | Final Report                             |
| <b>Professional Development</b>  | Catherine Matsen (Chair), Brian Baade, Nina Owczarek      | 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 for awards of \$250 or more |
| <b>Janice Carlson Scholarship for Conservation Science</b>                                   | Major Supervisor and Science Faculty                      | This is a nominated scholarship. Discuss with you major supervisor, if you would like to be considered. Description follows funding chart.  | Expenses associated with research initiative.  | Final Report                             |

# Center for Material Culture Studies (CMCS)

Discuss with major supervisor.

[Grants & Awards – Center for Material Culture Studies \(udel.edu\)](https://www.udel.edu/cmcs/)

# George Stout Scholarship (FAIC)

Discuss with major supervisor.

[George Stout Scholarship \(culturalheritage.org\)](http://culturalheritage.org)



# Society of Winterthur Fellows (SOWF)

Discuss with major supervisor.

Samples: Ka Yee Christy Ching and Mackenzie Fairchild

[GRANTS FOR CURRENT FELLOWS - Society of Winterthur Fellows \(sowf.org\)](https://www.sowf.org)

## SoWF Professional Development Grant Application

Winterthur Program in American Material Culture (WPAMC) & Winterthur/University of Delaware Program in Art Conservation (WUDPAC)

**Please note:**

WUDPAC: 2022 awards are limited to \$300. Awards of up to \$500 may be made for extraordinary initiatives with significant impact.

WPAMC: 2021 awards will be considered for requests up to \$1,000.00.

**Applicant's Name:** Ka Yee Christy Ching

**E-mail Address:** kyching@udel.edu

**UD ID#:** 702664645

**Projected Graduation Mo/Yr:** May 2025

**Today's Date:** April 12, 2023

**Project Title:** First-Year Summer Internship: Archaeological Excavation in Türkiye with the Japanese Institute of Anatolian Archaeology (JIAA)

**Description of Proposed Activity:**

The Japanese Institute of Anatolian Archaeology (JIAA) is hosting a summer internship for conservation students for a 6-week excavation from July 3<sup>rd</sup> to August 12<sup>th</sup>, 2023. The interns will aid in the excavation at Yassihöyük and Büklükale, two mound sites discovered in 2009 located approximately 20 to 30 km from Kaman in Central Anatolia, in addition to Kalehöyük at which excavation has been ongoing since 1986. Materials related to the Hittites, Phrygian, and Islamic cultures will be treated. Interns will have the opportunity to experience conservation fieldwork, hands-on treatment in the conservation laboratory of many different materials and artifacts from excavation, preventive approaches to archaeological conservation, and research. The research will be written in a formal report and submitted to the excavation's journal, *Anatolian Archaeological Studies*, published by the Japanese Institute of Anatolian Archaeology.

(Link to internship description: [http://www.jiaa-kaman.org/en/intern\\_2023.html](http://www.jiaa-kaman.org/en/intern_2023.html) )

**Significance of Proposed Activity to Career Development:**

As a current Winterthur/University of Delaware Program in Art Conservation (WUDPAC) first-year graduate fellow, I hope to explore ancient material culture research, biases in cross-cultural conservation methodologies, public outreach and education, and archeological conservation through the Archeological Conservation Student Internships in Turkey hosted by the Japanese Institute of Anatolian Archaeology (JIAA) for the summer of 2023. My curiosity for archeological conservation and research grew out of my experience as a pre-program conservation technician working for the Penn Museum. Though I have never participated in an archeological dig previously, I have performed treatment and documentation of ancient Egypt and Nubia materials including desalination of ceramics, stabilization of papyrus from a Book of the Dead, and photogrammetry of Egyptian coffins. These projects were done within the museum perspective after the objects have been excavated and abstracted from their original context. The internship in Turkey will provide an opportunity to explore the conservation of archeological material at the source and grow my understanding of these objects and their heritage in person, beyond the limits of secondary research. The internship is also the perfect opportunity to explore conservation methodologies outside of my western education through collaboration with the international professionals on site. Furthermore, JIAA's goal to involve the local village in their research, excavation experiences, and preservation activities resonates with my passion for public outreach to create opportunities for people to connect with their cultural heritage through the interactions and care for material culture.

**Proposed Budget:**

| Projected expenses for SWP with JIAA for an excavation in Turkey       |                              |
|--|------------------------------|
| July 2nd - August 22th   |                              |
| Expense description  | Estimated cost in US dollars |
| <b>Expenses in the United States</b>                                   |                              |
| International Travel Insurance <sup>1</sup>                            | \$105.00                     |
| Rent (\$1103/month + \$783/ 22days) <sup>2</sup>                       | \$1,886                      |
| Car/Home Insurance (\$8/day x 53 days) <sup>3</sup>                    | \$424.00                     |
| Field/personal care supplies <sup>4</sup>                              | \$200                        |
| <b>Transportation to and from Turkey</b>                               |                              |
| Round trip flight from Philadelphia, PA to Ankara, Turkey <sup>5</sup> | \$1,813                      |
| Archaeological research and travel visa <sup>6</sup>                   | \$500                        |
| <b>Expenses in Turkey</b>  |                              |
| Room and board on site (\$10/day x 45 days) <sup>7</sup>               | \$450                        |
| Post - excavation research travel <sup>8</sup>                         | \$800                        |
| <b>Total projected expenses</b>  | <b>\$6,178</b>               |
| <b>Funding sources</b>   |                              |
| WUDPAC Fellowship Stipend (\$2142/month x 1.7 months)                  | \$3,641                      |
| Site income (\$40/day x 36 days)                                       | \$1,400                      |
| <b>Funds requested</b>   | <b>\$1,137</b>               |

<sup>1</sup> HTH Travel Insurance via GeoBlue required by University of Delaware:

<https://www.geobluetravelinsurance.com/products/single-trip/voyager-quote-results.cfm?qid=o8Up9RL8Dd2641740>

<sup>2</sup> Cost determined by Delfe Apartments

<sup>3</sup> Cost determined by State Farms

<sup>4</sup> Cost estimated by [www.rei.com](http://www.rei.com)

<sup>5</sup> Cost determined by [www.expedia.com](http://www.expedia.com)

<sup>6</sup> Cost estimated by the Republic of Turkey Ministry of Foreign Affairs - <https://www.mfa.gov.tr/general-information-about-turkish-visas.en.mfa>

<sup>7</sup> Costs according to personal communications

<sup>8</sup> Costs includes travel and lodging in Ankara and Istanbul estimated through [www.turkeytravelplanner.com](http://www.turkeytravelplanner.com)

|   |  |
|---|--|
| <b>Total Budget</b>                                   | <b>\$1,137</b>   |
| <b>Total SOWF Funds Requested:</b>                    | <b>\$300</b>   |
| <b>Other Funding Sources (and Amounts) Solicited:</b> | <b>\$300 WUDPAC Professional Development Funds (potential)</b><br><b>\$500 Graduate College Professional Development Funds (potential)</b> |

Please return this completed form electronically to Theresa Slusser at [tslusser@udel.edu](mailto:tslusser@udel.edu) (WUDPAC) or to Chase Markee at [cmarke@winterthur.org](mailto:cmarke@winterthur.org) (WPAMC) as PDF email attachment. Feel free to attach a longer more detailed budget or narrative, if needed.

SAMPLE

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

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**Applicant's Name:** Mackenzie Fairchild

**E-mail Address:** [Mack@udel.edu](mailto: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<br>(Student rate, <a href="#">~\$188 USD</a> )   | \$188  |
| <i>Travel: Airfare</i>  | \$1,360<br>(Round-trip, 1 stop with <a href="#">American Airlines</a> as of 6/8/2022)<br>\$801<br>(Round-trip with <a href="#">United</a> from Newark, NJ as of 6/8/2022)<br><br>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><br><br>(Drive to Westfield, NJ and park car, cab to airport)   | \$0.58 / mile<br><br>(Standard mileage rates 2022, <a href="#">IRS</a> )<br><br>\$50 / trip<br><br>( <a href="#">Cab</a> )  | \$42<br><br>(0.58 x 110 miles x 2 = 127, /3 people = approx. 42)<br><br>\$33<br><br>(50 x 2 = 100, /3 people = approx. 33) |
| <i>Lodging</i>  | \$150/day<br>(Approximate cost of <a href="#">AirBnB</a> that can lodge 2-3 people as of 6/8/22, likely to increase)  | \$200<br>(150 x 4 = 600, /3 people = 200)  |
| <i>Per Diem Meals &amp; Incidental Expenses</i>   | \$60/day  | \$240<br>(60 x 4 = 240)  |
| <i>Conference Dinner</i>  | \$54 USD  | \$54   |
| TOTAL :   |   | <b>\$1,857</b>   |
| <b>Additional Research Days (Saturday Nov. 5-Monday Nov. 7)</b><br><b>-Time to do additional museums, historic/cultural sites, and lab visits</b> |   |  |
| <i>Lodging</i>  | \$150/day<br>(Approximate cost of <a href="#">AirBnB</a> that can lodge 2-3 people as of 6/8/22,  | \$225<br>(150 x 3 = 450, /2 people = 225)  |

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

|  |                                    |                    |
|--|------------------------------------|--------------------|
| <b>Funding Sources (and Amounts) Solicited:</b>                            |                                    |                    |
| <i>Gutmann Fund</i>  | Registration and conference dinner | \$250 (awarded)    |
| <b><i>Society of Winterthur Fellows Professional Development Award</i></b> | 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) |
| <b>GRAND TOTAL:</b>  |                                    | <b>\$2,262</b>     |

## REFERENCES

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- 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](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>



# Graduate College Professional Development Award (Travel Award)

Discuss with major supervisor and Chair for required matching strategy.

[Graduate Student Travel Award | Graduate College | University of Delaware \(udel.edu\)](#)

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

Discuss with major supervisor.

[UD Collection-Based Research Grant Program | University of Delaware Graduate College \(udel.edu\)](#)

# John Krill and Betty Fiske Award

Introduction and application instructions follow.

Submit to Melissa Tedone.

Sample: Tatiana Cole and 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**

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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 30<sup>th</sup>.
- 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: Melissa Tedone at [mtedone@udel.edu](mailto:mtedone@udel.edu).

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

Tatiana Cole  
144 Moody St. Bldg. 18  
Waltham, MA 02453

T 954-552-4972  
tatiana.cole@gmail.com

April 8, 2018

Dear WUDPAC Scholarship Committee,

Please accept this letter as part of my application for the John Krill Advanced Research Award in Paper Conservation and Connoisseurship. I am a WUDPAC graduate (c/o 2012), and now a photograph conservator with my own private practice. The award would help to fund my attendance of the workshop *Applications for Nanocellulose Films in Conservation* to be given in Boston, MA on July 19-20, 2018. A more detailed description of the workshop is forthcoming. However, I did attend an introductory lecture on this topic at the last AIC Annual Meeting in Chicago, IL, so I am familiar with the topic and interested in learning more.

The type of nanocellulose film to be discussed is made from microfibrillated cellulose (MFC). It has shown promising results in the challenging treatment of transparent photographic materials, and also has great potential for use on translucent paper based objects. A more in-depth encounter with this type of film through the workshop would allow me to later test its application on a variety of photographic, non-photographic, and contemporary art materials. Ultimately, it would expand the range of treatment options that I can offer to objects that come under my care, and potentially teach to future interns.

I am self-employed, and only at the beginning stages of developing my private practice. As such, attending the aforementioned workshop is not financially possible for me without the help of the award. In addition to learning about a new tool available in our industry, this workshop would allow me the opportunity to network with the local community of conservators. I live near where the workshop will be held, therefore the award would go primarily towards the workshop fee (TBD), and any remaining funds would be used on transportation costs and the purchase of samples of the nanocellulose film in order to continue testing and learning about its application.

Thank you in advance for your consideration. Please let me know if I can offer any additional materials to accompany this application.

Sincerely,  
Tatiana Cole

Enc.(2): CV and Proposed Budget

Proposed Budget

**Applicant Name: Tatiana Cole**

**Award: John Krill Advanced Research Award in Paper Conservation and Connoisseurship**

**Workshop: Applications for Nanocellulose Films in Conservation**

**Workshop Dates: July 19-20, 2018**

Course Fee: \$279

Parking: \$58 (@\$29/day)

Tolls: \$6.80 (@\$3.40/day)

Mileage\*: \$21.06 (@\$.45/mi for 46.8 mi)

Meals and Incidentals\*: \$138 (@\$69/day)

Lodging: NA

TOTAL: \$502.86

\*Rates are based on the Massachusetts Government Reimbursement Guide and the GSA Per Diem Rate for Boston

**TATIANA COLE** 144 Moody Street Bldg. 18  
Waltham, MA 02453  
954 552 4972  
Tatiana.Cole@gmail.com

#### **EDUCATION**

2012 **Winterthur/University of Delaware Program in Art Conservation**

*Masters of Science, Certificate in Art Conservation  
Photograph Conservation Major and Paper Conservation Minor*

2006 **Florida International University**

*BS, cum laude with honors in biology and a minor concentration in chemistry*

#### **PHOTOGRAPH CONSERVATION EXPERIENCE**

06/2012 - Present **Private Practice, New England**  
*Conservator of Photographs and Paper*

09/2014 - 02/2018 **The Better Image, New York, NY**  
*Associate Conservator of Photographs*

Treated contemporary and historic photographs, wrote reports describing condition, treatment proposals, and final treatment, and took and processed documentation images. Consulted on the preservation, conservation, and analysis of photographs with clients, and at times communicated with clients, artists, and insurance companies regarding treatment approach and potential outcomes. Performed condition surveys of entire collections, and advised on storage, housing, and handling. Researched materials and equipment to be purchased for the lab, and maintained order in the general functions and workflow of the lab. Conducted scholarship on subjects related to photography, and then published, taught, and gave professional talks on findings.

10/2012 - 08/2014 **Amon Carter Museum of American Art, Fort Worth, TX**

*Post-Graduate Fellow in Photographs Conservation*

Treated photographs of all types in preparation for exhibits, monitored photographs before and after exhibits, consulted with museum staff regarding preservation of photograph collection, communicated with artists regarding materials used and conceptual aspects of their work, and instructed museum docents on photograph history and processes. Couriered objects going on loan. Conducted research on the technical history and characterization of dye imbibition printing materials. Took part in outreach – giving tours, providing the education department with photograph related technical content, and consulting patrons with particular preservation needs. Maintained administrative duties, such as writing BOT reports, annual budgets, grant reports, and update reports for the Curatorial Department after Sylvie Pénichon took employment at the Art Institute of Chicago.



09/2011 - 07/2012 **Weissman Preservation Center, Harvard University Library, Cambridge, MA**

*3<sup>rd</sup> Year Graduate Intern*

Took part in library-wide surveys of salted paper prints and AV material, minor treatment and stabilization of collections to prepare them for digitization, major item-level treatment and full documentation, as well as associated research and analysis of select objects, creating custom housings, consulting with curators and librarians, and attending library related meetings concerning emergency preparedness and the current and major centralization of all 73+ branches within the Harvard Library. Photographic processes encountered include: salted paper prints, photogenic drawings, calotypes, negatives, silver gelatin DOPs, albumen prints, lantern slides, and daguerreotypes. Assisted with the processing of reel film from the collection of the Harvard Film Archive, and its transfer to archival cores and canisters. Non-Weissman related work included research on the use of chelators to remove staining in platinum/palladium prints, an oral history on Robert Steinberg and his Palladio Paper Company, producer of machine coated platinum/palladium photographic paper in the 1970s and early 80s, and interviews of artists, master platinum printers, and photographers that took part in the "platinum revival."

06/2011 - 08/2012 **Paul Messier LLC, Boston, MA**

*Graduate Summer Intern*

Performed item level stabilization and aesthetic treatments of fine art photography, full documentation with the addition of micro-RTI and micro-raking specialized surface imaging, and spectrophotometric analysis. Identification and familiarization of different photograph paper using Messier's extensive photograph paper library. Treatments were performed on: a mural-size gelatin silver DOP by Ansel Adams, gelatin silver DOPs by Robert Mapplethorpe and Laura Gilpin, albumen prints by Antonio Beato, Carleton E. Watkins, and Julia Margaret Cameron, a silver gelatin DOP, platinum/palladium prints and a dye transfer print by Irving Penn, a mixed media and sculptural silver gelatin transparency by the Starn Twins, and a large-format chromogenic print by Robert Rauschenberg. Additionally, a multi-component, plastic sculpture by Agam was treated using rare earth magnets. Preliminary work was also conducted on the use of chelators to treat stained platinum/palladium prints.

01/2011 **Yosemite National Park Museum and Archive, Yosemite, CA**

*Graduate Project Conservator*

With a group of five conservators and conservation students, I surveyed the photograph collection of the Yosemite National Park Museum and Archives comprised of approximately 250,000 photograph related objects, such as 19<sup>th</sup> and 20<sup>th</sup> century prints, stereoviews, albums, glass plate negatives, oratones, lantern slides, and acetate, nitrate and polyester roll, sheet, or reel film. The collection surveys the work of several photographers, including: Eadweard Muybridge, George Fiske, Carleton E. Watkins, and Ansel Adams. A full report was written, and a two-day workshop was also given to museum and archive staff on photographic material ID, emergency response, handling and storage practices, environment, and digitization.

06/2010 - 08/2010 **Metropolitan Museum of Art, New York, NY**

*Graduate Summer Intern*

Investigated the Verifax process and a new acquisition by artist Wallace Berman that incorporated this process. Surveyed preservation housings of Southworth and Hawes daguerreotypes, and designed schematic diagrams of the housings for the web-based Daguerreotype Research Portal. Conducted an experiment testing the effects of off-gassing of common wall paints on silver gelatin developed-out prints. Wrote condition reports for albums in the Gilman Paper Company Collection. Created storage enclosures for books in Diane Arbus's private library. Monitored light levels in photograph galleries, tested for harmful gases in storage environments, and surface cleaned face-mounted photographs on exhibit. Assisted and interacted with visiting conservators and scholars.

#### **PRE-PROGRAM CONSERVATION EXPERIENCE**

09/2008 - 05/2009 **Museum of Modern Art, New York, NY - Sculpture and Paintings Conservation**

*Pre-program Intern*

08/2008 **Winterthur Museum, Winterthur, DE – Paintings Conservation**

*Summer Volunteer*

04/2008 - 07/2008 **Brooklyn Children's Museum, Brooklyn, NY- Ethnographic Objects**

*Project Assistant*

10/2007 - 07/2008 **New York Academy of Medicine, New York, NY - Book and Paper Conservation**

*Pre-program Intern*

09/2007 - 01/2008 **Solomon R. Guggenheim Museum, New York, NY – Sculpture Conservation**

*Project Assistant*

05/2007 - 10/2007 **Maria Scarpini Studio, Fine Art Conservation & Restoration, Brooklyn, NY – Paintings Conservation**

*Pre-program Intern*

#### **CONFERENCE TALKS**

05/2017 **American Institute for Conservation, 45<sup>th</sup> Annual Meeting, Chicago, IL**

*New Original - Reprint in Fine Art Photography; Co-author*

04/2017 **The Metropolitan Museum of Art, New York, NY, An Evening of Presentations and Discussion**

*Chasing the Original: Shifting Values in Contemporary Photography; Co-presenter*

09/2016 **Rijksmuseum, Amsterdam, Netherlands, ICOM-CC PMWG Interim Meeting**

*Conserving Cindy Sherman's "A Play of Selves"*

10/2016 **International Institute for Conservation of Historic and Artistic Works, Los Angeles, CA**

*Cindy Sherman: 'A Play of Selves' A Collaborative Approach to Conservation; Co-author*

- 05/2014 **American Institute for Conservation, 42<sup>nd</sup> Annual Meeting, San Francisco, CA**  
*The Kodak Dye Transfer Process - How Eliot Porter Captured Color*
- 04/2012 **NECA Annual Regional Intern Presentations, Sackler Museum, Harvard University, Cambridge, MA**  
*When Things Get Fuzzy: The treatment of two photographs on Gevaluxe Velours paper*
- 04/2011 **ANAGPIC 37<sup>th</sup> Annual Student Conference, Winterthur Museum, Wilmington, DE**  
*Speaking with the Artist: A Holistic Approach to Preserving Art; Co-presenter*

#### **PUBLICATIONS**

- 2017 Murata, H., Ackerman, J.L., Cole, T., and P. Mustardo. 2017.  
**New Originals: Reprints in Fine Art Photography.** *Topics in Photographic Preservation.* 17: Pages TBD.
- 2017 Cole, Tatiana.  
**The Platinum Renaissance: Oral Histories of Platinum-Palladium Printers and Artists. Platinum and Palladium Photographs: Technical History, Connoisseurship, and Conservation,** ed. C. McCabe.  
*Washington D.C.: Photographic Materials Group of the American Institute of Conservation of Historic and Artistic Works.*
- 2016 Ackerman, J.L., Mustardo, M., Murata, H. and T. Cole.  
**Cindy Sherman: A Play of Selves. A collaborative approach to conservation.**  
*Studies In Conservation Los Angeles Congress Preprints Modern Art. Vol. 61, Issue. Sup 2.*

#### **EXPERIENCE USING THE FOLLOWING ANALYTICAL INSTRUMENTS**

|   |                                     |
|---|-------------------------------------|
| X-Ray Fluorescence Spectroscopy                             | Scanning Electron Microscope-Energy |
| Fourier Transform Infrared Spectroscopy                     | Dispersive Spectroscopy             |
| Gas Chromatography–Mass Spectrometry                        | Raman spectroscopy                  |
| X-Radiography (Analog and Digital Films)                    | Spectrophotometry                   |
| Imaging with UV, IR, raking & spectral light, and micro-RTI | UV/Vis Spectroscopy                 |

#### **PROFESSIONAL MEMBERSHIP**

American Institute for Conservation of Historic and Artistic Works (AIC), Professional Associate  
AIC Member of PMG, BPG, and EMG Specialty Groups  
2017-2019 AIC Photographic Materials Group Program Chair  
International Council of Museums – Committee for Conservation (ICOM-CC)  
International Network for the Conservation of Contemporary Art (INCCA)

#### **LANGUAGES**

Italian (fluent), Spanish (reading comprehension)

## 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 <sup>1</sup> | -                 | -                       | Personal funds     |
| Ground Travel & Lodging | Hiromi Washi Tour            | \$3000                | \$1000            | \$1000                  | CCAHA <sup>2</sup> |
|                         |                              |                       |                   |                         |                    |
| Total Project Expenses  |                              | \$3626.77             | -                 |                         |                    |
| Total Requested Funds   |                              |                       | \$1000            |                         |                    |
| Funds out of pocket     |                              |                       | \$1626.77         |                         |                    |

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

<sup>2</sup> 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"> <li>• Tosa Washi Museum</li> <li>• Studio visit to meet Osamu Hamada, papermaker of handmade Usu Mino</li> </ul>   | <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"> <li>• Hidaka Washi (machine-made Tengucho)</li> <li>• Meet Hironao Hamada, papermaker of handmade Tengucho</li> <li>• Meet Mr. Yamamoto, papermaking tool maker</li> </ul> | <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 &amp; mold).</p>  |

|                                      |   |  |
|--------------------------------------|---|--|
| <p>3/28 (Tues):<br/>Sekishu</p>      | <ul style="list-style-type: none"> <li>• Meet Sekishu Washi papermaker, Akira Kubota</li> <li>• Visit Kawahira Mill (papermaking/paper string)</li> <li>• Sekishu Washi Kaikan (museum)</li> <li>• Meet Izumo Mingei, papermaker and Mr. Shinichiro Abe Eshiro Memorial Hall</li> </ul> | <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"> <li>• Ichibei Iwano (National Living Treasure)</li> <li>• Makiko Iwano (large-size handmade gampi-maker)</li> </ul>   | <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"> <li>• Visit Otaki Shrine</li> <li>• Meet Yoshino Uda-gami papermaker, Masayuki Fukunishi</li> </ul>  | <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"> <li>• Visit Kyoto Conservation Studio (Mr. Sekichi of Bokusendo)</li> <li>• Visit Kobaien (Handmade sumi maker)</li> <li>• See sumi-making and Nara brushmaking (Akashiya)</li> </ul> | <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   |   |

SAMPLE



# Edward and Elizabeth Goodman Rosenberg Award

Discuss with Joelle Wickens and major supervisor.

Instructions follow.

Samples: Kris Cnossen, Awyn Rileybird, Katharine Shulman, and Ashley Stanford

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

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Grants of up to \$2,500 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 Cossen  
1305 Pennsylvania Ave; Apt 5  
Wilmington, DE 19806  
kriscossen@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 17<sup>th</sup> 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 16<sup>th</sup> 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,

A handwritten signature in black ink, appearing to read 'Kris Cnossen', written over a large, faint watermark of the word 'DRAFT'.

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) <sup>1</sup>          | £160 (\$224)  |
| National Gallery of Art London (Day 8)                              | Free admission with COM = \$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) <sup>2</sup>                          | £13.67 (\$18.59)  |
| Victoria and Albert Museum (Day 1)                                  | Free admission = \$0  |
| Flight from TND to LHR (roundtrip) <sup>3</sup>                     | \$887   |
| ICOM membership   | \$60  |
| Room in London  | No cost (staying with fellow student)                                   |
| Travel on tube between airport and London (round trip) <sup>4</sup> | £7 for adults (\$9.73) x 2 = \$19.46                                    |
| Oyster travelcard (9 days) <sup>5</sup>                             | £19.60 (\$27.24)/day x 9 = \$245.16                                     |
| Food <sup>6</sup>   | £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.*

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

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

<sup>3</sup> Based on information found on [https://www.kayak.com/flights/IND-LHR/2021-11-16/2021-11-23?sort=bestflight\\_a](https://www.kayak.com/flights/IND-LHR/2021-11-16/2021-11-23?sort=bestflight_a)

<sup>4</sup> [https://thepointsguy.com/guide/the-best-way-to-get-from-heathrow-airport-to-london/#:~:text=Transit%20Time%3A%201%20takes%20about%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%201%20takes%20about%20%20C2%A33.10%20(%243.75))

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

<sup>6</sup> 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

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(they/them)

[kriscnossen@gmail.com](mailto:kriscnossen@gmail.com) • (616) 490-2648 • Wilmington, DE

kriscnossen .com

(portfolio password: MODCON)

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## 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

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## CONSERVATION EXPERIENCE

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

Under the direction of Laura Mina and staff at RRF  
 Created the *SHEER IJBRARI* 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, Sept 2018-jul 2019  
 Toledo, OH

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, Jun-Aug 2018  
 Toledo, OH

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 19<sup>th</sup> 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, J. Indii 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

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## PROJECTS/PUBLICATIONS

"Conservation Unfixed: Queer Visions for Transformative Practices" May 2021  
 Co-presenting with Sasha Arden and Megan Creamer during the general session at the AIC & the SPNHC joint conference; *Transfonn 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

## WORKSHOPS

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

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## 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, Artichoke, and Past Perfect

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## PROFESSIONAL

|  |              |
|--|--------------|
| 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)                           |              |

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## Edward and Elizabeth Goodman Rosenberg Award Application

Awyn Rileybird  
rileyc@udel.edu

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

Kate Sahmel  
Conservator of Textiles, Interim Head of Lab  
Winterthur Museum, Garden, & Library  
Affiliated Assistant Professor  
University of Delaware  
Newark, DE 19716

February 21, 2023

Dear Debbie and Kate:

I am happy to submit the attached materials in application for funding from the Edward and Elizabeth Goodman Rosenberg Award to support two professional development activities. I am seeking \$1,000 to support activity one: a week-long costume mount training in March with Laura Mina at the Smithsonian Institution's National Museum of African American History and Culture (NMAAHC). I am also seeking \$1,500 to support activity two: attending and presenting research at the 20th Triennial Conference of the International Council of Museums Committee for Conservation (ICOM-CC) which will be held in September in Valencia, Spain.

**ACTIVITY ONE:** I plan to spend five consecutive days working with NMAAHC's textile conservation lab in Lansdowne, Maryland. Under the direction and supervision of Laura Mina I will assist in costume mounting for an upcoming exhibit, Afrofuturism. This work will be conducted either May 8-12 or May 15-19. The requested \$1,000 will support travel, accommodations, and food for the working period. Goals and expected outcomes include:

- Hands-on experience constructing mounts for costume and dressing mannequins
- Understanding the materials and time needed to properly mount costumes
- Exposure to costume materials and construction techniques in a variety of conditions
- Learning approaches to plan and execute a large exhibit of costume materials
- Networking with conservation colleagues and other museum professionals

**ACTIVITY TWO:** I plan to attend ICOM-CC in Valencia, Spain, where I will also present my research on vacuuming methods in textile conservation. This research was developed and executed in partial fulfillment of science coursework during my second year in the WUDPAC program. I have continued to develop this research into a paper that will be peer-reviewed and published in the forthcoming ICOM-CC pre-prints. To publish this work I am required to present my research in-person at ICOM-CC Valencia. This will also provide me an opportunity to attend my first international conservation conference. The requested \$1,500 will cover half of the costs of travel, accommodations, food, and conference registration. I will request the remaining costs in the form of 1:1 matched funding from the UD Graduate Student Travel Award. Goals and expected outcomes include:

- Publishing WUDPAC-developed research in peer-reviewed, open-access pre-prints
- Gaining experience sharing conservation research with an international audience
- Networking with and learning from conservation colleagues from around the world
- Five days of conference programming, including one site visit to a regional lab
- Opportunities to engage with museums and cultural sites around Valencia

Thank you for your consideration in supporting these professional development activities.

Sincerely,



Awyn B. Rileybird

### Budget, Activity 1: Costume Mounting Training, Lansdowne MD, Mid-May

| Item                                   | Details   | Cost (USD)     |
|--|---|----------------|
| <b>Travel (driving)</b>                | 188 miles round trip (Lovettesville VA to Lansdowne MD)<br>12 miles round trip each work day (hotel to conservation lab)<br>188 miles + 60 miles (5 work days, 12 miles each day) = 248 miles<br>Federal travel rate: \$0.655/ mile x 248 miles = \$162 | \$162          |
| <b>Meals &amp; Incidental Expenses</b> | 5 work days<br>Federal M&IE rates for Baltimore County, MD: \$64/day<br>\$64/ day x 5 days = \$320  | \$320          |
| <b>Lodging</b>                         | Springhill Suites BWI, 5 night stay   | \$518          |
| <b>TOTAL</b>                           |   | <b>\$1,000</b> |
| <b>Rosenberg funding requested</b>     | Rosenberg funds requested to cover total cost of Activity 1   | <b>\$1,000</b> |

**Budget, Activity 2: ICOM-CC Attendance, Valencia, Spain, September**

| <b>Item</b>                            | <b>Details</b>   | <b>Cost (USD)</b> |
|--|--|-------------------|
| <b>ICOM registration</b>               | ICOM student registration fee  | \$60              |
| <b>Conference fee</b>                  | ICOM-CC 20 <sup>th</sup> Triennial Conference Student Registration Fee   | \$278             |
| <b>Air fare</b>                        | IAD – VLC Sept 16<br>VLC – IAD Sept 23   | \$962             |
| <b>Ground Transportation</b>           | Lyft from home to Airport: \$40<br>Valencia metro passes: \$15<br>Valencia taxi fares: \$55<br>Lyft from airport to home: \$40                         | \$150             |
| <b>Lodging</b>                         | Hotel Silken Puerta Valencia<br>7 night stay: Check in Sept 16, Check out Sept 23  | \$1,105           |
| <b>Meals &amp; Incidental Expenses</b> | \$30 / travel day x 2 travel days = \$60<br>\$55 / day in Valencia x 7 days = \$385  | \$445             |
| <b>TOTAL</b>                           |  | <b>\$3,000</b>    |
| <b>Rosenberg funding requested</b>     | Rosenberg funding requested to support one half of expenses of Activity 2.<br>Matched funding will be requested from UD Graduate Student Travel Award. | <b>\$1,500</b>    |

**TOTAL ROSENBERG AWARD FUNDING REQUESTED**

| <b>Item</b>       | <b>Requested funds</b> |
|-------------------|------------------------|
| <b>Activity 1</b> | \$1,000                |
| <b>Activity 2</b> | \$1,500                |
| <b>TOTAL</b>      | <b>\$2,500</b>         |

Katharine Shulman  
611 S. Charles St #563  
Baltimore, MD 21230  
[katieshulman@gmail.com](mailto:katieshulman@gmail.com)  
(510) 846-6316

Application for Funding  
Edward and Elizabeth Goodman Rosenberg

Contents

- I. Letter of Intent
- II. Proposed Budget

## 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  
303 Old College  
Newark, DE 19716

Lauren Fair  
Head of Objects Conservation, Winterthur  
Museum  
Affiliated Associate Professor,  
Winterthur/University of Delaware Program in Art  
Conservation  
5105 Kennett Pike  
Winterthur, DE 19735

October 1, 2022

Dear Debbie and Lauren,

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 International Council of Museums – Committee for Conservation Glass and Ceramics Working Group Interim Meeting from November 8-11 in Lisbon, Portugal.

While there is no overall theme for this meeting, papers and posters presented will touch on topics such as diversity, equity, access and inclusion, sustainability, online teaching and virtual learning, modern and contemporary artworks, adhesives, consolidants and loss compensation, glass deterioration, and standards of preventive care as they relate to the field of glass and ceramics conservation. The meeting will consist of three days of talks and one day of tours. I hope to arrive prior to the meeting to take part in meeting hosted tours, as well as independent connoisseurship exploration of glass and ceramics collections in Lisbon. I will be attending the meeting along with the second-year objects conservation cohort (Mackenzie Fairchild, Miriam-Helene Rudd and Daniela Briceno Villamil) 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.

This meeting is an opportunity for conservators with a passion for glass and ceramics to gather together to share their work and learn about new approaches to teaching, treatment and analysis, all while building professional connections with one another. I am excited to attend my first Glass and Ceramics Working Group Meeting and to share my research through a poster and lightning round talk, *Investigating Accepted and Innovative Materials for Glass Fills*. Attendance at this meeting will provide me the invaluable experience of presenting in front of a large conservation audience while giving me the opportunity to discuss my research with a diverse group of international conservators. The work I'll be sharing is the result of an independent study I conducted while in my second year at WUDPAC and includes portions of my second-year research project *Agar Bioplastic: Understanding Its Degradation and Exploring Its Use as a Fill for Glass*. I am excited to be sharing this work, about which I corresponded with many of the conservators attending and presenting at the conference. I look forward to meeting in person and continuing the conversations we've had virtually. Through my research I have learned how open, welcoming and collaborative the glass and ceramics conservation community is and I cannot wait to experience this in person.

This year's meeting program is full of interesting talks, posters and networking opportunities. Given my research into alternative fill materials for glass, I am particularly looking forward to talks discussing materials and techniques for loss compensation such as *Manufacturing Cast Acrylic Sheets for Filling Hollow Glass Objects* by Ronja Herbeck, Alexandra Jeberien and Simon Stritzker, and *Applications of Cast Nanocellulose in the Conservation of Three-dimensional Glass Objects* by Katerina Acuna and Karen Stamm. Prior to the meeting I plan to spend several days honing my connoisseurship skills by visiting a wide variety of museums and cultural sites in Lisbon. These experiences will help further my knowledge and understanding of glass and ceramics from many cultures and time periods. I am particularly looking forward to visiting Museu Nacional do Azulejo to learn more about traditional Portuguese tilework.

Attendance at this conference and the associated connoisseurship travel will allow me to connect with other inorganics conservators who are equally passionate about glass and ceramics, further my knowledge and understanding of the complexities of glass and ceramics fabrication, analysis and treatment and become a part of the international glass and ceramics conservation community.

As demonstrated in my proposed budget, attending this meeting will exceed the WUDPAC Professional Development funds I am eligible for as a third-year student and thus I am applying for Edward and Elizabeth Goodman Rosenberg funds to help make up the difference and to make the plan of attending the ICOM-CC Glass and Ceramics Working Group Interim Meeting a reality. I appreciate your consideration and support!

All my best,



Katharine Shulman  
*Graduate Fellow in Objects Conservation*  
*Winterthur University of Delaware Program in Art Conservation*  
*Class Leader, WUDPAC 2023*



## II. Proposed Budget

The table below outlines my proposed budget. I have been awarded a Graduate Travel Award through the University of Delaware Graduate College of \$890.94 towards attending the ICOM-CC Glass and Ceramics Working Group Interim Meeting and associated connoisseurship travel. This award must be matched by the Art Conservation Department. My budget outlines how I am planning to have this award matched through applications for WUDPAC Professional Development funding, Goodman Rosenberg funding and support of the Guttman Charitable Trust. I am asking for \$302.93 in Goodman Rosenberg funding.

| Item                            | Descriptions and Calculations   | Total Estimated Costs | Goodman Rosenberg support requested | WUDPAC Prof. Dev. support requested | UD Graduate Travel Award support requested | Guttman Charitable Trust support |
|---------------------------------|---|-----------------------|-------------------------------------|-------------------------------------|--|----------------------------------|
| Air Travel                      | Airfare from Baltimore, MD to Lisbon, Portugal (roundtrip) <sup>1</sup>   | \$713.87              | -                                   | -                                   | \$713.87                                   | -                                |
| Ground Transportation Baltimore | Transportation to/from airport <sup>2</sup><br>\$40 each way = \$80 total   | \$80                  | -                                   | \$80                                | -  | -                                |
| Ground Transportation Lisbon    | Transportation to/from airport <sup>3</sup><br>\$20 each way = \$40 total   | \$40                  | -                                   | \$40                                | -  | -                                |
| Lodging                         | AirBnB <sup>4</sup> shared between 4 WUDPAC students (Mackenzie Fairchild, Miriam Helene Rudd and Daniela Villamil)<br>\$1047.52/4 = \$250  | \$250                 | -                                   | \$250                               | -  | -                                |
| Registration Fees               | <ul style="list-style-type: none"> <li>Conference Registration Fee<sup>5</sup> = \$95 (student fee)</li> <li>Conference Dinner Fee<sup>6</sup> = \$60</li> </ul>  | \$155                 | -                                   | -                                   | -  | \$155                            |
| Connoisseurship Experiences     | <ul style="list-style-type: none"> <li>Lisboa Card<sup>7</sup> = \$44 for 3 days [Covers entrance to the following museums and monuments for 72 hours: Museu Nacional do Azulejo, Museu Nacional de Arte Antiga, Elevador de Santa Justa, Torre De Belem, Museo Nacional dos Coches, Palacio Nacional de Mafra, Sintra Mitos e Lendas, Palacio Nacional da Ajuda, Museu do Tesouro Real, Museu da Musica, Casa Museu Dr. Anastacio Goncalves]</li> <li>Entrance fee for Museu de Arte, Arquitetura e Tecnologia<sup>8</sup> = \$9</li> <li>Entrance fee for Museu da Marioneta<sup>9</sup> = \$5</li> <li>Entrance fee for Campo Pequeno Museum<sup>10</sup> = \$5</li> </ul> | \$63                  | -                                   | \$63                                | -  | -                                |
| Other                           | WUDPAC Per diem <sup>11</sup><br>\$60 x 8 days = \$480  | \$480                 | \$302.93                            | -                                   | \$177.07                                   | -                                |
| <b>Total Project Expenses</b>   |   | 1781.87               | \$302.93                            | \$433                               | \$890.94                                   | \$155                            |

<sup>1</sup> American flight from Philadelphia to Chicago departing beginning of June, returning mid-August. Accessed and purchased July 2022. See receipt at end of document.

<sup>2</sup> BWI airport to Baltimore Inner Harbor neighborhood <http://www.bwiairporttaxi.com/#bwi>

<sup>3</sup> Lisbon airport to Bairro Alto neighborhood <https://www.lisbon-airport.com/taxi.html>

<sup>4</sup> Air BnB booked from Nov. 5 – Nov. 12<sup>th</sup>. Price to be shared among four people. See receipt at end of document.

<sup>5</sup> [https://eventos.fct.unl.pt/icomcc\\_gc\\_2022/pages/registration](https://eventos.fct.unl.pt/icomcc_gc_2022/pages/registration)

<sup>6</sup> [https://eventos.fct.unl.pt/icomcc\\_gc\\_2022/pages/registration](https://eventos.fct.unl.pt/icomcc_gc_2022/pages/registration)

<sup>7</sup> <https://shop.visitlisboa.com/products/lisboa-card?variant=35883699601572>

<sup>8</sup> <https://www.maat.pt/en/tickets>

<sup>9</sup> <https://www.museudamarioneta.pt/en/ticket-office/>

<sup>10</sup> <https://www.campoqueno.com/tauramaquia/museu/visitas>

<sup>11</sup> Winterthur/University of Delaware Program in Art Conservation, Yellow Book – Policies and Procedures



# Feel Lusitano- spacious, modern and comfortable

Sat, Nov 5, 2022

3:00 PM

Sat, Nov 12, 2022

12:00 PM

## Who's coming

4 guests

Katie, Miriam, Mackenzie, Daniella

## Confirmation code

HMDDPHZ8X8

## Address

Rua do Gremio Lusitano, Lisboa, Lisboa 1200, Portugal

## Hosted by Ana

## Payment details

Total cost: \$1,047.52 USD



katieshulman5 &lt;katieshulman@gmail.com&gt;

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**Your e-ticket receipt OKWZLZ: 4 Nov 2022 21:45**

1 message

---

**British Airways e-ticket** <BA.e-ticket@email.ba.com>  
To: katieshulman@gmail.com

Tue, Jun 28, 2022 at 8:25 PM



## Your e-ticket receipt

Dear Ms Shulman,

**Booking reference: OKWZLZ**

Thank you for booking with British Airways.

Ticket Type: e-ticket

This is your e-ticket receipt. Your ticket is held in our systems, you will not receive a paper ticket for your booking.

### What to do next

Visit [Manage My Booking](#) and print "Your Itinerary", a customer friendly up-to-date summary of your booking. We suggest you take this with you on your trip, as some authorities will need to see a printed flight itinerary.

Please check the details of the items purchased are correct. If you have made a mistake, you may cancel your flight booking and claim a refund without penalty, up to 24 hours from when you made the original booking. Refunds under these circumstances can only be requested by calling our contact centres.

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We also recommend the following services to help you get the most out of your journey:

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Please enter your passport and contact details now, which are required by government authorities, before you can fly.



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Save on extra baggage charges by pre-paying on [ba.com](https://www.britishairways.com) before check in. After you are checked in, you can only pay for extra bags at the airport.



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You must have a valid visa or ESTA to travel to the USA or Puerto Rico, so make sure you have the correct travel documents.



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Use our seat map to find, reserve and pay for your seat in advance.

This is only a selection of the services available for you in Manage My Booking. To use these, or to see what else is available please click below.

The button below will take you directly to your booking. As it provides direct access, please only forward this email if you want the recipient to access your booking and the related services.

[Manage my booking](#)

## Your Itinerary

### BA0228

British Airways | World Traveller | Confirmed

|                                |                                 |
|--------------------------------|---------------------------------|
| 4 Nov 2022                     | 5 Nov 2022                      |
| 21:45                          | 08:40                           |
| Baltimore (MD) (Washington DC) | Heathrow (London)<br>Terminal 5 |

### BA0502

British Airways | Euro Traveller | Confirmed

|                                 |                      |
|---------------------------------|----------------------|
| 5 Nov 2022                      | 5 Nov 2022           |
| 14:55                           | 17:50                |
| Heathrow (London)<br>Terminal 5 | Lisbon<br>Terminal 1 |

### BA0501

British Airways | Euro Traveller | Confirmed

|  |   |
|--|---|
| 12 Nov 2022<br><b>11:05</b><br><b>Lisbon</b><br>Terminal 1 | 12 Nov 2022<br><b>14:05</b><br><b>Heathrow (London)</b><br>Terminal 5 |
|--|---|

**BA0229**

British Airways | World Traveller | Confirmed

|   |  |
|---|--|
| 12 Nov 2022<br><b>15:30</b><br><b>Heathrow (London)</b><br>Terminal 5 | 12 Nov 2022<br><b>18:55</b><br><b>Baltimore (MD) (Washington DC)</b> |
|---|--|

|                  |                      |
|------------------|----------------------|
| <b>Passenger</b> | MS KATHARINE SHULMAN |
|------------------|----------------------|

**Baggage allowances****Hand and checked baggage allowances**

Baggage allowances apply to each passenger in your booking.

| Flights                             | Hand baggage  | Checked baggage  |
|-------------------------------------|---|--|
| Baltimore (Washington DC) to London | 1 handbag/laptop bag, plus<br>1 additional cabin bag                      | 1 bags at 23kg (51lbs)   |
| London to Lisbon                    | 1 handbag/laptop bag, plus<br>1 additional cabin bag                      | 1 bags at 23kg (51lbs)   |
| Lisbon to London                    | 1 handbag/laptop bag, plus<br>1 additional cabin bag                      | 1 bags at 23kg (51lbs)   |
| London to Baltimore (Washington DC) | 1 handbag/laptop bag, plus<br>1 additional cabin bag                      | 1 bags at 23kg (51lbs)   |
|                                     | <a href="#">British Airways hand baggage sizes and weight limitations</a> | <a href="#">British Airways checked baggage sizes and weight limitations</a> |

There are [restrictions on what you may pack](#).

You may also be charged for extra or overweight checked bags.

|                                 |   |
|---------------------------------|---|
| <b>Card Type</b>                | Visa Credit   |
| <b>Card Holder</b>              | MS KATHARINE SHULMAN  |
| <b>Card Number</b>              | *****3372   |
| <b>Billing Address</b>          | 1510 DELAWARE AVENUE B2B,WILMINGTON DE 19806  |
| <b>Payment Total</b>            | <b>USD 713.87</b>   |
| <b>Payment Date</b>             | 28 Jun 2022   |
| <b>Flight tickets issued by</b> | British Airways, USA  |
| <b>IATA Number</b>              | 33991134  |
| <b>Endorsements</b>             | Pax nonref/restrictions apply -bg:ba  |
| <b>Fare Details</b>             | USD 310.00  |
| <b>Fare breakdown</b>           | The price of your ticket includes a carrier imposed charge per sector levied by the carrier. All taxes, fees and charges are to be paid by the member (not British Airways). The price of your seat selection at USD 104.00 is included in the payment total. |

Please note that air travel is not subject to VAT therefore we do not issue VAT receipts.

Where applicable, if you wish to change the date or time of your flight, or cancel your booking, the cost of doing so will generally be lower on [ba.com](https://ba.com) than over the telephone or at a ticket desk. Service charges are subject to change. For further details and a list of the current charges, please visit:

<https://ba.com/servicefees>

| <b>Taxes/fees/charges</b>                           |                  |
|---|------------------|
| <b>Government, authority and airport charges</b>    | <b>Per adult</b> |
| Passenger Civil Aviation Security Service Fee - USA | USD 5.60         |
| International Transportation Tax - USA              | USD 19.70        |
| International Transportation Tax - USA              | USD 19.70        |
| Animal & Plant Health User Fee (Aphis) - USA        | USD 3.96         |

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

May 11, 2023

Dear Debbie Hess Norris and Zachary Long,

I am writing to request Rosenberg Travel Award funds to support an 8-week summer internship at the Los Angeles County Museum of Art (LACMA) with additional funds for a 2-week research and connoisseurship travel throughout the South and South Western United States. This travel would allow me to visit several conservation labs and museums with large collections of photographs, along with connecting with private practice conservators, to better understand how photographic materials are shared and cared for across the United States.

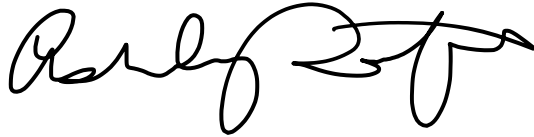
LACMA is located on Museum Row of Los Angeles, California. The museum is the largest art museum in the western United States and holds work spanning the history of art from ancient to modern and contemporary. The Conservation Department's staff of 30 supports the museum's commitment to collect, preserve, study, and share its vast collection. The Paper Conservation Lab is led by Janice Schopfer, Senior Paper Conservator, with Elsa Thyss overseeing photograph conservation. The internship at LACMA will run from the June 15 to August 9, 2023. I am excited for the experiences I will achieve at LACMA including working within a large encyclopedic collection which will offer a range of project opportunities.

While traveling the nearly 3,000 mile trip from Wilmington, Delaware to Los Angeles, California, I plan to make many stops along the way for further connoisseurship travel. These stops include, but are not limited to: New Orleans, LA to visit New Orleans Museum of Art (NOMA) for their exhibition *Photographs from the Collection of Cheryle R. and James F. Pierce*; Austin, TX to visit the Harry Ransom Center which is home to the earliest surviving photograph produced in the camera obscura; Tucson, AZ to visit the Center for Creative Photography which houses the full archives of over 60 of the most famous American photographers including Edward Weston, Harry Callahan, and Ansel Adams; and San Diego, CA to visit the Museum of Photographic Arts. The internship opportunity at LACMA will then allow me to take advantage of and engage with the many institutions in the area, including the Academy Museum of Motion Pictures, The J. Paul Getty Museum, The Getty Villa, The Broad, The Hammer, The Huntington Library, The Fowler Museum, and the Museum of Contemporary Art, Los Angeles, among many others.

This internship and research travel opportunity will be an excellent opportunity to provide me with invaluable experiences to expand my connoisseurship of photographic materials, gain valuable conservation skills, network with museum professionals, and visit with as many museums as possible. As demonstrated in my proposed budget, an internship in Los Angeles and research travel will exceed the Graduate Fellow stipend provided by the University of Delaware. As LACMA is not able to offer funding to support this internship, Rosenberg support is necessary and welcome. The

funding provided by the Rosenberg Travel Award would greatly help in making this opportunity a reality. Thank you for your time and consideration.

All my best,

A handwritten signature in black ink, appearing to read 'Ashley L. Stanford', written in a cursive style.

Ashley L. Stanford  
*Graduate Fellow in Photograph Conservation*  
*Winterthur/ University of Delaware Program in Art Conservation*  
*Class of 2024*

SAMPLE



## Rosenberg Proposal Budget

### Los Angeles/LACMA Living Expenses

| Expenses                               | Estimate Cost |
|--|---------------|
| Rent (3 months) <sup>1</sup>           | \$2,858       |
| Utilities (3 months) <sup>2</sup>      | \$387         |
| Groceries (3 months) <sup>3</sup>      | \$1125        |
| Transportation (3 months) <sup>4</sup> | \$300         |

### Connoisseurship Travel (Wilmington, DE to Los Angeles, CA)

| Expenses   | Estimate Cost            |
|--|--------------------------|
| Gas cost from Wilmington, DE to Los Angeles, CA (3,100 miles at .22/mile) <sup>5</sup> | \$682                    |
| Museum Admission (New Orleans Museum of Art)   | \$8                      |
| Museum Admission (The National WWII Museum)  | \$20                     |
| Museum Admission (Historic New Orleans Collection)                                     | Free entry               |
| Museum Admission (Ogden Museum of Southern Art)  | \$11                     |
| Museum Admission (Museum of Fine Arts Houston)   | Free entry (Dual Member) |
| Museum Admission (The Menil Collection)  | Free entry               |
| Museum Admission (Contemporary Arts Museum Houston)                                    | Free entry               |
| Museum Admission (Bryan Museum)  | \$10                     |
| Museum Admission (Harry Ransom Center)   | Free entry               |
| Museum Admission (Blanton Museum of Art)   | \$8                      |
| Museum Admission (Elisabet Ney Museum)   | Free entry               |
| Museum Admission (Chinati Foundation)  | \$25                     |
| Museum Admission (Center for Creative Photography)                                     | Free entry               |
| Museum Admission (Arizona State Museum)  | \$8                      |
| Museum Admission (Museum of Photographic Arts)   | Free entry               |
| Museum Admission (San Diego Museum of Art)   | \$8                      |

<sup>1</sup> Subleasing from Brady Moses in Culver City, total price paid.

<sup>2</sup> “The average utilities spend in LA is \$129 per month—this includes electricity, gas, water, and garbage pickup.” <https://bungalow.com/articles/what-is-the-real-cost-of-living-in-los-angeles-ca>

<sup>3</sup> “The average Angeleno can expect to spend \$375 on food per month” <https://bungalow.com/articles/what-is-the-real-cost-of-living-in-los-angeles-ca>

<sup>4</sup> Monthly passes start at \$100, or \$122 with express bus service. <https://www.metro.net/riding/fares/>

<sup>5</sup> <https://www.gsa.gov/travel/plan-book/transportation-airfare-pov-etc/private-owned-vehicle-pov-mileage-reimbursement-rates>

|                                     |                        |
|-------------------------------------|------------------------|
| Hotel in Knoxville, TN              | \$113.40 <sup>6</sup>  |
| Hotel in New Orleans, LA (3 nights) | \$496 <sup>7</sup>     |
| Hotel in Austin, TX                 | \$104.70 <sup>8</sup>  |
| Hotel in Marfa, TX                  | \$129 <sup>9</sup>     |
| Hotel in Tucson, AZ (2 nights)      | \$269.08 <sup>10</sup> |
| Hotel in San Diego, CA              | \$195.86 <sup>11</sup> |

#### Total Funding

|                        | Total Cost        |
|------------------------|-------------------|
| LACMA Internship       | \$4,670.00        |
| Connoisseurship Travel | \$2,088.04        |
| <b>Total</b>           | <b>\$6,758.04</b> |

#### Total Funding Requested

|   |                             |
|---|-----------------------------|
| Total                                       | \$6758.04                   |
| Total Funding Request from Kress Foundation | \$4,000                     |
| Total Funding from UD Art Conservation      | \$750                       |
| <b>Total Funding Request from Rosenberg</b> | <b>\$2000</b>               |
| Balance                                     | \$6758.04 - \$6750 = \$8.04 |

<sup>6</sup> [https://www.bestwestern.com/en\\_US/book/hotel-rooms.43131.html?checkIn=2023-05-11&checkOut=2023-05-12&iata=00170240&rateCode=RACK&adults=1&ssob=MTPBM0004G&cid=MTPBM0004G:google:META:43131\\_lo caluniversal 1 US desktop 11 05 2023 default 19787362233 standard&2096723-2=&gclid=Cj0KCQjwM2iBhCrARIsAG\\_G2i7SLy5yyV2FRFnmOzpYM28wH63u4PBEZR\\_2af1CCXWyTYwVL8DHI-AaAmuJEALw\\_wcB&hmGUID=59b89f45-a9b1-482f-9552-16a0d6e7a4ea](https://www.bestwestern.com/en_US/book/hotel-rooms.43131.html?checkIn=2023-05-11&checkOut=2023-05-12&iata=00170240&rateCode=RACK&adults=1&ssob=MTPBM0004G&cid=MTPBM0004G:google:META:43131_lo caluniversal 1 US desktop 11 05 2023 default 19787362233 standard&2096723-2=&gclid=Cj0KCQjwM2iBhCrARIsAG_G2i7SLy5yyV2FRFnmOzpYM28wH63u4PBEZR_2af1CCXWyTYwVL8DHI-AaAmuJEALw_wcB&hmGUID=59b89f45-a9b1-482f-9552-16a0d6e7a4ea)

<sup>7</sup> <https://www.marriott.com/reservation/rateListMenu.mi?defaultTab=prepay&showFullPrice=true>

<sup>8</sup> [https://www.wyndhamhotels.com/super-8/austin-texas/super-8-austin-dtwn-capitol-area/rooms-rates?brand\\_id=SF&checkInDate=6/7/2023&checkOutDate=6/8/2023&useWRPoints=false&children=0&iata=00093796&adults=1&rooms=1&loc=ChIJLwPMojm1RIYRetVp1EtGm10&sessionId=1683474438](https://www.wyndhamhotels.com/super-8/austin-texas/super-8-austin-dtwn-capitol-area/rooms-rates?brand_id=SF&checkInDate=6/7/2023&checkOutDate=6/8/2023&useWRPoints=false&children=0&iata=00093796&adults=1&rooms=1&loc=ChIJLwPMojm1RIYRetVp1EtGm10&sessionId=1683474438)

<sup>9</sup> <https://reservation.asiwebres.com/v4/RoomAvailability.aspx?id=5ad735912b384aeda7420deb915c6951>

<sup>10</sup> [https://www.bestwestern.com/en\\_US/book/hotel-rooms.03074.html](https://www.bestwestern.com/en_US/book/hotel-rooms.03074.html)

<sup>11</sup> [https://www.bestwestern.com/en\\_US/book/san-diego/hotel-rooms/best-western-seven-seas/propertyCode.05281.html](https://www.bestwestern.com/en_US/book/san-diego/hotel-rooms/best-western-seven-seas/propertyCode.05281.html)

## Travel Itinerary

| Sunday  | Monday   | Tuesday   | Wednesday  | Thursday  | Friday  | Saturday  |
|---|--|---|--|---|---|---|
|   |  |   |  |   |   | <b>May 27</b><br>Day 1: Travel<br>- Travel: Wilmington to Knoxville, TN (9 hours, 600 miles)<br>- Stay: Best Western Plus Knoxville Cedar Bluff |
| <b>May 28</b><br>Day 2: Travel<br>- Knoxville, TN to New Orleans, LA (8.5 hours, 600 miles)<br>- Stay: Hotel Tonnelle   | <b>May 29</b><br>Day 3: New Orleans<br>- Tour: New Orleans Museum of Art, Ogden Museum<br>- Stay: Hotel Tonnelle | <b>May 30</b><br>Day 4: New Orleans<br>- Tour: WWII Museum, NOLA Book and Paper Lab<br>- Stay: Hotel Tonnelle   | <b>May 31</b><br>Day 5: Travel<br>- New Orleans to Houston (5 hours, 350 miles)<br>- Stay: family home             | <b>June 1</b><br>Day 6: Houston<br>- Tour: The Merrill Collection, Museum of Fine Arts Houston, CAMH, Bryan Museum<br>- Stay: family home                       | <b>June 2</b><br><i>Houston</i>   | <b>June 3</b><br><i>Houston</i>   |
| <b>June 4</b><br><i>Houston</i>   | <b>June 5</b><br><i>Houston</i>  | <b>June 6</b><br>Day 7 Austin<br>- Travel: Houston to Austin (2.5 hours, 190 miles)<br>- Tour: Harry Ransom Center, Blanton Museum of Art, Elisabet Ney<br>- Stay: Super 8 Downtown/Capitol | <b>June 7</b><br>Day 8: Travel<br>- Travel: Austin to Marfa (6.5 hours, 450 miles)<br>- Stay: Stay Riata Inn Marfa | <b>June 8</b><br>Day 9: Travel<br>- Tour: Chinati Foundation<br>- Travel: Marfa to Tucson (8 hours, 550 miles)<br>- Stay: Stay: Best Western Royal Inn & Suites | <b>June 9</b><br>Day 10: Tucson, AZ<br>- Tour: Center for Creative Photography, Arizona State Museum<br>- Stay: Stay: Best Western Royal Inn & Suites | <b>June 10</b><br>Day 11: San Diego<br>- Travel: Tucson to San Diego (6 hours, 400 miles)<br>- Stay: Best Western Seven Seas                    |
| <b>June 11</b><br>Day 12: San Diego<br>- Tour: Museum of Photographic Arts, San Diego Museum of Art<br>- Travel: San Diego to Los Angeles (2 hours, 120 miles)<br>- Stay: LA sublease | <b>June 12</b><br><i>Los Angeles</i>   | <b>June 13</b><br><i>Los Angeles</i>  | <b>June 15</b><br><i>Los Angeles</i>   | <b>June 15</b><br><i>Los Angeles</i><br><b>Start at LACMA</b>   |   |   |

# Tru Vue Inc. Preventive Conservation

Instructions and application follows.  
Submit to William Donnelly Sample:  
Gianna Puzzo

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

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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:   |
| \$            | <b>Total</b>                                   |

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:** Gianna G. Puzzo

**Date of Application:** 5/3/2023

**Project Title:** *Lichens, Biofilms, and Stone Seminar*

**Project Dates:** August 6 – 12, 2023

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

Each summer, Eagle Hill Institute offers weeklong Field Seminars on the eastern coast of Maine. I will be attending the seminar *Lichens, Biofilms, and Stone* which will be co-taught by Judy Jacob (Senior Conservator, National Park Service) and Michaela Schull, PhD. (Lichenologist, Director of Collections, Harvard University Herbaria). The following description has been written summarizing the activities of the seminar, and can be found on this [flyer](#):

“Maine’s rocky shorelines and inland outcroppings are rich with diverse lichen and biofilm covers. Grave markers of local granite, and marble, slate, and sandstone from other New England states and foreign countries host lichens and biofilms. In this seminar, we will study the physical, chemical, and ecological relationships between lichens, biofilms, and stone.

Lectures will cover basic lichen morphology and species identification; biofilm morphology; the role of lichens and biofilms in the environment; basic geology; the history of stone quarrying, finishing, and construction; and the history and contemporary practices of stone preservation. Field trips are planned for forest and shore environments, a granite quarry, a gravel pit, and several cemeteries. We will examine and identify lichens, biofilms, and stones in the field and in the laboratory. The interactions between lichens and biofilms, and to what extent lichens and biofilms protect or harm stone surfaces from weathering, will be discussed. As a class project, participants will compile a checklist of the lichen species found during field trips.

We expect participants to represent a wide variety of disciplines and avocations; the pursuit of individual interests will be encouraged. While prior knowledge of lichens, biofilms, or stone will be useful for this seminar, it is not necessary.”

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

As I enter my first summer as a Winterthur/ University of Delaware Program in Art fellow, I had a wish list of experiences that I hoped to gain as a Preventive Major. I will be spending eight weeks of my summer as the Graduate Conservation Intern at The Ringling Museum in Sarasota,

Florida working on a preventive project analyzing several years of environmental data and providing recommendations for recalibration, reorganization, and HVAC changes. I came to the WUDPAC with a strong foundation in environmental data collection and management from nearly six years of doing so at The Frick Collection and I greatly look forward to transferring those skills in a new context of The Ringling while also gaining new knowledge surrounding emergency preparedness working during the Florida hurricane season. This is the type of work that I hope to be able to continue as a graduate of the program. One item checked off my list!

Another experience that I wished to gain was the preservation and conservation of outdoor sculpture or architecture. For this, I reached out to conservator Judy Jacob whom I met during a gels workshop in New York. She readily recommended I apply for this summer seminar, as conservators have attended in the past. I believe this seminar will greatly broaden my understanding of the preservation concerns for heritage that lives outside of the museum environment. I am also excited to explore more connections between the natural sciences and heritage preservation, as they are so entwined not only in this seminar but more broadly for outdoor heritage. Collaboration is such a crucial part of success for preventive conservators and being able to attend a seminar with a diverse group of attendees and instructors should foster many edifying connections I can apply in my practice as a preventive conservator.

**Proposed Budget:**

| <i>Amount</i>     | <i>Expense*</i>   |
|-------------------|---|
| \$ 194.72         | Travel: Drive from Sarasota, FL to Steuben, ME<br>Gas (1,669.8 miles @ 30 mpg, \$3.50/gal = 55.6 gal) |
| \$ 54.75          | Travel: Tolls**   |
| \$ 150            | Housing   |
| \$ 545            | Registration Fees   |
| \$ 345            | Other: Full Meal Plan (mandatory for attendance)  |
| \$ 15             | Other: Microscope fee   |
| <b>\$ 1304.47</b> | <b>Subtotal</b>   |
| -\$278.00         | <i>Other funding (see below)</i>  |
| <b>\$ 1026.47</b> | <b>TOTAL</b>  |

\*Personal costs not included: lodging and meals along the route from Sarasota, FL to Steuben, ME.; ongoing rent in Wilmington for August

\*\* calculated by <https://tollguru.com/trip-calculator>

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

**Other funding sources solicited:**

| <i>Funding Source</i>   | <i>Expenses Covered</i>  | <i>Amount Received</i> |
|---|--|------------------------|
| Eagle Hill Institute (see document: <i>Eagle Hill 2023 Seminar Registration Summary/Invoice</i> ) | 40% student discount / partial scholarship on tuition and room | \$278.00               |



# Samuel H. Kress Foundation

Joelle Wickens will reach out to Fellows.

Samples: Mackenzie Fairchild, Tammy Hong, Julianna Ly, and Sarah Towers

# *Mackenzie Fairchild*

1510 Delaware Ave, Wilmington, DE 19806

*Tel: 630-485-0588*  
mack@udel.edu

## Application for Funding Samuel H. Kress Foundation

### **Contents**

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

## KRESS LETTER OF INTENT

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

February 19, 2023

Dear Debbie,

This proposal requests funding to support my second-year summer internship in archaeological conservation at the Institute for Aegean Prehistory Study Center for East Crete (INSTAP). I will be supervised by Conservator Kathy Hall and Conservation Technician Matina Tzari for an 8-week internship scheduled for early June through late July 2023. This specific funding request aims to support partial travel, lodging, food, and supplemental learning to my internship experience.

INSTAP is a non-profit organization located in Eastern Crete dedicated to the research, publication, and care surrounding Cretan archaeological material. The INSTAP Study Center opened in 1997 and has promoted important investigation into Cretan prehistory from ancient times through the Early Iron Age, with a focus on Minoan civilization. The lab provides vital support to more than 50 projects, including various archaeological sites around Crete. One of INSTAP's primary missions is to aid excavators in preparing ancient archaeological materials for research and publication. Additionally, the study center acts as a hub for collaboration, uniting students and experts in a variety of fields from many different universities, and from many different archaeological sites/organizations.

The conservation team at INSTAP works on recently excavated archaeological material in a well-equipped conservation laboratory. As an intern, I will participate fully in the work of the lab including examination and analysis of artifacts, cleaning and reconstruction, and full documentation and photography, as well as discussion with materials specialists. Additionally, during the summer INSTAP hosts a lecture series, offers interns access to a comprehensive library, and may facilitate visits to other sites. During this time, I will work on a variety of archaeological materials, but will likely focus on the treatment and study of a wide variety of ceramic vessels.

As a graduate fellow at the Winterthur/ University of Delaware Program in Art Conservation (WUDPAC), I have experienced the first-hand benefits of creating new international connections. These diverse connections expand the way we approach our work and are critical in developing a holistic approach to the treatment and care of cultural heritage. With this in mind, I pursued an archaeological opportunity abroad for my second-year summer in hopes of continuing to broaden my knowledge, connoisseurship, and skills. While I have worked with archaeological materials before, it has always been within a museum or school setting, and the opportunity to work on freshly excavated materials will pose entirely new challenges and considerations. The preservation of archaeological materials is so important in helping the world to understand more about our collective past, enriching generations to come with the stories these materials carry. I look forward to applying all that I have learned at WUDPAC in decision making and ethical considerations, while expanding upon that knowledge from what I learn during this internship.

Given the remote location of INSTAP in Pachia Ammos, Crete, costs for this project are somewhat high, and funding provided by the Samuel H. Kress Foundation would go a long way towards making my summer archaeological dreams feasible. Please refer to my attached proposed budget for expenses required for this 8-week project.

I am so excited for this opportunity! Thank you for your thoughtful consideration.

Sincerely,  
Mackenzie Fairchild

## KRESS PROPOSAL BUDGET

*Travel Budget (June 2023- July 2023)*

All expenses listed cover living expenses (room, board, etc.) for eight weeks in Crete, Greece as well as travel to and from the United States. Additional costs have been added to support connoisseurship travel expenses to learn more about Greek and Cretan culture.

| US EXPENSES   | Estimated Cost (USD \$)                  |
|---|--|
| International Travel insurance <sup>i</sup>                         | (\$20/week x 8 weeks) = \$160            |
| Flight ORD- HER <sup>ii</sup>                                       | Approx. \$1,200                          |
| Flight HER- ORD   | Approx. \$1,200                          |
| GREECE EXPENSES   |  |
| Food and incidentals <sup>iii</sup>                                 | (approx. \$210/week x 8 weeks) = \$1,680 |
| Transport from HER Airport to Istron/Pachia Ammos <sup>iv</sup>     | (approx. \$95-\$120 x 2 flights) = \$240 |
| Apartment in Crete <sup>v</sup>                                     | \$1700/month x 2 = \$3,400               |
| Bus to and from the grocery store in Ierpetra <sup>vi</sup>         | (\$6 x 8 weeks) = \$48                   |
| CONNOISSEURSHIP TRAVEL  |  |
| Bus to and from Agios Nikolaos <sup>vii</sup>                       | \$8                                      |
| Heraklion Archaeological Museum- ticket <sup>viii</sup>             | \$12                                     |
| Bus to and from Heraklion <sup>ix</sup>                             | \$24                                     |
| Bus to and from Archanes <sup>x</sup>                               | \$30                                     |
| <b>Grand Total Expenses for the 8-weeks:</b>                        | <b>Approx. \$8,002</b>                   |
| <b>Total Funding Received from INSTAP:</b>                          | <b>\$2,000</b>                           |
| <b>Total Funding Requested from the Samuel H. Kress Foundation:</b> | <b>\$4,500</b>                           |
| <b>Balance Remaining After Kress and INSTAP Funding:</b>            | <b>\$1,502</b>                           |

<sup>i</sup> Based on email from Debra Hess Norris on January 23, 2023

<sup>ii</sup> <https://www.google.com/travel/flights/booking?tfs=CBwQAhpMagwIAhIIL20vMDFfZDQSCjIwMjMtMDYtMDJyBwgBEgNIRViiHwoDT1JEEgoyMDIzLTA2LTAYGgNNVUMqAkxIMgM0MzciAoDTVVDEgoyMDIzLTA2LTAYGgNIRViqAkxIMgOxNzU4GmNqBwgBEgNIRVISCjIwMjMtMDctMzFyDAgCEggvbS8wMV9kNCIfCgNIRVISCjIwMjMtMDctMzEaA1pSSCoCV0syAzM0OSIdCgNaUkgSCjIwMjMtMDctMzEaA09SRCoCTFgyATHwAYIBCwj8BQAFIAZgBAQ&tfu=CnRDalJJVEZKdllubFZjWFozU1c5QIFVaGhaMUZDUkwdExTMHRMUzB0TFMxMWFtMXBORUZCUVVGQIixQjVhMDg0VDNs>

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[U05FRkJFZ3RYU3pNME9YeE1XRGdqTVJvTENNbXJDeEFDR2dOVIUwUTRISERKcXdzPRICCAE&hl=en&gl=us&curr=USD](https://www.budgetyourtrip.com/greece/crete)

iii <https://www.budgetyourtrip.com/greece/crete>

iv <https://www.rome2rio.com/map/Heraklion-Airport-HER/Pachia-Ammos#r/Taxi/s/0>

v [https://www.airbnb.com/s/Pachia-Ammos-Beach--Greece/homes?place\\_id=ChIJTTX4ToOHkBQRwS3qDAklCdY&refinement\\_paths%5B%5D=%2Fhomes&checkin=2023-06-04&checkout=2023-07-30&date\\_picker\\_type=calendar&adults=2&children=0&infants=0&pets=0&search\\_type=AUTOSUGGEST](https://www.airbnb.com/s/Pachia-Ammos-Beach--Greece/homes?place_id=ChIJTTX4ToOHkBQRwS3qDAklCdY&refinement_paths%5B%5D=%2Fhomes&checkin=2023-06-04&checkout=2023-07-30&date_picker_type=calendar&adults=2&children=0&infants=0&pets=0&search_type=AUTOSUGGEST)

vi <https://www.rome2rio.com/s/Pachia-Ammos/1er%C3%A1petra>

vii <https://www.rome2rio.com/map/Pachia-Ammos/Agios-Nikolaos>

viii <https://www.heraklionmuseum.gr/en/>

ix <https://www.rome2rio.com/map/Pachia-Ammos/Heraklion-Archaeological-Museum>

x <https://www.rome2rio.com/map/Pachia-Ammos/Archanes>

SAMPLE



# Mackenzie Fairchild



+1(630)-485-0588 • [Mack@udel.edu](mailto:Mack@udel.edu)  
• Wilmington, Delaware 19806

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## EDUCATION

**Winterthur/University of Delaware Program in Art Conservation (WUDPAC)**  
Newark, Delaware

Fall 2021-Spring 2024

**Art Conservation, M.S.**

National Endowment for the Humanities Fellow in Object Conservation; Preventive Minor

**Marist College- Lorenzo de' Medici Italian International Institute**  
Florence, Italy

August 21st, 2014- Dec 2017

**Art Conservation, B.S.**

This U.S. accredited 4-year conservation degree is taught entirely in Florence and includes in-depth practical experience handling, analyzing, and treating artworks and artifacts, both in a lab setting and on site

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## GRADUATE TRAINING AND INTERNSHIPS

**Winterthur/University of Delaware Program in Art Conservation**

August 2022-Present

Graduate Fellow • Full-time • Supervised by Lara Kaplan, Lauren Fair, Joelle Wickens, and Rosie Grayburn

- Treatments include: archaeological metal bowl from Middle Kingdom, Egypt; 19<sup>th</sup>-century American glass bitters bottle; American mastodon tusk; a belt with tools from the Nivkh community in Siberia
- Independent study strategizing the rehousing of human remains at the Penn Museum
- Elective class that explores theory and practice of engineering aqueous- and solvent-based systems for heritage conservation, taught by Matt Cushman
- Research and Analysis class covering instrumental analysis techniques and culminating in a yearlong technical study of a belt with tools from the Nivkh community
- Objects and preventive focused seminars covering topics such as: collection emergency preparedness; pest ID, management, and eradication; choosing materials for storage, display, and transport; operational cultural objects; stain-reduction on ceramics; epoxy fills for glass; feather conservation; ivory identification

**Smithsonian National Museum of Natural History (NMNH)**

May 31<sup>st</sup>- August 6<sup>th</sup> 2022

**& The Museum Conservation Institute (MCI), Washington D.C.**

Graduate Intern • Full-time • Supervised by Cathy Hawks, Rebecca Kaczowski, and Carol Butler

- Designed and carried out a survey of storage cabinetry in one collection storage area at MCI and the mammals' collection storage range at NMNH; assessed quality, condition, and types of cabinets, communicating the data visually on a map, writing a workflow for the project, and providing an executive summary of the findings to aid in a cabinet purchasing prioritization plan
- Assessed and treated two taxidermy specimens in preparation for potential loan. Treatment included overall grooming, mending skin tears, filling gaps, integrating synthetic fur, and stabilizing mount elements.
- Assessed and treated two 1930s taxidermy drawings of a circus elephant; treatment included surface cleaning, consolidation, and rehousing with a double-sided sink mat
- Assisted with exhibit maintenance, weekly page-turning of a large Audubon book, and leak response
- Carried out instrumental analysis including UV and X-ray imaging, XRF, and ultra-sonic leak detection
- Participated in a variety of outreach programs including presenting on a career panel, overseeing interns, and discussing graduate programs at a pre-program networking event

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## PRE-PROGRAM CONSERVATION EXPERIENCE

### The Field Museum, Chicago

August 19th, 2019- July 2021

Conservation Assistant • Full-time • Supervised by Stephanie Hornbeck, JP Brown, Daniel Kaping, & Erin Murphy

- Organized data, carried out photography and rehousing, and assisted in project planning in a dedicated role for an IMLS grant focused on the stabilization of deteriorated glass beads in the Native North American collection. This project involved community collaborations and collaborations with the Smithsonian Glass Deterioration Working Group.
- Was part of the dedicated conservation team working on the renovation of the Hall of Native North America. Work included condition reporting items deinstalled from the previous exhibit, assessing, preparing, and treating items for the upcoming exhibit, collaborating with external advisors and community members to discuss treatments and care protocols for the upcoming exhibit, MFT, photogrammetry, & photography
- Collaborated with Field Museum conservators, curators, and collection care staff on a project to assess, treat, rehouse, and do photogrammetry on a large collection of plant fiber mats from the Pacific collection
- Carried out photogrammetry on an assortment of totem and house poles, a large cowhide teepee liner, and many plant-fiber mats. Processed images with Agisoft Metashape
- Wrote and entered treatment reports and photos into KE Emu database, eventually training new hires and interns in KE Emu use and protocols
- Collected and communicated IPM data
- Oddy tested materials to be used in an upcoming exhibit
- Assisted in various outreach activities and fundraising events such as: engaging with the public at a “Meet a Scientist” event; presenting and answering questions about photogrammetry; discussing conservation with a group of potential donors to fundraise for a new microscope attachment
- Attended weekly Native North America Hall Renovation meetings, Conservation Department meetings, Pacific Collection Department meetings, and Anthropology Department meetings to discuss current and future work/projects
- Completed the pXRF analysis for a multi-institutional collaborative technical study to analyze the pigments and binding media of Colonial Period South American polychrome wooden objects
- Assessed and treated a variety of objects from a range of cultures (e.g., Penobscot moccasins, Egyptian Coptic textile fragment, Dyak monkey-skull headdress)
- Carried out microfade testing (MFT) on several items for the Native North American hall renovation

### The Field Museum, Chicago

October 16th, 2018- August 18th, 2019

Conservation Intern • Supervised by Stephanie Hornbeck, Debbie Linn, & Daniel Kaping

- Assessed and treated ceramics, textiles, and glass beads
- Wrote treatment reports, did photography, and constructed housings for a variety of objects
- Assisted JP Brown in a Photogrammetry workshop during the 2019 SPNCH (Society for the Preservation of Natural History Collections) conference
- Created microenvironment chambers to maintain stable relative humidity for unstable artifacts going into storage as part of a salt and mold remediation project
- Micro-chemical tested objects for chlorides and carbonates

# Mackenzie Fairchild

- Participated in a survey (over the course of 10 months) of deteriorating glass beads in the Native North American collection to assess glass disease and collect related data for a future grant proposal

## **The Oriental Institute, University of Chicago**

**October 25th, 2018- August 13th, 2019**

Conservation Intern • Supervised by Laura D'Alessandro, Alison Whyte, and Stephanie Black

- Treated ceramic and stone objects
- Collaborated with museum staff to prepare the collection during The Oriental Institute's Centennial Gallery Enhancement project
- Documented, photographed, and proposed treatment plans for a variety of objects
- Entered documentation and photos into KE EMu database
- Created mounts and mounted a collection of fragments and cylinder seals
- Analyzed a collection of Proto Elamite Iran kernoi fragments with pXRF
- Presented current projects to a class of University of Chicago students

## **Chicago Conservation Center**

**June 26th, 2017-August 8th, 2017**

Painting Conservation Intern • Supervised by Amber Schabdach

- Treated, documented, and photographed a collection of 25 paintings as part of an insurance claim
- Surfaced cleaned, adjusted tension, applied fills, and in-painted canvas paintings
- Observed treatments other painting conservators were carrying out
- Continued to learn about private practice conservation and related business aspects

## **Parma Conservation, Chicago**

**June 2nd, 2017-July 9th, 2017**

Conservation Intern • Supervised by Elizabeth Kendall

**June 1st, 2016-August 20th, 2016**

- Treated and assisted in the conservation and restoration of paintings and murals
- Strip-lined, surface cleaned, and in-painted paintings
- Took and developed X-rays of paintings
- Photographed paintings/murals before and after treatment
- Prepared and packaged paintings for shipping

## **Marist College /Istituto Lorenzo de' Medici @ Easter Island, Chile**

Assistant Student Conservator • Supervised by Lorenzo Casamenti

**March 14th-March 22nd, 2015**

- Assisted in the conservation of the independent-standing Moai statue on Ahu Tongariki
- Collaborated with members of the Rapa Nui community on this project to share ideas, techniques, and approaches to the work

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## **RELATED EXPERIENCE**

### **The American Institute for Conservation of Historic & Artistic Works**

Chicago Regional Liaison, Emerging Conservation Professionals Network (ECPN)

**October 2018-August 2021**

- Responsible for cultivating a sense of community for the Emerging Conservation Professionals Network of Chicago, Illinois by organizing group events such as museum visits and happy hours, promoting and distributing ECPN resources, and acting as an ambassador for ECPN within the larger conservation community



# Mackenzie Fairchild

## Marist College/Lorenzo de' Medici Conservation Lab

Student Conservator • Supervised by Lisa Pastore

2014-2017 Fall and Spring Semesters

- Learned about and applied various techniques in the conservation of paintings, polychrome wooden sculptures, ceramics, and detached wall paintings. Open lab hours varied but time spent outside of class in the lab ranged from approx. 4-12 hours/week.

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## PRESENTATIONS AND PAPERS

### Summer Work Project Lecture Series

Presented a lecture on my work at the Smithsonian Museum of Natural History to WUDPAC staff, faculty, and students

September 2022

### Smithsonian Museum Conservation Institute Summer Project Lecture Series

Presented a lecture on my work at the Smithsonian Museum of Natural History to MCI staff

July 2022

### Anthropology Lecture Series

Presented a lecture to Field Museum staff on photogrammetry titled, "Worth a Thousand Words: Photogrammetry of Northwest Coast House Posts"

November 2020

### Members' Night

Presented a lecture on photogrammetry to over 500 Field Museum members during the annual Members' Night event

November 2020

### Paper On Photogrammetry

Co-author on a paper titled, "Worth A Thousand Words: Applications of Photogrammetry to Three Conservation Case Studies at The Field Museum." Currently seeking a journal to submit to.

October 2020

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## CONFERENCE PARTICIPATION AND ATTENDANCE

### ICOM-CC Glass And Ceramics Interim Meeting 2022

Contributed to the conference by assisting in poster abstract editing and moderating a session, hosted by the NOVA School of Science and Technology

Nov. 9<sup>th</sup>-11<sup>th</sup>, 2022

### ANAGPIC Virtual Meeting 2022

Contributed by assisting on the PR/Design committee, hosted by WUDPAC

Spring 2022

### AIC Virtual Meeting 2021

Received a student sponsorship, hosted by the American Institute of Conservation

Spring 2021

### AIC Virtual Meeting 2020

Received a student sponsorship, hosted by the American Institute of Conservation

Summer 2020

### Society For the Preservation of Natural History Collections (SPNCH)

Hosted by The Field Museum

May 25th-31st, 2019

### Symposium: Unfixed- Material Changes in Contemporary Art

Hosted by the Art Institute of Chicago

June 28th, 2018

### AIC 2018 Annual Conference Houston

Hosted by the American Institute of Conservation

May 29th-June 2nd, 2018

### AIC 2017 Annual Conference Chicago

Hosted by the American Institute of Conservation

May 28-June 2nd, 2017

## PROFESSIONAL DEVELOPMENT (Selected Pre-Program Opportunities)

|  |                                 |
|--|---------------------------------|
| <b>Microfade Testing (MFT) Training</b><br>Hosted by the Field Museum, presented by Jacob Thomas (University of Gothenburg)  | <b>October 2020</b>             |
| <b>Aerial Lift Safety Training</b><br>Hosted by the Field Museum, presented by JLG Industries  | <b>June 26th, 2020</b>          |
| <b>Virtual Modular Cleaning Workshop</b><br>Hosted & presented by Chris Stavroudis   | <b>May 28th &amp; 29th 2020</b> |
| <b>Decolonization Training 3-Day Workshop</b><br>Hosted by the Field Museum, presented by Live Oak Consulting  | <b>May 2020</b>                 |
| <b>PXRF Training</b><br>Hosted By the Field Museum, presented by Laure Dussubieux  | <b>December 6th, 2019</b>       |
| <b>Courier Training</b><br>Hosted by the Field Museum, presented by Stephanie Hornbeck and Lauren Hancock  | <b>September 3rd, 2019</b>      |
| <b>Scroll Rolling Workshop</b><br>Hosted by the Field Museum, presented by Debbie Linn   | <b>July 1st, 2019</b>           |
| <b>Photogrammetry Workshop</b><br>Hosted by the Field Museum/SPNCH, presented By JP Brown  | <b>May 27th, 2019</b>           |
| <b>Identification, Care, And Documentation of Mammal Ivory Workshop</b><br>Hosted by the Field Museum/SPNCH, presented By Stephanie Hornbeck and Terry Drayman-Weisser | <b>May 26th, 2019</b>           |
| <b>Rare Books Conservation Workshop</b><br>Hosted by the International Museum of Surgical Science  | <b>August 12th, 2018</b>        |
| <b>Modular Cleaning Workshop</b><br>Hosted by the Chicago Conservation Center, presented by Chris Stavroudis   | <b>March 5th, 2018</b>          |

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## PROFESSIONAL AFFILIATIONS & LEADERSHIP

|   |   |
|---|---|
| <b>American Institute of Conservation (AIC)</b>           | <b>Student Member (2016-Present)</b>        |
| <b>The Institute of Conservation (ICON)</b>               | <b>Student Member (2018-Present)</b>        |
| <b>American Alliance of Museums</b>                       | <b>Member (2019-Present)</b>                |
| <b>Emerging Conservation Professionals Network (ECPN)</b> | <b>Chicago Regional Liaison (2018-2021)</b> |
| <b>Chicago Area Conservation Group</b>                    | <b>Member (2019-2021)</b>                   |

INSTAP Study Center  
for East Crete  
Pacheia Ammos  
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Ινστιτούτο Μελέτης Προϊστορικού  
Αιγαίου Ανατολικής Κρήτης  
Παχεία Άμμος  
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[www.instapstudycenter.net](http://www.instapstudycenter.net)

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Dear Mackenzie,

We would like to offer you an internship in the W.D.E Conservation Laboratory at the INSTAP Study Center for East Crete.

This internship comes with a stipend of \$2000 and must be undertaken between May 1<sup>st</sup> and July 31<sup>st</sup>. Interns are required to obtain their own medical insurance for the duration of the internship. They are also required to submit a written report at the close of the internship.

Congratulations! Your application was really strong.  
Looking forward very much to working with you,

Kathy Hall

Senior Conservator,  
INSTAP-SCEC

**Tammy Y. Hong (洪莹)**

1403 Delaware Ave., Apt 4

Wilmington, DE 19806

[tyhong@udel.edu](mailto:tyhong@udel.edu)

# Application for Funding Samuel H. Kress Foundation

## Contents

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

## KRESS LETTER OF INTENT

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

March 1, 2023

Dear Debra Hess Norris,

This proposal requests funding from the Samuel H. Kress Foundation to support the first half of my third-year internship in Chinese paintings and works on paper at the National Palace Museum in Taipei (国立故宫博物院), a permanent collection of nearly 700,000 Chinese artifacts that were originally housed in Mainland China prior to the Chinese Civil War. I will be supervised by Mr. Hung Sun-Hsin (洪顺兴) for an unpaid 5-month internship scheduled to begin on 1 September, 2023 and ending on 31 January, 2024. This specific funding request aims to support my living costs during my time in Taiwan and additional travel costs to cultural institutions in Southeast Asia in the months of February and March 2024 for my research days.<sup>1</sup>

The National Palace Museum is in Taipei, Taiwan and holds artifacts that were once central to the imperial art collection in Beijing. This extensive collection illustrates and represents more than 4,000 years of Chinese art, cultural traditions, and customs from the Shang Dynasty to the Qing Dynasty. The Museum's holdings include one of the finest collections of Chinese paintings in the world with important masterpieces and mounting styles from the Tang, Song, Ming, and Qing Dynasties – many of which are rare visual representations of the mounting styles mentioned in historic Chinese mounting manuals.

During my training as a National Endowment for the Humanities Graduate Fellow in the Winterthur/University of Delaware Program in Art Conservation (WUDPAC), I supplement my training in Western paper conservation with research, treatments, and outreach projects that aim to address the underrepresentation of Asian artifacts in the North American framework of cultural heritage care and material culture studies. As a Chinese-American community conservator navigating the absence of my own cultural heritage in conservation education and outreach in the United States, my experiences encouraged me to think deeply about the necessity of facilitating more dialogues between conservation and preservation philosophies in different cultural environments to ethically care for cultural heritage housed outside of their original contexts.

I look forward to expanding my knowledge and continuing my training in traditional Chinese mounting and paintings conservation during my 5-month internship at the National Palace

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<sup>1</sup> Note most cultural institutions in East and Southeast Asia will be closed for Lunar New Year observance from February 9 – 24, 2024.

Museum in Taipei. When working with Mr. Hung, I will be focusing on honing my skills in mounting a hanging scroll format. To supplement my collaboration with Mr. Hung at the Museum, I will be traveling with Mr. Hung to the [Graduate Institute of Conservation of Cultural Relics and Museology at the Tainan National University of the Arts](#) in Tainan every two weeks to audit the graduate conservation course on Chinese mounting he will be instructing. These combined experiences will introduce me to the mounting and conservation practices, traditions, and education approaches in Taiwanese cultural institutions. These learning goals will continue to help me build the profound understanding of Chinese mounting traditions necessary to treat Chinese mounted formats in American collections.

Travel to additional collections and museums in Taiwan and Southeast Asia such as Singapore and Hong Kong will expose me to the conservation philosophies, ethics, trends, and education systems in the region. The Southeast Asian heritage conservation field is one based on the dialogue and coexistence of local, traditional, Euro-centric, and North American approaches to cultural heritage care. By visiting and speaking with cultural heritage professionals from institutions that combine local and Western conservation approaches such as colleagues at the [Heritage Conservation Centre \(HCC\)](#), [the Singapore Art Museum](#), [BARC Singapore](#), [Wen Bao Zhai Art Restoration](#), the Graduate Institute of Conservation of Cultural Relics and Museology at the Tainan National University of the Arts, [the Historic Object Conservation Research Center at the National Taiwan University of Arts](#), [the M+ Museum](#), and [the Hong Kong Palace Museum](#) will allow me to build connections across cultural borders.

My internship at the National Palace Museum in Taipei and supplementary visits to longstanding and newly developed regional cultural institutions are a testament to the Southeast Asian region's commitment to the evolution and innovation of cultural heritage care that straddles traditional and modern approaches. I look forward to these experiences that will help me achieve my goal of encouraging further transnational dialogues in conservation between Asia and the United States within a global network of cultural heritage care.

Thank you for your thoughtful consideration.

Sincerely,  
Tammy Y. Hong (洪莹)

Enclosed:  
Budget  
Curriculum Vitae

## KRESS PROPOSED BUDGET

### National Palace Museum in Taipei and Regional Connoisseurship Travel Budget

*\*Note: These numbers are subject to change as travel costs for 2024 have yet to be released by many travel companies, these numbers may fluctuate at the time of booking.*

#### US EXPENSES

| Expenses   | Estimated Costs (USD \$)          |
|--|-----------------------------------|
| University of Delaware Required International Travel Insurance | (\$20.00/week x 26 weeks) = \$520 |
| Flight BOS-TPE <sup>2</sup>                                    | \$1,340                           |
| Flight TPE-DCA <sup>3</sup>                                    | \$1,401                           |
| <b>US Subtotal</b>   | <b>\$3,261</b>                    |

#### TAIWAN LIVING AND INTERNSHIP EXPENSES

| Expenses  | Estimated Cost (USD \$) using the conversion rate of 1 NTD (New Taiwan Dollar) to 0.033 USD |
|---|---|
| Food (estimated at \$130/week for 26 weeks)   | \$3,380   |
| Visa fees (\$160 application fee, multiple entry +\$100) <sup>4</sup>                                       | \$260   |
| Taiwanese Government Mandated International Student Health Insurance (\$34/month for 6 months) <sup>5</sup> | \$204   |

<sup>2</sup><https://www.google.com/travel/flights/search?tfs=CBwQAhojagwiAhIIL20vMDFjeF8SCjIwMjMtMDgtMjByBwgBEgNUUEVwAYIBCwj8BQAFIAZgBAG&hl=en&gl=us&curr=USD>; accessed March 6, 2023, based on highest rate currently listed in August 2023.

<sup>3</sup><https://www.google.com/travel/flights/search?tfs=CBwQAhoogwiAhIIL20vMGZ0a3gSCjIwMjMtMDgtMjByBwgBEgNUUEVwAYIBCwj8BQAFIAZgBAG&hl=en&gl=us&curr=USD>; accessed March 5, 2023, flight costs based on the most expensive cost in the month of January 2024 as flights in February have yet to be released.

<sup>4</sup> [https://www.roc-taiwan.org/usatl\\_en/post/82.html#:~:text=USA%20passport%20holder%3A%20US%24160,multiple%20entries%3A%20US%24%20100.](https://www.roc-taiwan.org/usatl_en/post/82.html#:~:text=USA%20passport%20holder%3A%20US%24160,multiple%20entries%3A%20US%24%20100.); accessed March 6, 2023

<sup>5</sup> <https://www.internationalstudentinsurance.com/virtual-agent/>; accessed March 6, 2023

|  |   |
|--|---|
| International Cell Phone Service (estimated at \$31.57 for 185 days) <sup>6</sup>  | \$31.57   |
| Group house in Taipei (16,500NTD/month for 6 months) <sup>7</sup>  | \$540.74/month x 6 months = \$3,244.44<br><br><i>*This rental is an anomaly, if this is unavailable, average rent prices in Taiwan is between \$700-\$900/month. \$900/month x 6 months = <b>\$5400</b> is included in the subtotal</i> |
| Utilities (estimated at \$100/month for 6 months) <sup>8</sup>   | \$600<br><br><i>*Included in final subtotal case the group house rental is unavailable</i>  |
| Internet (estimated at \$27/month for 6 months) <sup>9</sup>   | \$162<br><br><i>*Included in final subtotal case the group house rental is unavailable</i>  |
| Laundry (estimated at \$7/month for 6 months) <sup>10</sup>  | \$42<br><br><i>*Included in final subtotal case the group house rental is unavailable</i>   |
| Public transportation (\$187/month for 6 months) <sup>11</sup>   | \$1,122   |
| Train ticket costs traveling to and from <a href="#">the Graduate Institute of Conservation of Cultural Relics and Museology at the Tainan National University of the Arts</a> to audit a class with Mr. Hung every two weeks from September 1 – January 31, 2024 (estimated to cost 1530NTD/round-trip ticket x 11 times) <sup>12</sup> | \$546.73  |
| <b>Taiwan Living Subtotal</b>  | <b>\$11,748.30</b>  |

<sup>6</sup> <https://eagernomad.com/how-to-get-a-taiwan-sim-card/#taiwan-mobile-prepaid-sim-card-prices> ; accessed March 6, 2023.

<sup>7</sup> See attached PDF for HSH Share House in Taipei.

<sup>8</sup> <https://www.travelsafe-abroad.com/cost-of-living/taiwan/taipei/> ; accessed March 6, 2023

<sup>9</sup> <https://www.travelsafe-abroad.com/cost-of-living/taiwan/taipei/> ; accessed March 7, 2023

<sup>10</sup> <https://www.expatistan.com/cost-of-living/taipei/> ; accessed March 7, 2023

<sup>11</sup> <https://www.thebrokebackpacker.com/cost-of-living-in-taiwan/> ; accessed March 6, 2023

<sup>12</sup> <https://en.thsrc.com.tw/ArticleContent/a3b630bb-1066-4352-a1ef-58c7b4e8ef7c> ; accessed March 7, 2023.

Tickets for 2024 has yet to be released.



REGIONAL CONNOISSEURSHIP TRAVEL: TAIWAN CULTURAL INSTITUTIONS (22 Cultural Institutions and Conservation Labs)

| Expenses   | Estimated Cost (USD \$) using the conversion rate of 1 NTD (New Taiwan Dollar) to 0.033 USD |
|--|---|
| National Taiwan Museum (15NTD/student ticket)  | \$0.49  |
| Miniatures Museum of Taiwan (180NTD/ticket)  | \$6.00  |
| Chimei Museum (200NTD/ticket)<br><br><i>*Located in Tainan, total cost will include round-trip ticket by train (1530NTD/round-trip ticket)</i>                         | \$56.19   |
| Museum of Contemporary Art (50NTD/student ticket)  | \$2.00  |
| National Museum of Taiwan Literature (Free admission)<br><br><i>*Located in Tainan, total cost will include round-trip ticket by train (1530NTD/round-trip ticket)</i> | \$50.00   |
| Kaohsiung Museum of Fine Arts (45NTD/student ticket)   | \$1.50  |
| Shung Ye Museum of Formosan Aborigines (100NTD)  | \$3.50  |
| Ju Ming Museum (320NTD/student ticket)   | \$10.50   |
| National Museum of Taiwan History (100NTD)<br><br><i>*Located in Tainan, total cost will include round-trip ticket by train (1530NTD/round-trip ticket)</i>            | \$53.90   |

|   |                                |
|---|--------------------------------|
| 921 Earthquake Museum (50NTD)<br><br><i>*Located in Taichung, total cost will include round-trip ticket by train (700NTD/round-trip ticket)<sup>13</sup></i>                          | \$27.00                        |
| National Museum of Prehistory/Museum of Archeology in Tainan (80NTD)<br><br><i>*Located in Tainan, total cost will include round-trip ticket by train (1530NTD/round-trip ticket)</i> | \$53.00                        |
| The Buddha Museum   | Free                           |
| Tainan Art Museum (150NTD)<br><br><i>*Located in Tainan, total cost will include round-trip ticket by train (1530NTD/round-trip ticket)</i>   | \$55.00                        |
| Hsinchu City Art Gallery & Reclamation Hall   | Free                           |
| Yu-Hsiu Museum of Art   | Free (but by appointment only) |
| Beitou Museum (NTD50/student ticket)  | \$2.00                         |
| Suho Paper Memorial Museum (180NTD)   | \$6.00                         |
| Museum of the Institute of History and Philology  | Free                           |
| Chunghwa Postal Museum (5NTD)   | \$2.00                         |
| Taiwan Gold Museum (80NTD)  | \$3.00                         |
| <a href="#">the Graduate Institute of Conservation of Cultural Relics and Museology at the Tainan National University of the Arts</a> <sup>14</sup>                                   | Free (but by appointment)      |

<sup>13</sup> [https://www.thepoortraveler.net/taipei-to-taichung/#:~:text=\(THSR\)%20service,-Via%20THSR%20\(Taiwan%20High%20Speed%20Rail\),city%20center%20in%20Wuri%20District](https://www.thepoortraveler.net/taipei-to-taichung/#:~:text=(THSR)%20service,-Via%20THSR%20(Taiwan%20High%20Speed%20Rail),city%20center%20in%20Wuri%20District). ; accessed on March 7, 2023

<sup>14</sup> Transportation costs are listed in “Taiwan Living and Internship Expenses.”

|  |                           |
|--|---------------------------|
| <a href="#">the Historic Object Conservation Research Center at the National Taiwan University of Arts</a> | Free (but by appointment) |
| <b>Taiwan Cultural Institutions Subtotal</b>   | <b>\$332.08</b>           |

REGIONAL CONNOISSEURSHIP TRAVEL: HONG KONG (5-Days, 7 Cultural Centers and Conservation Labs)

\*Estimated travel days will be from February 3 – 8, 2024

| Expenses  | Estimated Cost (USD \$) using the conversion rate of 1 HKD (Hong Kong Dollar) to 0.13 USD |
|---|---|
| Flight TPE-HKG <sup>15</sup>  | \$199   |
| M+ Museum admissions (60 HKD/student ticket), and Conservation Lab                                  | \$7.64  |
| Hong Kong Palace Museum admissions (25 HKD/student ticket), and Conservation Lab                    | \$3.18  |
| Hong Kong Museum of Art (25HKD – LCSD pass, valid until August 2024 upon application) <sup>16</sup> | \$4.00  |
| Hong Kong Museum of History (Covered under LCSD pass)   |   |
| Hong Kong Heritage Museum (10HKD/student ticket)  | \$1.50  |
| Hong Kong Maritime Museum (15HKD/student ticket)  | \$2.00  |
| Flagstaff House Museum of Tea Ware  | Free  |

<sup>15</sup>[https://www.google.com/flights?rlz=1C5CHFA\\_enUS1041US1041&cs=0&output=search&source=flun&uitype=cuAA&hl=en&gl=us&curr=USD&tfs=CAEQAhooEgoyMDIzLTAzLTE4agwiAhIIL20vMGZ0a3hyDAGCEggvbS8wM2g2NHpoQ2pSSVExZE5aVGRDYWxsRFdtdEJTRVZhUVZGQ1J5MHRMUzB0TFMwdExTMTFhbK54TWtGQIFVRkJSMUZJWjWaiNtVldRa0ZCRWdOdVNGZ2FDZ2IjU2hBQ0dnTIZVMFE0QTNDY1NnPT0%3D&ved=2ahUKEwivvyjouMr9AhWUEFkFHUfdD6cQIhd6BAGIEEA](https://www.google.com/flights?rlz=1C5CHFA_enUS1041US1041&cs=0&output=search&source=flun&uitype=cuAA&hl=en&gl=us&curr=USD&tfs=CAEQAhooEgoyMDIzLTAzLTE4agwiAhIIL20vMGZ0a3hyDAGCEggvbS8wM2g2NHpoQ2pSSVExZE5aVGRDYWxsRFdtdEJTRVZhUVZGQ1J5MHRMUzB0TFMwdExTMTFhbK54TWtGQIFVRkJSMUZJWjWaiNtVldRa0ZCRWdOdVNGZ2FDZ2IjU2hBQ0dnTIZVMFE0QTNDY1NnPT0%3D&ved=2ahUKEwivvyjouMr9AhWUEFkFHUfdD6cQIhd6BAGIEEA) ; accessed March 6, 2023, flight cost based on the highest ticket rate posted in January 2024 as flights in February have yet to be released.

<sup>16</sup> <https://www.museums.gov.hk/en/web/portal/museum-pass.html>

|   |                  |
|---|------------------|
| MTR fare (estimated 50HKD/day x 5 days) <sup>17</sup> | \$31.85          |
| Airbnb in Hong Kong <sup>18</sup>                     | \$920            |
| Food (estimated 205HKD/day x 5 days)                  | \$130.57         |
| <b>Hong Kong Total</b>                                | <b>\$1299.74</b> |

*\*Highlighted institutions will take visiting priority.*

**Note: I will be visiting family in Guangzhou, China (2-hour train ride away from Hong Kong) during the Lunar New Year Holiday from February 9 – February 24, 2024. Traveling in this timeframe will be covered with personal costs. Institutions in most of East Asia and in Southeast Asia will be closed due to holiday observance.**

*REGIONAL CONNOISSEURSHIP TRAVEL: SINGAPORE (6-Days, 9 Cultural Centers and Conservation Labs)*

*\*Estimated travel days will be from February 25 – March 2, 2024*

| <b>Expenses</b>  | <b>Estimated Cost (USD \$) using the conversion rate of 1 SGD (Singapore Dollar) to 0.74 USD</b> |
|--|--|
| Flight HKG-SIN <sup>19</sup>   | \$258  |
| Singapore Art Museum admissions (5 SGD/student ticket) and Conservation Labs | \$3.72   |
| National Museum of Singapore admissions (15 SGD)                             | \$11.15  |
| BARC Labs  | Free (but by appointment)  |
| Heritage Conservation Center (HCC)   | Free (but by appointment)  |

<sup>17</sup> <https://www.frommers.com/destinations/hong-kong/getting-around#:~:text=A%20day%20ticket%20covering%20both,purchased%20on%20board%20the%20bus.&text=Tram%20lines%20are%20found%20only%20on%20Hong%20Kong%20Island.> ; accessed March 6, 2023

<sup>18</sup> [https://www.airbnb.com/rooms/31995880?adults=1&check\\_in=2024-02-03&check\\_out=2024-02-08&federated\\_search\\_id=19b3aaf3-3e94-456e-a3ca-230b5693fa11&source\\_impression\\_id=p3\\_1678217250\\_5%2BibB3ZZEDjxI%2By1](https://www.airbnb.com/rooms/31995880?adults=1&check_in=2024-02-03&check_out=2024-02-08&federated_search_id=19b3aaf3-3e94-456e-a3ca-230b5693fa11&source_impression_id=p3_1678217250_5%2BibB3ZZEDjxI%2By1) ; accessed March 6, 2023, cost estimated based on current highest rates for those dates

<sup>19</sup> [https://www.google.com/travel/flights/search?fs=CBwQAhojagclARIDSEtHEgoyMDIOLTAxLTMwgcwIAxIIL20vMGZ0a3hwAYIBCwj\\_8BQAFIAZgBAG&hl=en&gl=us&curr=USD](https://www.google.com/travel/flights/search?fs=CBwQAhojagclARIDSEtHEgoyMDIOLTAxLTMwgcwIAxIIL20vMGZ0a3hwAYIBCwj_8BQAFIAZgBAG&hl=en&gl=us&curr=USD) ; accessed March 6, 2023, flight cost based on the highest ticket rate posted in January 2024 as flights in February have yet to be released.

|  |                           |
|--|---------------------------|
| Wen Bao Zhai Art Restoration   | Free (but by appointment) |
| Asian Civilisations Museum (25 SGD)  | \$18.47                   |
| National Gallery Singapore (25 SGD)  | \$18.47                   |
| Indian Heritage Center (5 SGD/student ticket)  | \$4.00                    |
| Eurasian Heritage Gallery (5 SGD)  | \$4.00                    |
| EZ-Link card and public transit fare (SG Tourist 3-Day pass x 2 = 25SGD x 2 = 50SGD) <sup>20</sup> | \$36.94                   |
| Airbnb in Singapore <sup>21</sup>  | \$1649                    |
| Food (estimated at 30SGD/day x 6 days) <sup>22</sup>   | \$132.97                  |
| Flight SIN-TPE <sup>23</sup>   | \$192                     |
| <b>Singapore Total</b>   | <b>\$2328.72</b>          |

*\*Highlighted institutions will take visiting priority.*

<sup>20</sup> <https://thesingaporetouristpass.com.sg/type-of-passes/#stp-2> ; accessed March 7, 2023

<sup>21</sup> [https://www.airbnb.com/rooms/583288024499275434?adults=1&check\\_in=2024-02-25&check\\_out=2024-03-02&federated\\_search\\_id=eaf2b28f-4384-4029-a97e-a9f5970de87a&source\\_impression\\_id=p3\\_1678219078\\_xUiB%2BY38I2pSwPuS](https://www.airbnb.com/rooms/583288024499275434?adults=1&check_in=2024-02-25&check_out=2024-03-02&federated_search_id=eaf2b28f-4384-4029-a97e-a9f5970de87a&source_impression_id=p3_1678219078_xUiB%2BY38I2pSwPuS) ; accessed March 6, 2023, cost estimate based on highest rates listed for those dates.

<sup>22</sup> <https://www.budgetyourtrip.com/singapore> ; accessed March 6, 2023

<sup>23</sup> <https://www.google.com/travel/flights/search?fs=CBwQAhojagclARIDU0IOEgoyMDI0LTAxLTMwcmwIAxIIL20vMGZ0a3hwAYIBCwj8BQAFIAZgBAg&hl=en&gl=us&curr=USD> ; accessed March 6, 2023, flight cost based on the highest ticket rate posted in January 2024 as flights in February have yet to be released.

COMPLETE TOTAL EXPENSES

|  |   |
|--|---|
| <b>Complete Total Expenses</b>   | <b>\$3,261</b> (US Expenses) + <b>\$11,748.30</b> (Taiwan living costs) <b>\$3,960.54</b> (\$332.08 + \$1299.74 + \$2328.72 Regional Connoisseurship Travel) = <b>\$18,969.84</b> |
| WUDPAC Fellowship Stipend (6-months)   | \$13,000 (~\$11,749 after tax)  |
| Dr. Edward F. and Elizabeth Goodman Rosenberg Travel Award (subject to approval) | \$2500  |
| Professional development funds (subject to approval)                             | \$300   |
| Balance  | \$18,969.84 – \$14,549 = \$4420.84  |
| <b>Total Samuel H. Kress funding requested.</b>                                  | <b>\$4000</b>   |
| Balance remaining after Kress funding  | \$420.84  |

# Tammy Y. Hong (洪莹)

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Website: [tammyhong.squarespace.com](http://tammyhong.squarespace.com)

## EDUCATION

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### Winterthur/University of Delaware Program in Art Conservation

2021 - present

National Endowment for the Humanities Graduate Fellow

Master of Science in Art Conservation (expected August 2024): Paper (major), Organic Objects (minor)

### Syracuse University

2014 – 2018

College of Arts & Sciences | Maxwell School of Citizenship & Public Affairs

B.A. Triple Major: History, Art History and Special Options in Arts & Sciences/Art

## CONSERVATION EXPERIENCE

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### Summer Graduate Intern in East Asian Paintings

June 2022 – August 2022

National Museum of Asian Art, Washington, D.C.

*Supervisors: Andrew Hare, Supervisory East Asian Painting Conservator, Xiangmei Gu, Head Chinese Paintings Conservator, Grace Jan, Yao Wenqing Chinese Painting Conservator*

- Prepared traditional Chinese conservation and mounting tools (bamboo spatulas and awl).
- Learned basic and fundamental mounting techniques including handling of paper and silk as well as lining and dyeing mounting materials.
- Completed minor treatments (filling losses and tear mending) of a Yuan Dynasty handscroll and a Ming Dynasty handscroll for exhibition rotation.
- Stabilized and addressed the creasing of *Tao Yuanming in Seclusion*, a Ming Dynasty hanging scroll, by applying reinforcement strips, humidifying, flattening, and waxing the mounting.
- Gained practical experience in handling, storage, housing, and the preventive care of East Asian painting formats as well as the maintenance of the Chinese and Japanese studios.
- Conducted research on the production and classification of materials used in Chinese mounting.

### Andrew W. Mellon Research Assistant in Artists' Materials

September 2018 – August 2021

National Gallery of Art, Washington, D.C.

*Supervisors: Michael Skalka, Conservation Administrator, Mervin Richard, Head of Division*

- Cataloged and rehoused collection objects managed the collection database and developed a collection care plan for the Art Materials Research and Study Center.
- Conducted research on Chinese ink sticks using microscopy (PLM) and sampling techniques.
- Created a pigments reference set to further study pigments and their materialities.
- Developed a digital engagement proposal for the Art Materials Research and Study Center with the Conservation IT Specialist.
- Performed surface cleaning of Mary Cassatt's pastels for *The Touch of Color: Pastels at the National Gallery of Art* exhibition.
- Developed the summer intern learning curriculum and supervised the A.W. Mellon Diversity in Conservation Summer Intern on activities in collection care and documentation practices.
- Supervised Gallery contractor on modern artists' materials research.
- Organized and attended ASTM D01.57 Artists' Materials Subcommittee annual meetings
- Prepared pastel samples for lightfastness testing.

### **Community Engagement Volunteer**

**March 2019**

The Washington Conservation Guild Community Engagement Project Washington D.C.

*In partnership with the National Museum of American Jewish Military History Museum (NMAJMH).*

- Made padded hangers for military uniforms to accommodate specific garment needs in storage.
- Rehoused fragile archival documents and historical newsletters in Mylar sheets.

## **CONSERVATION OUTREACH**

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### **Conservation Documentation Discussion Group**

**November 2020 – December 2021**

Brooklyn Museum, Brooklyn, N.Y. (*virtual platform*)

- Discussed topics related to conservation documentation and best practices with conservators, academics and museum professionals from the Straus Center for Conservation and Technical Studies, the Art Institute of Chicago, the Brooklyn Museum, the Getty Conservation Institute, the J. Paul Getty Museum, Winterthur/University of Delaware, the Fine Arts Museum of San Francisco and the SFMOMA.

### **Conservation Emerging Professionals Committee Coordinator**

**June 2020 – August 2021**

The Washington Conservation Guild, Washington, D.C.

- Collaborated with intern coordinators to organize virtual activities for D.C. based conservation fellows, interns, and pre-programmers.
- Developed activities proposals for the Williston Fund scholarship program and oversaw the program's application process, selection process and distribution of donations.
- Conducted research to develop a conservation mentorship program.

## **MUSEUM AND GALLERY EXPERIENCE**

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### **Gallery Intern**

**June 2017 – August 2017**

Jack Hanley Gallery, New York, NY

*Supervisor: Silke Lindner-Sutti, Gallery Director*

- Designed and managed documents including inventories, press releases and consignments.
- Answered inquiries regarding gallery artists, gallery collection, and artworks for sale.
- Handled, catalogued, and installed gallery artworks.

### **World Heritage Site Tour Guide**

**February 2017 – April 2017**

Museo dell'Opera del Duomo, Florence, Italy

*Supervisor: Barbara Fedeli, Museum Accessibility Manager*

- Greeted and guided guests through monuments of the cathedral complex and exhibits.
- Conducted research on the museum's Renaissance art collections to create a personalized version of the English guided tour.



**Summer Museum Intern****June 2015 – August 2015**

Guangdong Provincial Museum, Guangzhou, China

*Supervisor: Hang Xiao (肖航), Museum Specialist*

- Created an exhibition brochure (in Mandarin) geared towards young visitors.
- Studied museum archives to better understand the research required for curating an exhibition.

**DIVERSITY, EQUITY, ACCESSIBILITY & INCLUSION (DEAI) IN MUSEUMS AND CONSERVATION**

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**Member of IDEA Committee****November 2020 – August 2021**

Washington Conservation Guild, Washington D.C.

*A DEAI task force that reviews and examines DEAI issues in guild practices, programming, and outreach.*

- Collaborated with other members to review guild by-laws, to establish a mission statement, to create assessments, and to develop tactics and strategies for DEAI in guild practices.

**Diversity Committee Member****March 2019 – August 2021**

National Gallery of Art, Washington D.C.

*A cross-departmental effort that organizes activities for staff to celebrate each of the monthly commemorative observances.*

- Collaborated with committee members to organize on and off-site tours, make-and-take activities, virtual programs, lectures and panel discussions for staff and the public.
- Co-planned and presented on Anti-Asian Sentiment related to COVID-19 and how to interrupt micro-aggressions with the Gallery's Education Division.

**Member of DEAI Strategic Planning Group****July 2020 – September 2020**

National Gallery of Art, Washington D.C.

*Invited by the Director's Office to review the new Gallery Strategic Priorities.*

- Collaborated with colleagues from across the Gallery to advise the Director's Office on the implementation of DEAI in the Gallery's new strategic priorities.

**RESEARCH, WRITING, AND CURATORIAL PROJECTS**

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**Contributing Writer****August 2022 – present***The Decorative Arts Trust Bulletin*

- Wrote articles and designed social media posts on topics related to material culture and cultural heritage conservation for the public.

**Summer Research Fellow****June 2018 – August 2018**

Historic Deerfield Summer Fellowship Program, Deerfield, MA

*Supervisors: Barbara Mathews, Program Director, Katherine Koltiska, Tutor*

- Guided and interpreted in Historic Deerfield's furnished museum houses.
- Utilized museum and library collections as primary sources to conduct original research on New England history and material culture.
- Handled and examined cultural objects from the museum's collection.
- Completed research project on an early Chinese-export watercolor album and the China Trade.

**Researcher** **September 2017 – December 2017**  
Syracuse University Art Museum, Syracuse, NY  
*Supervisors: David L. Prince, Curator, Sascha Scott, Associate Professor of Art History*

- Conducted research on the prints of James McNeill Whistler's Venice sets.
- Wrote an exhibition catalog entry on and object label for Whistler's *Long Venice* (1879-1880).

**Curatorial Intern** **September 2015-December 2016**  
Syracuse University Art Museum, Syracuse, NY  
*Supervisor: David L. Prince, Curator*

- Studied and researched objects in the permanent collection under the direction of the curator.
- Researched and wrote bibliographies of artists in collection.
- Consulted with outside experts on collection objects.

**Guest Curator** **November 2015 – April 2016**  
Syracuse University Art Museum, Syracuse, NY  
*Supervisors: David L. Prince, Curator, Domenic Iacono, Director*

- Curated the exhibition: *Women, War, and a Changing World* (Spring 2016).
- Selected the 13 objects for exhibition display based on representation of the exhibit theme.
- Wrote exhibition descriptions and object labels.

## **OTHER WORK EXPERIENCE**

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**BIPOC Caucus Moderator** **August 2021 – present**  
American Institute of Conservation and Historic Works (AIC), *online forum*

**WUDPAC Social Media Manager** **August 2021 – present**  
Winterthur/University of Delaware Program in Art Conservation, Winterthur, DE

**ANAGPIC Fundraiser** **September 2021 – April 2022**  
Winterthur/University of Delaware Program in Art Conservation, Winterthur, DE

**Teaching Assistant** **August 2016 – December 2016**  
The Honors Orientation Seminar, Syracuse University, Syracuse, NY

**Editing Staff Member** **January 2015 – April 2015**  
*Chronos: The Undergraduate History Journal*, Syracuse University, Syracuse, NY

## **AWARDS AND HONORS**

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**DELPHI Fellow** **June 2022**  
Center for Material Culture Studies, University of Delaware

**Williston Fund Recipient** **November 2019**  
Washington Conservation Guild

|   |                      |
|---|----------------------|
| <b>Dewey Lee Curtis Institute Scholarship</b><br>The Decorative Arts Trust and Historic Deerfield, Inc.<br>“Between Fantasy and Familiarity: Chinese Tea Culture and Painting Traditions in Historic Deerfield’s <i>Album: Tea Production</i> ” | <b>June 2018</b>     |
| <b>Frederick Marquardt Prize, Best Distinction Thesis in History</b><br>Syracuse University Department of History<br>“Mestrovic’s Moses: Public Remembrance in the United States Post-World War II”   | <b>May 2018</b>      |
| <b>William Sauers Prize, Best Thesis in the Humanities</b><br>Renée Crown Honors Program at Syracuse University<br>“Mestrovic’s Moses: Public Remembrance in the United States Post-World War II”   | <b>May 2018</b>      |
| <b>Judith Greenberg Seinfeld Scholar Award, recognizes excellence, creativity, and innovation</b><br>Syracuse University  | <b>May 2018</b>      |
| <b>Outstanding Student Research Paper</b><br>The Maxwell School of Citizenship & Public Affairs at Syracuse University<br>“Why Did It Fail? The Story Behind Ivan Meštrović’s <i>Moses</i> ”  | <b>May 2018</b>      |
| <b>Syracuse University Scholar Nominee, for academically outstanding graduating seniors</b><br>The College of Arts & Sciences at Syracuse University  | <b>Fall 2017</b>     |
| <b>Wortman Scholar, program promoting undergraduate research</b><br>Syracuse University Department of History   | <b>November 2017</b> |

## PRESENTATIONS

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**Lecture:** “Fluid Materialities: Chinese Ink Sticks (墨) Reinterpreted in Nineteenth-Century Britain.” *Indian National Trust for Art and Cultural Heritage (INTACH) Conservation Lecture Series 2020* (December 2020)

**Lecture:** “Indian Ink? Chinese Ink Sticks (墨) Reinterpreted in Nineteenth-Century Britain.” Washington Conservation Guild (November 2020).

*Lecture recording:* <https://www.youtube.com/watch?v=U1r1ER0kMw0&t=25s>

**Presentation:** “Anti-Asian Sentiment and COVID-19.” In collaboration with the Gallery’s Education Department for *Inclusion Roundtable* at the National Gallery of Art in D.C. (July 2020).

**Lecture at the Emerging Scholars Colloquium:** “Between Fantasy and Familiarity: Chinese Tea Culture and Painting Traditions.” The Decorative Arts Trust & the Classical American Homes Preservation Trust at the New York Antiques Weekend (January 2019).

**Lunchtime Lecture:** “Symphony in Black and White.” Syracuse University Art Museum (April 2018).

**Lecture at the *Chronos Undergraduate History Conference*:** “Meštrović’s *Moses*: Public Holocaust Remembrance in the United States Post-WWII.” Maxwell School of Citizenship & Public Affairs (April 2018).

## PUBLICATIONS

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**Article:** “The Conservation Treatment of a Print Depicting Philadelphia’s Bush Hill Estate from the Winterthur Museum.” *The Decorative Arts Trust Bulletin* (February 2023).

**Article:** “H.F. Du Pont’s British Tortoiseshell Box at Winterthur that was Most Definitely NOT British.” *The Decorative Arts Trust Bulletin* (September 2022).

**Article:** “Community Centered Cultural Heritage Care: The Conservation Treatment of a Platinum Print from the Tuskegee University Archives.” *The Decorative Arts Trust Bulletin* (June 2022).

**Article:** “Reflections on ‘Indian Ink.’” *Conservation Insights*. Indian National Trust for Art and Cultural Heritage (December 2020).

**Article:** “Chinese Tea Culture for the Western Market.” *The Decorative Arts Trust Magazine* (January 2019).

**Essay:** “Hyacinthe Rigaud’s Louis XIV: Luxury Fabrics, Dance and the Royal Body.” *Eight + One*. Syracuse University (May 2018). Pages 13-18.

## MEDIA FEATURES

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**Scholar Profile:** “Shaping the Future: The Decorative Arts Trust Expands the Field.” *Antiques and The Arts Weekly* (September 2019).

**Student Research Spotlight:** “The Story Behind *Moses*.” *Maxwell Perspective* (Fall 2017).

## ART EXHIBITIONS

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**Group Art Exhibition:** “Be/Longing.” Community Folk Art Center, Syracuse University (November 2017 – January 2018).

**Group Exhibition:** “Studio Arts Event.” Syracuse University in Florence (Spring 2017).

## PROFESSIONAL MEMBERSHIPS

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American Institute for Conservation and Historic Works (AIC); Emerging Conservation Professionals Network (ECPN); Washington Conservation Guild (WCG); D.C. Emerging Museum Professionals (DCEMP); American Alliance of Museums (AAM); the Decorative Arts Trust (DAT), Society of Winterthur Fellows

## LANGUAGE AND SOFTWARE SKILLS

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**Languages:** Mandarin and Cantonese – fluent, Italian – proficient in reading and writing, conversational

**Design:** Adobe Illustrator, Adobe Photoshop, Adobe Dreamweaver, Adobe Animate, Adobe InDesign

**Office:** Microsoft Office Suite

**Data Management Software:** FileMaker Pro, ConservationSpace

**Other Skills:** Barista certified (2017), virtual event planning, artist active in oil painting and drawing with a variety of mediums.

SAMPLE

# Julianna M. Ly

Zoutmanstraat 87, Den Haag, Netherlands 2518GN

Tel: +31 6 27027381 [julianna.m.ly@gmail.com](mailto:julianna.m.ly@gmail.com)

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 17<sup>th</sup>-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

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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 Sofia, 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

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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, Musée de l'Orangerie, Musée National Eugène Delacroix, Musée d'Orsay, Musée National Picasso-Paris, and Musée 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



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## 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 <sup>1</sup> | (\$11.75/week x 50 weeks) =<br>\$588 | Flights and international insurance |
| Flight BOS- AMS <sup>2</sup>                | \$500                                |                                     |
| Flight AMS- BOS                             | \$500                                |                                     |
| <b>US Subtotal</b>                          | <b>\$1,588</b>                       | <b>\$1,588</b>                      |

### 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 <sup>3</sup>  | \$130/month x 12 months =<br>\$1560                                  |   |
| Dutch government mandated insurance through Zilveren Kruis (\$96/mo. x 12 mos.) <sup>4</sup> | \$96/month x 12 months =<br>\$1,152                                  |   |
| New Member Fee for Zilveren Kruis <sup>5</sup>   | \$181  |   |
| Apartment in Den Haag <sup>6</sup>   | \$1500/month x 12 = \$18,000   |   |
| Utilities <sup>7</sup>   | 152.37 € = \$173.22  |   |
| Internet <sup>8</sup>  | 40.26 € = \$45.77  |   |
| Laundry <sup>9</sup>   | \$20/month x 12 months = \$240                                       |   |
| Used Bicycle   | \$130  |   |
| OV Chipkaart Metro Pass (automatic reload)   | \$100/month x 12 months =<br>\$1200                                  |   |
| <b>Netherlands Subtotal</b>  | <b>\$29, 181.99</b>  |   |

<sup>1</sup> Based on Gerrit Albertson's 2016 Kress Proposal

<sup>2</sup> [https://www.kayak.com/flights/BOS-AMS/2019-08-25?sort=bestflight\\_a](https://www.kayak.com/flights/BOS-AMS/2019-08-25?sort=bestflight_a); accessed February 10, 2019

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

<sup>4</sup> Based on Gerrit Albertson's 2016 Kress Proposal

<sup>5</sup> Based on Gerrit Albertson's 2016 Kress Proposal

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

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

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

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

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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 <sup>10</sup> (roundtrip)                   | \$200  |                                |
| Hotel (2 nights) Hotel ibis Styles Madrid Prado <sup>11</sup>      | \$200/night (x2) = \$400   |                                |
| <b>Madrid Subtotal</b>   | <b>\$615.86</b>  | <b>160 euro = \$173.68</b>     |

*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 Louvre (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 <sup>12</sup>                             | \$100  |                             |
| Train from AMS to PAR (roundtrip)- € rail <sup>13</sup>     | \$84   |                             |
| Hotel for 3 nights (Hôtel Duc de Saint-Simon) <sup>14</sup> | \$200/night (x3) = \$600   |                             |

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

<sup>11</sup> <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

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

<sup>13</sup> [https://www.raileurope.com/train-tickets/journeys/article/amsterdam-paris?cmpid=PSN020401&gclid=EAJalQobChMivMmy2cWy4AIVQ0CGCh2ZaQg0EAAYAAEgKmhvD\\_BwE](https://www.raileurope.com/train-tickets/journeys/article/amsterdam-paris?cmpid=PSN020401&gclid=EAJalQobChMivMmy2cWy4AIVQ0CGCh2ZaQg0EAAYAAEgKmhvD_BwE;); accessed February 10, 2019

<sup>14</sup> [https://www.booking.com/searchresults.html?aid=311088&label=duc-de-st-simon-ZXPjc0Qi\\*i\\_pVBP](https://www.booking.com/searchresults.html?aid=311088&label=duc-de-st-simon-ZXPjc0Qi*i_pVBP); accessed February 11, 2019

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|                       |                 |                                   |
|-----------------------|-----------------|-----------------------------------|
| <b>Paris Subtotal</b> | <b>\$784.00</b> | <b>439.89 euro= \$<br/>487.60</b> |
|-----------------------|-----------------|-----------------------------------|

*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) <sup>15</sup>                                | \$150  |                        |            |
| Hotel in London (3 nights) hub by Premier Inn London Tower Bridge <sup>16</sup> | \$150/night (x3) = \$450   |                        |            |
| Hotel in Cambridge (1 night) Holiday Inn Express Cambridge                      | \$150  |                        |            |
| <b>London &amp; Cambridge Subtotal</b>  | <b>\$764.71</b>  |                        | <b>N/A</b> |

## 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 <sup>17</sup> (Day 1 Berlin)        | 10 € = \$11.33   | Hotel and train to and from Cologne |
| Kupferstichkabinet <sup>18</sup> (Day 1 Berlin)    | 6 € = \$6.80   |                                     |
| Altes Nationalgalerie <sup>19</sup> (Day 1 Berlin) | 10 € = \$11.33   |                                     |
| Alte Pinakothek <sup>20</sup> (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   |                                     |

<sup>15</sup> [https://www.kayak.com/flights/AMS-LON/2019-11-19/2019-11-22?sort=bestflight\\_a](https://www.kayak.com/flights/AMS-LON/2019-11-19/2019-11-22?sort=bestflight_a); accessed February 11, 2019

<sup>16</sup> [https://www.premierinn.com/gb/en/hotels/england/greater-london/london/hub-london-tower-bridge.html?cid=GLBC\\_LONTOL](https://www.premierinn.com/gb/en/hotels/england/greater-london/london/hub-london-tower-bridge.html?cid=GLBC_LONTOL)

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

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

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

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

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|   |                   |                 |
|---|-------------------|-----------------|
| Train to Cologne  | 50 euro = \$54.27 |                 |
| Flight from AMS to BER <sup>21</sup>                      | \$150             |                 |
| Hotel in Munich, Hotel Antares <sup>22</sup>              | \$170             |                 |
| Hotel in Berlin, Radisson Blu Hotel, Berlin <sup>23</sup> | \$180             |                 |
| <b>Berlin &amp; Munich Subtotal</b>                       | <b>\$561.18</b>   | <b>\$461.66</b> |

## 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 <sup>24</sup> (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 <sup>25</sup>      | \$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 <sup>26</sup>             | 113 € = \$128.22   |                        |
| Hotel in Venice (1 night), Colombina Hotel <sup>27</sup>  | \$200  |                        |
| Hotel in Florence (2 nights), Hotel Pendini <sup>28</sup> | \$200 x 2 = \$400  |                        |
| Hotel in Rome (2 nights), Twenty-One Hotel <sup>29</sup>  | \$200 x 2 = \$400  |                        |
| Flight from AMS to VEN <sup>30</sup>                      | \$150  |                        |

<sup>21</sup> [https://www.kayak.com/flights/AMS-BER/2019-11-19/2019-11-22?sort=bestflight\\_a](https://www.kayak.com/flights/AMS-BER/2019-11-19/2019-11-22?sort=bestflight_a)

<sup>22</sup> [https://www.booking.com/hotel/de/antares.html?aid=389181;label=metagha-link-mapresultsUS-hotel-60014\\_dev-desktop\\_los-1\\_bw-](https://www.booking.com/hotel/de/antares.html?aid=389181;label=metagha-link-mapresultsUS-hotel-60014_dev-desktop_los-1_bw-)

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

<sup>24</sup> [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)

<sup>25</sup> [http://www.firenzecard.it/index.php?option=com\\_eventific3&view=vistas&task=mappa&tipo=musei&Itemid=259&lang=en](http://www.firenzecard.it/index.php?option=com_eventific3&view=vistas&task=mappa&tipo=musei&Itemid=259&lang=en)

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

<sup>27</sup> <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>

<sup>28</sup> [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](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)

<sup>29</sup> <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>

<sup>30</sup> [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:0](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:0)

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

## 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 <sup>34</sup> (Day 1 Ghent)               | 8 € = \$9.09   | Hotel accommodation in Brussels, Brugge, and Ghent |
| The Castle of the Counts <sup>35</sup> (Day 1 Ghent)                 | 10 € = \$11.36   |  |
| Ghent Belfry (Day 2 Ghent)   | Free admission = \$0   |  |
| Design Museum. Ghent <sup>36</sup> (Day 2 Ghent)                     | 8 € = \$9.09   |  |
| Groeningemuseum, Bruges <sup>37</sup> (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 <sup>38</sup>                      | \$200  |  |
| Hotel in Bruges, Hotel Groeninghe <sup>39</sup>                      | \$180  |  |
| <b>Belgium Subtotal</b>  | <b>\$670.91</b>  |  |

<sup>31</sup> <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>

<sup>32</sup> [https://www.railfpe.com/spip.php?page=sales&re\\_domain=ptp&re\\_oper=results&cmpid=PSN020401&step=results](https://www.railfpe.com/spip.php?page=sales&re_domain=ptp&re_oper=results&cmpid=PSN020401&step=results)

<sup>33</sup> [https://www.railfpe.com/spip.php?page=sales&re\\_domain=ptp&re\\_oper=results&cmpid=PSN020401&step=results](https://www.railfpe.com/spip.php?page=sales&re_domain=ptp&re_oper=results&cmpid=PSN020401&step=results)

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

<sup>35</sup> <https://tickets1gravensteen.stad.gent/Exhibitions/Register>

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

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

<sup>38</sup> [https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20022\\_dev-desktop\\_los-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=AA80SwqkqxII8bFVSvDwVnKNMbmMIAvQ2WQLz-AzPWt2gQ6hGoEqV\\_dYbXZteAp7qgrtcUZCuyYFnBROtSwLkZvGUeSp1Blud7VWIM&utm\\_campaign=US&utm\\_content=lo-s-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&](https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20022_dev-desktop_los-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=AA80SwqkqxII8bFVSvDwVnKNMbmMIAvQ2WQLz-AzPWt2gQ6hGoEqV_dYbXZteAp7qgrtcUZCuyYFnBROtSwLkZvGUeSp1Blud7VWIM&utm_campaign=US&utm_content=lo-s-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&)

<sup>39</sup> [https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20410\\_dev-desktop\\_los-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](https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20410_dev-desktop_los-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)

<sup>39</sup> [https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20410\\_dev-desktop\\_los-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](https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20410_dev-desktop_los-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)

<sup>39</sup> [https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20410\\_dev-desktop\\_los-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](https://www.booking.com/searchresults.html?aid=389181&label=metagha-link-mapresultsUS-hotel-20410_dev-desktop_los-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)

# Julianna M. Ly

Zoutmanstraat 87, Den Haag, Netherlands 2518GN

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

## 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 |
|--|--|------------------------|
| Maurtishuis, 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                 |  |                        |
| Tropenborg 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        |                        |
| <b>Netherlands Subtotal</b>                              | <b>\$73.57</b>   | <b>N/A</b>             |

## COMPLETE TOTALED EXPENSES

|  |   |
|--|---|
| <b>Complete Total Expenses</b>                               | <b>\$5,075.53 (connoisseurship travel) + 30,769.99 (cost of all living expenses in the Netherlands) = \$35,845.52</b> |
| 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   |

# *Julianna M. Ly*

Zoutmanstraat 87, Den Haag, Netherlands 2518GN

Tel: +31 6 27027381 [julianna.m.ly@gmail.com](mailto:julianna.m.ly@gmail.com)

|  |                   |
|--|-------------------|
| <b>Total Samuel H. Kress funding requested</b> | <b>\$3,500.00</b> |
| Amount of Kress funding used                   | \$3,500.00        |

SAMPLE

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

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

<sup>1</sup> 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.

<sup>2</sup> 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).

<sup>3</sup> 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/](https://www.forrent.com/blog/apt_life/apartment-utility-breakdown-what-apartment-life-costs-beyond-the-rent/) accessed 15 April 2020.

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

<sup>5</sup> Estimate based on personal experience.

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

<sup>7</sup> Car insurance in the state of Delaware through USAA.

<sup>8</sup> [https://www.extraspace.com/storage/facilities/us/pennsylvania/chadds\\_ford/501865/?cid=org::maps&utm\\_source=google&utm\\_medium=organic&utm\\_campaign=org::maps](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 2<sup>nd</sup> as a start date sound to you?

15 weeks would carry you through September 15<sup>th</sup>  
16 weeks to September 22<sup>nd</sup>

Let me know what works best for you.

Thanks,

Nancy

SAMPLE

## IV. Curriculum Vitae

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

### EDUCATION

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

### RELEVANT WORK EXPERIENCE

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|  |                            |
|--|----------------------------|
| <b>Decorative Arts Graduate Intern</b> , Museum of Fine Arts, Houston TX   | June – August 2019         |
| <i>Full Time; Supervisors: Steve Pine, Trevor Boyd</i>   |                            |
| <ul style="list-style-type: none"><li>● Performed structural treatment of a ca. 1880's Herts Bros. New York side table with significant loss compensation to damaged pierced fretwork</li><li>● Researched and analyzed an 18<sup>th</sup>-century Newport-style chest of drawers, assisting the curator in assessment of unusual construction features and provenance</li><li>● Attended various emergency preparedness and response activities including an all-day symposium</li><li>● 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</li></ul> |                            |
| <b>Objects &amp; Paintings Technician</b> , 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"><li>● Assessed the collection's condition, maintained gallery appearance, undertook preventive conservation projects, and performed administrative lab duties</li><li>● 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</li><li>● Assisted in the Fall 2016 reopening of museum galleries, including reinstallation of objects, mounting and securing artworks, and undertaking minor treatments as needed</li></ul>                          |                            |
| <b>Conservation Intern</b> , Masterwork Conservation, Arlington MA   | September 2016 – June 2017 |
| <i>3-5 Hours/Week; Supervisor: Melissa Carr</i>  |                            |
| <ul style="list-style-type: none"><li>● Worked on a variety of furniture conservation projects in a private practice</li><li>● Practiced application and restoration of furniture finishes, minor structural repairs, cleaning, and consolidation</li></ul>  |                            |
| <b>Outdoor Sculpture Conservation Intern</b> , Denver Art Museum, Denver CO  | June – July 2016           |
| <i>3 Days/Week; Supervisor: Kate Moomaw</i>  |                            |
| <ul style="list-style-type: none"><li>● Treated bronze, steel, aluminum, and stone sculptures in the museum's contemporary outdoor sculpture collection; objects received either annual maintenance or in-depth treatment</li></ul>  |                            |
| <b>Conservation Intern</b> , Bynon Art Services, Taylorsville NC   | September 2015 – May 2016  |
| <i>Full Time; Supervisor: Mark Bynon</i>   |                            |
| <ul style="list-style-type: none"><li>● Worked at a private conservation practice with a focus on gilded wood objects</li><li>● Treated two large 19<sup>th</sup> century gilded wood frames, and assisted in preparation of 16 period gilded frame reproductions</li><li>● Assisted in a 4-day furniture condition assessment at Hermann-Grima Historic House, New Orleans LA, assessing approximately 100 objects</li></ul>  |                            |
| <b>Conservation Intern</b> , 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**

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### **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**

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### **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**

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- 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

# 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: Kris Clossen, Katharine Shulman, and Magdalena Solano



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

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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 30<sup>th</sup>; 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 30<sup>th</sup>. For students in their third year of study, applications must be submitted by August 1<sup>st</sup> and activities completed by September 1<sup>st</sup>.

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.

*Revised July 2023*

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

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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 *exact* table structure provided below):

| Item                          | Descriptions and Calculations | Total Estimated Costs | Requested WUDPAC Professional Development Funds | Additional Funds Amount | Source of non-WUDPAC Professional Development Funds |
|-------------------------------|-------------------------------|-----------------------|---|-------------------------|---|
| Transportation                |                               |                       |   |                         |   |
| Lodging                       |                               |                       |   |                         |   |
| Registration Fees             |                               |                       |   |                         |   |
| Other (supplies, etc.)        |                               |                       |   |                         |   |
|                               |                               |                       |   |                         |   |
| <b>TOTAL PROJECT EXPENCES</b> |                               |                       |   |                         |   |

Note: Sources of expenses need to be indicated (websites, personal communications, etc.) to legitimize expense projections. Toiletries cannot be covered by this funding. Food expenses and meals can only be covered under extenuating circumstances; please discuss the situation with the PDF Chair to determine whether food expenses and meals can be covered.

*Revised July 2023*

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

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**Applicant's name:** Kris Cnossen

**E-mail address:** kriscnossen@gmail.com

**Date:** April 1, 2022

**Project Title:** Professional Development travel to London, UK (June 2022)

Description of Proposed Activity:

This application is to cover additional costs to support professional development travel to London, UK in June of 2022. The trip will last eleven days, including travel. During the nine days that I will be in London, I will visit the Victoria and Albert Museum, one day of the Graduate Fashion Week, the Fashion and Textile Museum, Tate Modern, Tate Britain, the Museum of London, the British Museum, and the National Gallery of Art London. I will tour the Conservation Labs of the Victoria and Albert Museum, Tate Modern, and the Fashion and Textile Museum. The proposal also covers one short day-long course with the Royal School of Needlework; however, they are not hosting a day course while I am in London. Luckily, they do offer online courses, which I will attend either before or after my trip.

The original proposal budget was fully covered by the Goodman Rosenberg grant; however, flight costs were higher in February than previously accounted for. This Professional Development Grant Application is to cover the additional cost of the flight.

Significance of proposed activity to your career development:

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.

The past two years have 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 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 17<sup>th</sup> 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.

Proposed budget:

| Item                          | Descriptions and Calculations <sup>1</sup>  | Total estimated costs | Additional funds amount | WUDPAC Prof. Dev. Support requested | Source of non-WUDPAC Prof. Dev. funds |
|-------------------------------|---|-----------------------|-------------------------|-------------------------------------|---------------------------------------|
| Air Travel                    | Flight from IND to LHR (roundtrip) <sup>2</sup>   | \$1427.77             | \$1427.77               | \$0                                 | Goodman Rosenberg Grant               |
| Ground Travel                 | Travel between airport and London £7 for adults (\$9.73 x 2 = \$19.46) <sup>3</sup> and Oyster travelcard 19.60 (\$27.24/day x 9 = \$245.16) <sup>4</sup> | \$264.62              | \$23.65                 | \$240.97                            | Goodman Rosenberg Grant               |
| Lodging                       | Staying with a fellow student   | \$0                   | \$0                     | N/A                                 | N/A                                   |
| Registration fees             | Royal School of Needlework Day Course (£160/\$224) <sup>5</sup> + ICOM membership (\$60) + Graduate Fashion Week (£13.67/\$18.59) <sup>6</sup>            | \$302.59              | \$302.59                | \$0                                 | Goodman Rosenberg Grant               |
| <b>Total Project Expenses</b> |   | <b>\$1994.98</b>      | <b>\$1754.01</b>        | <b>\$240.97</b>                     |                                       |

\*Please note that Cnossen requested \$59.03 for conference attendance to RECH6 in September 2021, which is part of the same academic year as the current application. The amount requested here combined with the amount requested in September 2021 meets the \$300 limit.

<sup>1</sup> Using the conversation rate of £1 to \$1.39 USD

<sup>2</sup> This was updated with actual cost on March 29, 2022

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

<sup>4</sup> Based on 2021 travelcard pricing found on: <https://content.tfl.gov.uk/adult-fares.pdf>

<sup>5</sup> Exact day likely to change. Estimate based on current offerings listed on <https://royal-needlework.org.uk/courses/>

<sup>6</sup> Based on lowest entry rate found on 2020 eventbrite page: <https://www.eventbrite.co.uk/o/graduate-fashion-foundation-2903083321>

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

**Applicants Name:** Katharine Shulman

**E-mail Address:** kshulman@udel.edu

**Date:** March 4, 2023

**Project Title:** American Institute for Conservation (AIC) Annual Meeting

**Description of Proposed Activity:**

From May 18-20th, the American Institute for Conservation will hold its Annual Meeting in Jacksonville, Florida. With the theme "Conservation in the Age of Environmental, Social and Economic Climate Change," this conference will bring together conservators across specialties to share exciting research, new discoveries and treatments. The annual meeting will consist of two days of workshops and tours, followed by three days of general and specialty session talks. I am applying for Professional Development Funding to attend the three days of general and specialty session talks.

More detailed information about the conference and schedule can be found at:

<https://www.culturalheritage.org/events/annual-meeting/current-meeting>

**Significance of proposed activity to your career development:**

This May, I hope to attend the AIC Annual Meeting in Jacksonville, Florida. This meeting is an opportunity for conservators across specialties to gather together to share their work and learn about new approaches to teaching, treatment and analysis, all while building professional connections with one another. I am excited to attend my first in person AIC meeting in many years and look forward to connecting with classmates and colleagues alike. This year's theme of "Conservation in the Age of Environmental, Social and Economic Climate Change," has garnered what look to be some very thought-provoking talks and posters. I am particularly interested in the general session talks which tackle big picture issues in conservation such as *Gender Equity in Conservation: Understanding the Data and Exploring Ways to Improve* (Suzanne Davis) and *Field of Dreams: Building the Center for Conservation Leadership* (Sarah Kleiner). I am thrilled to see that AIC is willing to put discussions of these challenging but critical issues front and center at our annual meeting. It's exciting to see professionals from various backgrounds, specialties and at different points in their careers share their perspectives on and experiences with these topics. I am also looking forward to some of the objects specialty talks, particularly *The Interpretive Restoration of a Frankenthal Procelain Group* by Tony Sigel, as I so admire his approach to conservation. As an emerging professional and soon-to-be graduate of the WUDPAC Class of 2023, I believe this meeting will be a great opportunity for learning and networking before I begin my post-graduate career. This meeting will allow me to enhance my knowledge of scientific analysis, materials and treatment techniques while making new professional connections and participating in important conversations about the direction of the field.


**Proposed budget:**

The table below is my proposed budget which outlines approximate expenses and how I am planning to use Professional Development and Edward and Elizabeth Goodman Rosenberg funding, if awarded, to attend AIC. I am asking for \$189.13 in Professional Development Funds which is the remainder of what is potentially available to me as a WUDPAC student.

| Item  | Cost   | Total Estimated Cost | Prof. Dev. support requested | Rosenberg support requested |
|---|--|----------------------|------------------------------|-----------------------------|
| Airfare <sup>1</sup><br>(Roundtrip BWI to JAX)                | \$407.96   | \$407.96             | --                           | \$407.96                    |
| Transportation<br>(to/from airport)                           | \$35 each way (to/from BWI) <sup>2</sup><br>= \$70 total<br><br>\$35 each way (to/from JAX) <sup>3</sup><br>= \$70 total/2 people = \$35 | \$105.00             | --                           | \$105.00                    |
| Lodging <sup>4</sup>  | \$674.08 for 4 nights<br>\$674.08/3 people = \$224.70 per person   | \$224.70             | <b>\$189.13</b>              | \$35.57                     |
| Conference registration<br>Pre-view student rate <sup>5</sup> | \$165  | \$165.00             | --                           | \$165.00                    |
| Per diem  | \$60 x 3 = \$180   | \$180.00             | --                           | \$180.00                    |
| <b>Total Funding Needed</b>                                   |  | <b>\$1082.66</b>     | <b>\$189.13</b>              | <b>\$893.53</b>             |

**Hyatt Regency Jacksonville, Room Rate**

**WORLD OF HYATT®**



**Hyatt Regency Jacksonville Riverfront**

2 Queen Beds

Wed, May 17, 2023 - Sun, May 21, 2023

1 Room, 1 Guest

Am Inst Conse...

**Price Summary**

|                                      |                 |
|--------------------------------------|-----------------|
| 4 Night Stay                         | \$588.00        |
| Taxes & Fees                         | \$86.08         |
| <a href="#">Show Price Details</a> ▾ |                 |
| <b>Total Cost Per Room*</b>          | <b>\$674.08</b> |

\*Changes in taxes or fees will affect the total price.

<sup>1</sup> Southwest roundtrip flight from BWI to JAX. See screenshot of purchased tickets.

<sup>2</sup> <http://www.bwiairporttaxi.com/#bwi> Airport to Inner Harbor.

<sup>3</sup> [https://www.taxifarefinder.com/main.php?city=Jacksonville-FL&from=Jacksonville+International+Airport+\(JAX\)&to=Hyatt+Regency+Jacksonville+Riverfront&fromCoord=30.491183,-81.684564&toCoord=30.324157,-81.655378](https://www.taxifarefinder.com/main.php?city=Jacksonville-FL&from=Jacksonville+International+Airport+(JAX)&to=Hyatt+Regency+Jacksonville+Riverfront&fromCoord=30.491183,-81.684564&toCoord=30.324157,-81.655378)

<sup>4</sup> Hyatt Regency Jacksonville room rate as of January 14, 2023. See screenshot of room rate.

[https://www.hyatt.com/shop/jaxrj?location=Hyatt%20Regency%20Jacksonville%20Riverfront&checkinDate=2023-05-16&checkoutDate=2023-05-21&rooms=1&adults=1&kids=0&corp\\_id=G-AIC1](https://www.hyatt.com/shop/jaxrj?location=Hyatt%20Regency%20Jacksonville%20Riverfront&checkinDate=2023-05-16&checkoutDate=2023-05-21&rooms=1&adults=1&kids=0&corp_id=G-AIC1)

<sup>5</sup> <https://2023-annual-meeting.events.culturalheritage.org/registration/pricing>

# Southwest roundtrip flight from BWI to JAX

Here's your itinerary & receipt. See ya soon!  
[View our mobile site](#) | [View in browser](#)



[Manage Flight](#) | [Flight Status](#) | [My Account](#)



Hi **Katharine Uecker**,

We're looking forward to flying together! It can't come soon enough. Below you'll find your itinerary, important travel information, and trip receipt. See you onboard soon!

MAY 17 - MAY 21

**BWI** **JAX**

Baltimore to Jacksonville

Confirmation # **2Y6M3F**

Confirmation date: 02/25/2023

**PASSENGER** Katharine Uecker Shulman  
RAPID REWARDS # 20057509080  
TICKET # 5262424433302  
EST. POINTS EARNED 2,111

Rapid Rewards® points are only estimations.

## Your itinerary

**Flight 1:** Wednesday, 05/17/2023 Est. Travel Time: 1h 55m [Wanna Get Away®](#)

|                  |                                 |                                    |
|------------------|---------------------------------|------------------------------------|
| FLIGHT<br># 0662 | <b>DEPARTS</b>                  | <b>ARRIVES</b>                     |
|                  | <b>BWI 12:25PM</b><br>Baltimore | <b>JAX 02:20PM</b><br>Jacksonville |

**Flight 2:** Sunday, 05/21/2023 Est. Travel Time: 1h 50m [Wanna Get Away®](#)

|                  |                                    |                                 |
|------------------|------------------------------------|---------------------------------|
| FLIGHT<br># 2040 | <b>DEPARTS</b>                     | <b>ARRIVES</b>                  |
|                  | <b>JAX 12:50PM</b><br>Jacksonville | <b>BWI 02:40PM</b><br>Baltimore |

## Payment information

### Total cost

|                             |           |               |
|-----------------------------|-----------|---------------|
| <b>Air - 2Y6M3F</b>         |           |               |
| Base Fare                   | \$        | 351.78        |
| U.S. Transportation Tax     | \$        | 26.38         |
| U.S. 9/11 Security Fee      | \$        | 11.20         |
| U.S. Flight Segment Tax     | \$        | 9.60          |
| U.S. Passenger Facility Chg | \$        | 9.00          |
| <b>Total</b>                | <b>\$</b> | <b>407.96</b> |

### Payment

Visa ending in 8084  
Date: February 25, 2023  
**Payment Amount: \$407.96**

**Fare rules:** If you decide to make a change to your current itinerary it may result in a fare increase.

Your ticket number: 5262424433302



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

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**Applicants Name:** Magdalena Solano

**E-mail Address:** msolano@udel.edu

**Date:** March 16, 2022

**Project Title:** Conference: Understanding Munch and the Art

**Description of Proposed Activity:**

This proposal requests funding for online student attendance registration to the international conference “Munch 2022: Understanding Munch and the Art at the turn of the Centuries – Between the Museum and the Laboratory”, a hybrid conference taking place in Oslo, Norway that I wish to attend virtually. This conference is hosted by the Munch Museum and Hercules laboratory from the University of Evora, Portugal.

The complete abstract book can be found through this link:

[https://www.ijcs.ro/public/Munch2022\\_Book\\_of\\_Abstracts.pdf](https://www.ijcs.ro/public/Munch2022_Book_of_Abstracts.pdf)

**Significance of proposed activity to your career development:**

The Munch 2022 conference aims to... “create a platform of shared knowledge between Humanities and Applied Sciences” and will highlight work by Edvard Munch and of artists working at the turn of the century. The conference will be complete with six sessions that focus on topics from art historical research and authentication, treatment, and education to topics focusing on the scientific research of aging and degrading paint.

All sessions of this conference have extremely fascinating talks. Two I am particularly interested in are by Antonio Candeias called, “Salt efflorescence on canvases by Edvard Munch – results and hypotheses for their formation” and “The role of pigment-medium interaction in the film forming, ageing and degradation mechanisms of modern oil white paints” by Francesca Izzo/Laura Fuster. For the talk by Izzo and Fuster, I am interested in how they were able to analyze and document changes in paint ageing using non-invasive techniques and imaging. The talk by Candeias et al. investigates what is causing salt efflorescence formation on several paintings or “sketches”. Both of these talks look at the differences of environmental consideration or inherent vice of materials used by these artists. In addition, MoMA’s David Booth Conservation Science Fellow, Abed Haddad will also be presenting a talk I am excited to hear called, “Separated at birth, reunited at MOMA: a multi-analytical exploration of Vincent van Gogh's starry night and olive trees”.

Overall, this virtual conference will supplement material learned in my graduate studies, especially in the course, “Advanced Analytical Techniques” taught by the Winterthur Museum Scientists, Dr. Rosie Grayburn, Dr. Joycelyn Alcantara-Garcia, and Catherine Matsen in my second year of study. It will also allow me to be up to date on current studies by conservation professionals worldwide and will present me with new and innovative treatment approaches and analysis on artists that I currently study. Thank you for your thoughtful consideration.



**Proposed budget:**

| <b>Expense</b>                | <b>Descriptions and Calculations</b>                           | <b>Total Estimated Costs</b> | <b>Additional funds amount</b> | <b>WUDP AC Prof. Dev. support requested</b> | <b>Source of non WUDP AC Prof. Dev. funds</b> |
|-------------------------------|--|------------------------------|--------------------------------|---|---|
| <b>Air Travel</b>             | N/A  | N/A                          | N/A                            | N/A   | N/A   |
| <b>Ground Travel</b>          | N/A  | N/A                          | N/A                            | N/A   | N/A   |
| <b>Lodging</b>                | N/A  | N/A                          | N/A                            | N/A   | N/A   |
| <b>Registration Fees</b>      | Cost of the online student participation: 800 NOK <sup>1</sup> | \$91 <sup>2</sup>            | N/A                            | N/A   | N/A   |
| <b>Total Project Expenses</b> |  | \$91                         |                                |   |   |

<sup>1</sup> Registration fee for online student participation could be found here::

<https://shop.munchmuseet.no/understanding-munch-and-the-art-online-student-participant>

<sup>2</sup> Estimated cost conversion on 3/18/2022 from Google Conversion calculation: 800 Norwegian Krone equals 91.57

# Janice Carlson Scholarship for Conservation Science

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

## Janice Carlson Scholarship for Conservation Science

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

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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.

[Funding Opportunities | Graduate College | University of Delaware\(udel.edu\)](#)

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

## 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/mailling-addresses/>
- **Assistance for Individuals:** (302) 577-8200 or [DOR\\_PublicService@delaware.gov](mailto: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

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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.)